



**GCE AS/A LEVEL**

2710U20-1



**FRIDAY, 24 MAY 2024 – MORNING**

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

2 hours

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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**

Use black ink or black ball-point pen.

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

Write your answers in the separate answer booklet provided, following the instructions on the front of the answer booklet.

### **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 40 from “BLANCHE: Baby, my baby sister!” to page 42 “BLANCHE: I don’t understand you.” Using integrated linguistic and literary approaches, discuss the relationship between Blanche and Stella in this extract. [25]
- (ii) “A character caught between two opposing worlds.” Discuss how Williams presents Stella in **at least two other** episodes from *A Streetcar Named Desire*. [35]

**Or,**

2. (i) Re-read Scene 7, page 70 from “STANLEY: Lie Number One: ...” to page 72 “STANLEY: ... – she’d gotten mixed up with!” Using integrated linguistic and literary approaches, discuss how Williams presents the characters and situation in this extract. [25]
- (ii) Explore how Williams presents deception 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 53 from “SALIERI: Fiasco! ... Fiasco!” to page 54 “SALIERI: ...at an Absolute Beauty!” Using integrated linguistic and literary approaches, discuss Shaffer's presentation of Salieri in this extract. [25]
- (ii) “A character consumed by his own jealousy and bitterness.” Explore Shaffer’s presentation of Salieri 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 “MOZART: ... just shake his ‘hoof’.” Using integrated linguistic and literary approaches, discuss Shaffer’s presentation of Mozart in this extract. [25]
- (ii) Discuss how Shaffer presents the challenges Mozart faces 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 36 from “EXT. THE RIVER. DAY.” to page 39 “NURSE Much good may it do you.” Using integrated linguistic and literary approaches, discuss Norman and Stoppard’s presentation of the characters and situation in this extract. [25]
- (ii) Discuss how Norman and Stoppard present deception in Elizabethan England in **at least two other** episodes from *Shakespeare in Love*. [35]

**Or,**

6. (i) Re-read page 120 from “ALLEYN: It’s true, Will—it was a tavern brawl...” to page 123 “VIOLA Thank you.” Using integrated linguistic and literary approaches, discuss Norman and Stoppard’s presentation of dramatic tension in this extract. [25]
- (ii) Explore how Norman and Stoppard present the difficulties of being a woman 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 13 from “GEORGE [to NICK ... a confidence, but not whispered]:” to page 15 “GEORGE: ...What made you decide to be a teacher?” Using integrated linguistic and literary approaches, discuss how Albee presents the characters and situation in this extract. [25]
- (ii) With reference to **at least two other** episodes from *Who's Afraid of Virginia Woolf?*, discuss how Albee presents attitudes towards ambition in 1950s American society. [35]

**Or,**

8. (i) Re-read Act 3, page 119 from “GEORGE: How did I try, Martha?” to page 121 “GEORGE: ...A son who is, deep in his gut, sorry to have been born...”. Using integrated linguistic and literary approaches, discuss how Albee presents George and Martha in this extract. [25]
- (ii) With reference to **at least two other** episodes from *Who's Afraid of Virginia Woolf?*, discuss how Albee presents dysfunctional relationships in 1950s American society. [35]

**Diane Samuels: *Kindertransport* (Nick Hern Books)**

**Or,**

9. (i) Re-read Act 1 Scene 1, page 5 from “FAITH. Mum, I ...” to page 7 “EVELYN. Of course.” Using integrated linguistic and literary approaches, discuss how Samuels presents Faith and Evelyn in this extract. [25]
- (ii) “Daughters are frequently a reflection of their mothers.” Discuss how Samuels presents Faith in **at least two other** episodes from *Kindertransport*. [35]

**Or,**

10. (i) Re-read Act 2 Scene 1, page 57 from “LIL. You'll thank me one day.” to page 59 “LIL. ...You have to get rid.” Using integrated linguistic and literary approaches, discuss how Samuels presents the characters and situation in this extract. [25]
- (ii) Discuss how Samuels presents attitudes towards love 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. Using integrated linguistic and literary approaches, discuss Ashworth's presentation of loyalty in the 1970s/1980s in *Once in a House on Fire*. [60]

Or,

12. "If you're in trouble, or hurt or need – go to the poor people. They're the only ones that'll help – the only ones." Using integrated linguistic and literary approaches, discuss Ashworth's presentation of poverty 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 mothers and motherhood in America in the 1960s in *In Cold Blood*. [60]

Or,

14. "A criminal to the core." Using integrated linguistic and literary approaches, discuss how Capote presents Dick in *In Cold Blood*. [60]

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

Or,

15. Using integrated linguistic and literary approaches, discuss how Eggers presents attitudes towards the challenges people face in *A Heartbreaking Work of Staggering Genius*. [60]

Or,

16. "A man without friends is a man without power." Using integrated linguistic and literary approaches, discuss how Eggers presents the importance of friendship in *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 attitudes towards travel at the end of the twentieth century in *Watching the fire-eater*. [60]

**Or,**

18. Using integrated linguistic and literary approaches, discuss Minhinnick's presentation of attitudes towards work at 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 Orwell's presentation of supportive relationships during the early twentieth century in *Down and Out in Paris and London*. [60]

**Or,**

20. "If you have the courage to begin, you have the courage to succeed." Using integrated linguistic and literary approaches, discuss Orwell's presentation of courage and/or bravery in *Down and Out in Paris and London*. [60]

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