



GCE AS/A LEVEL

2710U20-1



Z22-2710U20-1

TUESDAY, 7 JUNE 2022 – MORNING

ENGLISH LANGUAGE AND LITERATURE – AS unit 2
Drama and Non-Literary Texts

2 hours

2710U201
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ADDITIONAL MATERIALS

A WJEC pink 16-page answer booklet and clean copies (no annotation) of your set texts for this paper.

INSTRUCTIONS TO CANDIDATES

Answer **one** question in Section A and **one** question in Section B.

Write your answers in the separate answer booklet provided.

INFORMATION FOR CANDIDATES

Both Section A and Section B carry 60 marks.

The number of marks is given in brackets at the end of each question or part-question.

You are advised to spend one hour on each section. In Section A, you are advised to spend 25 minutes on part (i) and 35 minutes on part (ii).

You are reminded that assessment will take into account the quality of written communication used in your answers.

Section A: Post-1900 drama (open book)

Answer **one** question in this section.

You must have a clean copy (no annotation) of the **set text** which you have studied. Only the prescribed edition must be used.

Each question is in **two** parts. In both **part (i)** and **part (ii)**, you are required to:

- apply concepts and methods from integrated linguistic and literary study
- analyse how meanings are shaped

and in **part (ii)**, you are **also** required to:

- demonstrate understanding of the significance and influence of the contexts in which texts are produced and received.

Tennessee Williams: *A Streetcar Named Desire* (Penguin Modern Classics)

Either,

1. (i) Re-read Scene 4, page 46 from “BLANCHE: May I – speak – *plainly?*” to page 47 “BLANCHE: ... *Don't – don't hang back with the brutes!*” Using integrated linguistic and literary approaches, discuss how Williams presents Blanche’s attitude towards Stanley in this extract. [25]
- (ii) Discuss how Williams presents rejection in 1940s America in **at least two** other episodes from *A Streetcar Named Desire*. [35]

Or,

2. (i) Re-read Scene 5, page 52 from “BLANCHE: Stella! What have you heard about me?” to page 54 “BLANCHE: I have to admit I love to be waited on ...”. Using integrated linguistic and literary approaches, discuss Williams’ presentation of the characters and situation in this extract. [25]
- (ii) Explore how Williams presents survival in 1940s America in **at least two** other episodes from *A Streetcar Named Desire*. [35]

Peter Shaffer: *Amadeus* (Penguin Modern Classics)

Or,

3. (i) Re-read Act 1, page 40 from “BONNO’S HOUSE” to page 42 “SALIERI: ...became more than thought.” Using integrated linguistic and literary approaches, discuss Shaffer’s presentation of Mozart in this extract. [25]
- (ii) Explore the presentation of different attitudes towards revenge in Viennese society in **at least two** other episodes from *Amadeus*. [35]

Or,

4. (i) Re-read Act 2, page 59 from “SALIERI: Suddenly Constanze was back.” to page 60 “SALIERI: ...to instruct the Princess Elizabeth.” Using integrated linguistic and literary approaches, discuss Shaffer’s presentation of Salieri in this extract. [25]
- (ii) “Salieri is a product of Viennese society.” Discuss how Shaffer presents the influence of Viennese society on Salieri in **at least two** other episodes from *Amadeus*. [35]

Marc Norman and Tom Stoppard: *Shakespeare in Love* (Faber)

Or,

5. (i) Re-read page 9 from “INT. DR. MOTH’S HOUSE. DAY.” to page 12 “*WILL drops a sovereign into it, and takes the bracelet.*” Using integrated linguistic and literary approaches, discuss Norman and Stoppard’s presentation of Will and Dr Moth in this extract. [25]
- (ii) Discuss how Norman and Stoppard establish an audience’s sympathy for Will in **at least two** other episodes from *Shakespeare in Love*. [35]

Or,

6. (i) Re-read page 111 from “*Outside, VIOLA sees WILL, staggering away from the church.*” to page 113 “VIOLA: ...as they are unsanctified.” Using integrated linguistic and literary approaches, discuss Norman and Stoppard’s presentation of Will and Viola in this extract. [25]
- (ii) Explore how Norman and Stoppard present obstacles to relationships between men and women in Elizabethan England in **at least two** other episodes from *Shakespeare in Love*. [35]

Edward Albee: *Who's Afraid of Virginia Woolf?* (Vintage Classics)

Or,

7. (i) Re-read Act 1, page 17 from “GEORGE: I’m forty-something.” to page 19 “GEORGE: I do not run the History Department.” Using integrated linguistic and literary approaches, discuss how Albee presents George and Nick in this extract. [25]
- (ii) With reference to **at least two** other episodes from *Who's Afraid of Virginia Woolf?*, discuss whether an audience can feel any sympathy for George. [35]

Or,

8. (i) Re-read Act 3, page 100 from “NICK: Where is your husband?” to page 101 “NICK [*derisively*]: Oh, for God’s sake...”. Using integrated linguistic and literary approaches, discuss how Albee presents Nick and Martha in this extract. [25]
- (ii) “Don’t look back in anger.” Discuss Albee’s presentation of regret in 1950s American society in **at least two** other episodes from *Who's Afraid of Virginia Woolf?* [35]

Diane Samuels: *Kindertransport* (Nick Hern Books)

Or,

9. (i) Re-read Act 1 Scene 1, page 16 from “HELGA. They all knew how fortunate they were.” to page 17 “EVA. We’ll see our Muttis and Vatis soon enough.” Using integrated linguistic and literary approaches, discuss how Samuels creates dramatic tension in this extract. [25]
- (ii) “Some wounds never truly heal, and bleed again at the slightest word.” Discuss how Samuels presents attitudes towards the past in **at least two** other episodes from *Kindertransport*. [35]

Or,

10. (i) Re-read Act 2 Scene 1, page 60 from “EVELYN. Why are you so keen for me to destroy everything?” to page 62 “EVELYN. Enough.” Using integrated linguistic and literary approaches, discuss how Samuels presents Evelyn and Lil in this extract. [25]
- (ii) Discuss how Samuels presents family relationships in different time periods in **at least two** other episodes from *Kindertransport*. [35]

Section B: Non-literary texts (open book)

Answer **one** question in this section.

You must have a clean copy (no annotation) of the **set text** which you have studied. Only the prescribed edition must be used.

In your response, you are required to:

- apply concepts and methods from integrated linguistic and literary study
- analyse how meanings are shaped
- demonstrate understanding of the significance and influence of the contexts in which texts are produced and received.

Andrea Ashworth: *Once in a House on Fire* (Picador)

Either,

11. “Let your hopes, not your hurts, shape your future.” Using integrated linguistic and literary approaches, discuss Ashworth’s presentation of hope in the 1970s/1980s in *Once in a House on Fire*. [60]

Or,

12. Using integrated linguistic and literary approaches, discuss how Ashworth presents attitudes towards violence in the 1970s/1980s in *Once in a House on Fire*. [60]

Truman Capote: *In Cold Blood* (Penguin Modern Classics)

Or,

13. Using integrated linguistic and literary approaches, discuss how Capote presents criminal life in America in the 1960s in *In Cold Blood*. [60]

Or,

14. Using integrated linguistic and literary approaches, consider how Capote presents loneliness and isolation in America in the 1960s in *In Cold Blood*. [60]

Dave Eggers: *A Heartbreaking Work of Staggering Genius* (Picador)

Or,

15. “As circumstances change, people change.” Using integrated linguistic and literary approaches, discuss Eggers’ presentation of the ways in which he changes in *A Heartbreaking Work of Staggering Genius*. [60]

Or,

16. Using integrated linguistic and literary approaches, discuss how Eggers presents work and employment in 1980s/1990s America in *A Heartbreaking Work of Staggering Genius*. [60]

Robert Minhinnick: *Watching the fire-eater* (Seren)**Or,**

17. "A change is as good as a rest." Using integrated linguistic and literary approaches, discuss Minhinnick's presentation of Welsh identity in *Watching the fire-eater*. [60]

Or,

18. Using integrated linguistic and literary approaches, discuss how Minhinnick presents women towards the end of the twentieth century in *Watching the fire-eater*. [60]

George Orwell: *Down and Out in Paris and London* (Penguin Modern Classics)**Or,**

19. "Equality does not exist in society. There will always be those who suffer." Using integrated linguistic and literary approaches, discuss the ways in which Orwell presents suffering at the start of the twentieth century in *Down and Out in Paris and London*. [60]

Or,

20. Using integrated linguistic and literary approaches, discuss how Orwell establishes a sense of place in both Paris and London in *Down and Out in Paris and London*. [60]

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