



GCE AS/A LEVEL – NEW

2710U20-1



S17-2710U20-1

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

WEDNESDAY, 24 MAY 2017 – AFTERNOON

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 1, page 13 from “BLANCHE [*drawing involuntarily back from his stare*]: You must be Stanley. I’m Blanche.” to page 15 “[*Her head falls on her arms.*]” Using integrated linguistic and literary approaches, discuss the presentation of Blanche and Stanley in this extract. [25]
 (ii) Explore how Williams presents loneliness in 1940s America in **at least two** other episodes from *A Streetcar Named Desire*. [35]

Or,

2. (i) Re-read Scene 11, page 104 from “MATRON: Hello, Blanche.” to page 107 “BLANCHE [*holding tight to his arm*]: Whoever you are – I have always depended on the kindness of strangers.” Using integrated linguistic and literary approaches, discuss how Williams presents dramatic tension in this extract. [25]
 (ii) Discuss how Williams presents different attitudes towards madness 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 18 from “SALIERI: She was later to become the best singer of her Age.” to page 19 “SALIERI: ...in your generations, will immortalize *you*?” Using integrated linguistic and literary approaches, discuss Shaffer’s presentation of Salieri in this extract. [25]
- (ii) “Pride comes before a fall.” Explore the presentation of pride in Viennese society in **at least two** other episodes from *Amadeus*. [35]

Or,

4. (i) Re-read Act 2, page 65 from “MOZART [*desperate*]: Excuse language, Baron, but really!” to page 66 “[To VAN SWIETEN] My tongue is stupid. My heart isn’t.” Using integrated linguistic and literary approaches, discuss Shaffer’s presentation of Mozart in this extract. [25]
- (ii) Discuss how Shaffer presents personal and professional challenges faced by Mozart in **at least two** other episodes from *Amadeus*. [35]

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

Or,

5. (i) Re-read page 50 from “ALLEYN: Huzzah! The Admiral’s Men are returned to the house!” to page 53 “*Will is used to it. He goes.*” Using integrated linguistic and literary approaches, discuss Norman’s and Stoppard’s presentation of the characters and situation in this extract. [25]
- (ii) Discuss how Norman and Stoppard present actors and acting in Elizabethan England in **at least two** other episodes from *Shakespeare in Love*. [35]

Or,

6. (i) Re-read page 58 from “INT. DE LESSEPSSES’ HOUSE. HALL. NIGHT.” to page 60 “VIOLA: (*forced to submit*) I will do my duty, my lord.” Using integrated linguistic and literary approaches, discuss Norman’s and Stoppard’s presentation of Wessex in this extract. [25]
- (ii) Explore how Norman and Stoppard present male authority figures 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 25 from "MARTHA: [*to NICK, as HONEY beams*]: Hey, you must be quite a boy" to page 27 "MARTHA: ...I mean, you don't look like you got hit in the face at all." Using integrated linguistic and literary approaches, discuss how Albee presents the relationship between George and Martha in this extract. [25]
- (ii) "Marriage is a game." With reference to **at least two** other episodes from *Who's Afraid of Virginia Woolf?*, discuss how Albee presents 'game-playing' as part of married life in 1950s America. [35]

Or,

8. (i) Re-read Act 3, page 124 from "George [*as NICK holds on; right in MARTHA'S face*]: You don't seem to understand" to page 126 "GEORGE: YES!" Using integrated linguistic and literary approaches, discuss how Albee presents the characters and situation in this extract. [25]
- (ii) Discuss Albee's presentation of truth and illusion 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 18 "*Enter a Nazi BORDER OFFICIAL. He approaches EVA.*" to page 20 "*OFFICER ruffles EVA'S hair and exits.*" Using integrated linguistic and literary approaches, discuss the characters and situation in this extract. [25]
- (ii) Discuss how Samuels presents the relationships between adults and children in different time periods in **at least two** other episodes from *Kindertransport*. [35]

Or,

10. (i) Re-read Act 2 Scene 1 from page 70 "EVA. Thank you for helping." to page 71 "LIL. Just make sure no one diddles you." Using integrated linguistic and literary approaches, discuss how Samuels presents the relationship between Eva and Lil in this extract. [25]
- (ii) Explore how Samuels presents various attitudes towards change 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. “Sometimes even to live is an act of courage.” Using integrated linguistic and literary approaches, discuss Ashworth’s presentation of courage/bravery in *Once in a House on Fire*. [60]

Or,

12. Using integrated linguistic and literary approaches, discuss how Ashworth presents life as a teenager in 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 attitudes towards violence in America in the 1960s in *In Cold Blood*. [60]

Or,

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

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

Or,

15. Using integrated linguistic and literary approaches, discuss Eggers' presentation of friendship in late twentieth-century American society in *A Heartbreaking Work of Staggering Genius*. [60]

Or,

16. "Children begin by loving their parents; as they grow older they judge them; sometimes they forgive them." Using integrated linguistic and literary approaches, discuss Eggers' attitudes towards his own parents throughout *A Heartbreaking Work of Staggering Genius*. [60]

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

Or,

17. "For the Welsh, visiting other countries is an uncomfortable experience." Using integrated linguistic and literary approaches, discuss Minhinnick's presentation of some of the countries he visits outside Wales in *Watching the fire-eater*. [60]

Or,

18. Using integrated linguistic and literary approaches, discuss how Minhinnick presents attitudes towards the environment near 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. Using integrated linguistic and literary approaches, discuss how Orwell presents attitudes towards women in the early twentieth century in *Down and Out in Paris and London*. [60]

Or,

20. Using integrated linguistic and literary approaches, discuss Orwell's presentation of attitudes towards class in the early twentieth century in *Down and Out in Paris and London*. [60]

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