



GCE AS/A Level

2710U20-1 – **NEW AS**



S16-2710U20-1

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

A.M. THURSDAY, 26 May 2016

2 hours

2710U201
01

ADDITIONAL MATERIALS

In addition to this examination paper, you will need a 12 page answer book 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 book provided.

INFORMATION FOR CANDIDATES

All questions in 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, clean copy)

Answer **one** question from this section. Each question is in two parts.

You will need a clean copy (no annotation) of the **set text** which you have studied for this section.

In your response to both parts of the question, you must:

- use integrated literary and linguistic approaches
- analyse how meanings are shaped

and in part (ii), you must also:

- consider the significance and influence of contextual factors

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

Either,

1. (i) Re-read Scene 1, page 5 from “STELLA [*calling out joyfully*]: Blanche!” to page 7 “STELLA [*a little drily*]: Thanks.” Using integrated linguistic and literary approaches, discuss how Williams presents the relationship between Stella and Blanche in this extract. [25]
- (ii) Explore how Stella is typical of the presentation of women in the 1940s in **at least two** other episodes from *A Streetcar Named Desire*. [35]

Or,

2. (i) Re-read from the start of Scene 6, page 59 to page 61 “[BLANCHE *looks at him gravely; then she bursts into laughter and then claps a hand to her mouth.*]” Using integrated linguistic and literary approaches, discuss how Williams presents drama and tension in this extract. [25]
- (ii) Discuss how Williams presents different attitudes towards desire 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 30 from “JOSEPH [to SALIERI]: Charming...*Comme d’habitude!*” to page 32 “SALIERI [*blandly*]: *Scusate*, Signore, but what are those? Being a foreigner I’m not sure.” Using integrated linguistic and literary approaches, discuss Shaffer’s presentation of the attitudes towards Mozart in this extract. [25]
- (ii) “To the court of Joseph II, the composer was almost like royalty.” Explore the presentation of different attitudes towards composers in **at least two** other episodes from *Amadeus*. [35]

Or,

4. (i) Re-read Act 1, page 55 from “SALIERI: *Capisco!* I know my fate” to page 56 “And now—”. Using integrated linguistic and literary approaches, discuss Shaffer’s presentation of Salieri in this extract. [25]
- (ii) Discuss how Shaffer presents jealousy in Viennese society in **at least two** other episodes from *Amadeus*. [35]

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

Or,

5. (i) Re-read page 6 from “EXT. STREET. OUTSIDE WILL’S HOUSE. DAY.” to page 8 “WILL turns down a side street.” Using integrated literary and linguistic approaches, discuss Norman and Stoppard’s presentation of the encounter between Will and Henslowe in this extract. [25]
- (ii) Discuss the presentation of the challenges faced by Will as a playwright in Elizabethan England in **at least two** other episodes from *Shakespeare in Love*. [35]

Or,

6. (i) Re-read page 70 from “INT. DE LESSEPSSES’ HOUSE. OUTSIDE VIOLA’S BEDROOM. DAWN” to page 73 “VIOLA: It is a new world!” Using integrated linguistic and literary approaches, discuss Norman and Stoppard’s presentation of the relationship between Will and Viola. [25]
- (ii) Explore how Stoppard presents different attitudes towards romantic love 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 2, page 79 from “MARTHA: Very good, George.” to page 81 “GEORGE: [*he shakes her*]: Stop it! [*Pushes her back in her chair.*] Now, stop it!” Using integrated linguistic and literary approaches, discuss Albee’s presentation of conflict in this extract. [25]
- (ii) With reference to **at least two** other episodes from the play, discuss how far you agree with the view that “George is a man who has been excluded from his own society”. [35]

Or,

8. (i) Re-read Act 2, page 90 from “MARTHA [*after*]: You know what I’m doing, George?” to page 92 “MARTHA: ...I’ll make you sorry you ever let yourself down. [*She exits.*” Using integrated linguistic and literary approaches, discuss how Albee creates dramatic tension in this extract. [25]
- (ii) Discuss Albee’s presentation of fragile relationships 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 from page 4 “EVELYN. Most of it is junk.” to page 6 “FAITH. Might be too good for the flat.” Using integrated linguistic and literary approaches, discuss Samuels’ presentation of Evelyn and Faith in this extract. [25]
- (ii) Discuss how Samuels presents the challenges faced by mothers of different time periods in **at least two** other episodes from *Kindertransport*. [35]

Or,

10. (i) Re-read Act 1 Scene 2 from page 44 “FAITH. Don’t do this, Mother.” to the stage direction on page 45 “FAITH *runs away*. LIL *follows her*.” Using integrated linguistic and literary approaches, discuss how Samuels creates drama and tension in this extract. [25]
- (ii) Explore how Samuels presents various attitudes towards conflict in different time periods in **at least two** other episodes from *Kindertransport*. [35]

Section B: Non-literary texts (open book, clean copy)

Answer one question from this section.

You will need a clean copy (no annotation) of the set text which you have studied for this section.

In your response, you must:

- *use integrated literary and linguistic approaches*
- *analyse how meanings are shaped*
- *consider the significance and influence of contextual factors*

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

Either,

- 11.** Using integrated linguistic and literary approaches, discuss Ashworth's presentation of different attitudes towards education in *Once in a House on Fire*. [60]

Or,

- 12.** Using integrated linguistic and literary approaches, discuss how Ashworth presents marriage in 1970s/1980s England 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 prison life in America in the 1960s in *In Cold Blood*. [60]

Or,

- 14.** Using integrated linguistic and literary approaches, consider how Capote presents attitudes towards women in 1960s America in *In Cold Blood*. [60]

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

Or,

15. “Success in the twentieth century is a matter of chance.” Using integrated linguistic and literary approaches, explore the ways Eggers presents some of the difficulties experienced by young people in *A Heartbreaking Work of Staggering Genius*. [60]

Or,

16. Using integrated linguistic and literary approaches, discuss how Eggers presents his unconventional role as substitute father throughout *A Heartbreaking Work of Staggering Genius*. [60]

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

Or,

17. Using integrated linguistic and literary approaches, discuss Minhinnick’s presentation of different attitudes towards poverty near the end of the twentieth century in *Watching the fire-eater*. [60]

Or,

18. Using integrated linguistic and literary approaches, discuss how Minhinnick presents city life 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. “A desperate struggle for survival.” Using integrated linguistic and literary approaches, discuss some of the ways Orwell presents life as a struggle for survival in *Down and Out in Paris and London*. [60]

Or,

20. Using integrated linguistic and literary approaches, discuss Orwell’s presentation of early twentieth century living conditions in *Down and Out in Paris and London*. [60]

END OF PAPER

BLANK PAGE