



**GCE AS/A LEVEL – NEW**

**2710U20-1**

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

**DRAMA AND NON-LITERARY TEXTS**

**WEDNESDAY, 24 MAY 2017 – AFTERNOON**

**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**

**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 half your time on each section. In Section A you are advised to spend a third of your time for this question on part (i) and two thirds of your time for this question 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 marks]**
  
- (ii) **Explore how Williams presents loneliness in 1940s America in AT LEAST TWO other episodes from A STREETCAR NAMED DESIRE. [35 marks]**

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 marks]
- (ii) Discuss how Williams presents different attitudes towards madness in AT LEAST TWO other episodes from A STREETCAR NAMED DESIRE. [35 marks]

**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 marks]**
- (ii) “Pride comes before a fall.” Explore the presentation of pride in Viennese society in AT LEAST TWO other episodes from AMADEUS. [35 marks]**

**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 marks]**
- (ii) Discuss how Shaffer presents personal and professional challenges faced by Mozart in AT LEAST TWO other episodes from AMADEUS. [35 marks]**

**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 marks]**
- (ii) Discuss how Norman and Stoppard present actors and acting in Elizabethan England in AT LEAST TWO other episodes from SHAKESPEARE IN LOVE. [35 marks]**

**OR,**

- 6. (i) Re-read page 58 from “INT. DE LESSEPSES’ 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 marks]**
- (ii) Explore how Norman and Stoppard present male authority figures in AT LEAST TWO other episodes from SHAKESPEARE IN LOVE. [35 marks]**

**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 marks]
- (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 marks]

**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 marks]**
- (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 marks]**

**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 marks]**
- (ii) Discuss how Samuels presents the relationships between adults and children in different time periods in AT LEAST TWO other episodes from KINDERTRANSPORT. [35 marks]**

**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 marks]**
- (ii) Explore how Samuels presents various attitudes towards change in different time periods in AT LEAST TWO other episodes from KINDERTRANSPORT. [35 marks]**

**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 marks]**

**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 marks]**

**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 marks]**

**OR,**

- 14. Using integrated linguistic and literary approaches, consider how Capote presents fathers and fatherhood in 1960s America in IN COLD BLOOD. [60 marks]**

**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 marks]**

**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 marks]**

**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 marks]**

**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 marks]**

**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 marks]**

**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 marks]**

**END OF PAPER**