



GCE AS/A LEVEL

2710U20-1

FRIDAY, 26 MAY 2023 – MORNING

**ENGLISH LANGUAGE AND LITERATURE –
AS unit 2**

Drama and Non-Literary Texts

2 hours plus your additional time allowance

ADDITIONAL MATERIALS

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

INSTRUCTIONS TO CANDIDATES

Use black ink, black ball-point pen or your usual method.

Answer ONE question in Section A and ONE question in Section B.

Write your answers in the separate answer booklet provided.

Write the question number in the left-hand margin at the start of each answer.

(Turn over)

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.

(Turn over)

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**

(Turn over)

5

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.**

(Turn over)

**TENNESSEE WILLIAMS: A STREETCAR
NAMED DESIRE (PENGUIN MODERN
CLASSICS)**

EITHER,

**1 (i) Re-read Scene 1, page 7 from
“BLANCHE [looking down at her
glass, which shakes in her
hand]:” to page 8 “BLANCHE: ...
The summer Dad died and you left
us...”. Using integrated linguistic
and literary approaches, discuss the
presentation of Blanche and Stella in
this extract. [25 marks]**

**(ii) Discuss how Williams presents the
relationship between Blanche and
Stella in 1940s America in AT LEAST
TWO OTHER episodes from A
Streetcar Named Desire.**

[35 marks]

(Turn over)

OR,

- 2 (i) Re-read Scene 6, page 62 from “BLANCHE: You are not the delicate type.” to page 64 “MITCH [finally]: Where’s Stanley and Stella tonight?” Using integrated linguistic and literary approaches, discuss the presentation of the relationship between Blanche and Mitch in this extract. [25 marks]**
- (ii) Discuss how Williams presents relationships between men and women in 1940s America in AT LEAST TWO OTHER episodes from A Streetcar Named Desire. [35 marks]**

(Turn over)

**PETER SHAFFER: AMADEUS (PENGUIN
MODERN CLASSICS)**

OR,

- 3 (i) Re-read Act 1, page 53 from
“SALIERI: Fiasco! ... Fiasco! ... ” to
page 55 “[...And now – quietly
at first – he addresses his
God.]”. Using integrated linguistic
and literary approaches, discuss
how Shaffer presents Salieri in this
extract. [25 marks]**
- (ii) Explore how Shaffer presents
attitudes towards beauty in Viennese
society in AT LEAST TWO OTHER
episodes from Amadeus. [35 marks]**

(Turn over)

OR,

4 (i) Re-read Act 2, page 102 from “SALIERI [to audience]: Dawn has come.” to page 103 “SALIERI: ... And I will forgive you. Vi saluto.” Using integrated linguistic and literary approaches, discuss the presentation of Salieri in this extract.

[25 marks]

(ii) With reference to AT LEAST TWO OTHER episodes from Amadeus, discuss Shaffer’s presentation of jealousy in Viennese society.

[35 marks]

(Turn over)

**MARC NORMAN AND TOM STOPPARD:
SHAKESPEARE IN LOVE (FABER)**

OR,

- 5 (i) Re-read page 20, from “INT. DE LESSEPSES’ HOUSE. VIOLA’S BEDROOM. NIGHT.” to page 22 “VIOLA gazes longingly towards the Rose...And, there and then, she makes a plan.” Using integrated linguistic and literary approaches, discuss how Norman and Stoppard present Viola and the Nurse in this extract.**

[25 marks]

- (ii) “A woman in a man’s world.” Discuss how Norman and Stoppard present Viola in AT LEAST TWO OTHER episodes from Shakespeare in Love. [35 marks]**

(Turn over)

OR,

- 6 (i) Re-read page 127, from “INT. DE LESSEPSES’ HOUSE. VIOLA’S BEDROOM. DAY” to page 129 “He looks around but VIOLA has fled.” Using integrated linguistic and literary approaches, discuss Norman’s and Stoppard’s presentation of the characters and situation in this extract. [25 marks]**
- (ii) Explore how Norman and Stoppard present attitudes towards money in Elizabethan England in AT LEAST TWO OTHER episodes from Shakespeare in Love. [35 marks]**

(Turn over)

**EDWARD ALBEE: WHO'S AFRAID
OF VIRGINIA WOOLF? (VINTAGE
CLASSICS)**

OR,

- 7 (i) Re-read Act 1, page 6 from
“MARTHA: You laughed your head
off when you heard it at the party.”
to page 7 “MARTHA: ...so don't
worry about me!” Using integrated
linguistic and literary approaches,
discuss the presentation of George
and Martha in this extract.**

[25 marks]

- (ii) With reference to AT LEAST TWO
OTHER episodes from Who's
Afraid of Virginia Woolf?,
discuss how Albee presents the
relationship between George and
Martha in 1950s American society.**

**[35 marks]
(Turn over)**

OR,

- 8 (i) Re-read Act 2, page 48 from “NICK: Yes...that’s right.” to page 49 “NICK: I didn’t say that...I said she gets sick quite easily.” Using integrated linguistic and literary approaches, discuss the presentation of George and Nick in this extract. [25 marks]**
- (ii) With reference to AT LEAST TWO OTHER episodes from *Who’s Afraid of Virginia Woolf?*, discuss how Albee presents conflict in 1950s American society. [35 marks]**

(Turn over)

**DIANE SAMUELS:
KINDERTRANSPORT (NICK HERN
BOOKS)**

OR,

- 9 (i) Re-read Act 1 Scene 1, page 7 from “EVA (sewing). Why aren’t Karla and Heinrich going on one of the trains?” to page 9 “EVA takes the coat and carries on sewing.” Using integrated linguistic and literary approaches, discuss how Samuels presents Eva and Helga in this extract. [25 marks]**
- (ii) With reference to AT LEAST TWO OTHER episodes from Kindertransport, discuss how Samuels presents attitudes towards prejudice across different time periods. [35 marks]**

(Turn over)

OR,

10 (i)

Re-read Act 1 Scene 2, page 25 from “**ORGANISER makes to exit. EVA makes to follow him.**” to page 27 “**LIL. You don’t need it on now I’ve come.**” Using integrated linguistic and literary approaches, discuss how Samuels presents the characters and situation in this extract. [25 marks]

(ii) Discuss how Samuels presents daughters across different time periods in **AT LEAST TWO OTHER episodes from Kindertransport.**
[35 marks]

(Turn over)

**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.**

(Turn over)

ANDREA ASHWORTH: ONCE IN A HOUSE ON FIRE (PICADOR)

EITHER,

- 11. Using integrated linguistic and literary approaches, discuss Ashworth's presentation of employment/making a living in the 1970s/80s in *Once in a House on Fire*. [60 marks]**

OR,

- 12. "Everything works out in the end. If it hasn't worked out yet, then it's not the end." Using integrated linguistic and literary approaches, discuss Ashworth's presentation of conflict in the 1970s/80s in *Once in a House on Fire*. [60 marks]**

(Turn over)

**TRUMAN CAPOTE: IN COLD BLOOD
(PENGUIN MODERN CLASSICS)**

OR,

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

OR,

- 14. Using integrated linguistic and literary approaches, discuss how Capote presents the relationship between Perry and Dick in America in the 1960s in *In Cold Blood*. [60 marks]**

(Turn over)

**DAVE EGGERS: A HEARTBREAKING
WORK OF STAGGERING GENIUS
(PICADOR)**

OR,

- 15. “There is no friendship, no love, like that of the parent for the child.” Using integrated linguistic and literary approaches, discuss how Eggers presents different attitudes towards parenting in America in the 1980s/90s in *A Heartbreaking Work of Staggering Genius*.**

[60 marks]

(Turn over)

OR,

16. **“Every ambitious move is a gamble.”**
Using integrated linguistic and literary approaches, discuss how Eggers presents different attitudes towards ambition in America in the 1980s/90s in *A Heartbreaking Work of Staggering Genius*.

[60 marks]

(Turn over)

**ROBERT MINHINNICK: WATCHING THE
FIRE-EATER (SEREN)**

OR,

- 17. Using integrated linguistic and literary approaches, discuss Minhinnick's presentation of different types of protest at the end of the twentieth century in *Watching the fire-eater*.**

[60 marks]

(Turn over)

OR,

- 18. “As long as poverty, injustice and gross inequality persist in our world, none of us can truly rest.” Using integrated linguistic and literary approaches, discuss Minhinnick’s presentation of inequality at the end of the twentieth century in **Watching the fire-eater.****

[60 marks]

(Turn over)

**GEORGE ORWELL: DOWN AND OUT
IN PARIS AND LONDON (PENGUIN
MODERN CLASSICS)**

OR,

- 19. Using integrated linguistic and literary approaches, discuss how Orwell presents unemployment in the early twentieth century in *Down and Out in Paris and London*.
[60 marks]**

(Turn over)

OR,

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

[60 marks]

END OF PAPER