



GCE AS

B710U20-1



TUESDAY, 7 JUNE 2022 – MORNING

ENGLISH LANGUAGE AND LITERATURE

AS component 2

Drama and Non-Literary Texts

2 hours

B710U201
01

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 20 minutes on part (i) and 40 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 will need 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.

Alan Bennett: *The History Boys* (Faber)

Either,

1. (i) Remind yourself of page 41 from “**Mrs Lintott** So have the boys...” to page 43 “**Irwin** No. Nothing”. Using integrated linguistic and literary approaches, discuss how Bennett presents Mrs Lintott in this extract. [20]
- (ii) Discuss how Bennett presents the interaction of male and female characters in **at least two other** episodes from the play. [40]

Or,

2. (i) Remind yourself of page 63 from “*Hector is in a sombre and distracted mood.*” to page 65 “*Hector sits up and blows his nose loudly.*” Using integrated linguistic and literary approaches, discuss how Bennett presents the characters and the situation in this extract. [20]
- (ii) Discuss how Bennett presents disappointment and frustration in **at least two other** episodes from the play. [40]

Diane Samuels: *Kindertransport* (Nick Hern)

Or,

3. (i) Remind yourself of page 14 from “HELGA. Now it’s time for bed.” to page 16 “RATCATCHER. I will search you out whoever wherever you are.”. Using integrated linguistic and literary approaches, discuss how Samuels presents Helga in this extract. [20]
- (ii) Discuss how Samuels presents fear in **at least two other** episodes from the play. [40]

Or,

4. (i) Remind yourself of page 26 from “LIL (*to EVA*). Poor lamb.” to page 28 “LIL. That can be the first English you learn.”. Using integrated linguistic and literary approaches, explore how the relationship between Lil and Eva is presented in this extract. [20]
- (ii) With reference to **at least two other** episodes from the play, explore how Samuels presents social class in *Kindertransport*. [40]

Edward Albee: *Who’s Afraid of Virginia Woolf?* (Vintage Classics)

Or,

5. (i) Remind yourself of page 28 from “MARTHA: Still at the old middleweight limit...” to page 30 “MARTHA: I think it’s coloured our whole life.”. Using integrated linguistic and literary approaches, discuss how Albee presents the characters and the situation in this extract. [20]
- (ii) Discuss Albee’s presentation of the threat of violence in **at least two other** episodes from the play. [40]

Or,

6. (i) Remind yourself of page 51 from “GEORGE: MARTHA! [*Pause*] MARTHA!” to page 53 “NICK: Well, if you’re going to...”. Using integrated linguistic and literary approaches, discuss how Albee creates dramatic tension in this extract. [20]
- (ii) With reference to **at least two other** episodes in the play, discuss how childlessness shapes the characters in *Who’s Afraid of Virginia Woolf?*. [40]

Brian Friel: *Translations* (Faber)

Or,

7. (i) Remind yourself of page 78 from “**Doalty** Is he long gone? – Manus.” to page 81 “**Owen** If Yolland hasn’t been got by then, they will ravish the whole parish.”. Using integrated linguistic and literary approaches, discuss how Friel presents the characters and the situation in this extract. [20]
- (ii) With reference to **at least two other** episodes, discuss the presentation of the clash of the Irish and English cultures in the play. [40]

Or,

8. (i) Remind yourself of page 87 from “*Hugh watches all of this.*” to page 89 “**Hugh** My friend, confusion is not an ignoble condition.”. Using integrated linguistic and literary approaches discuss how Friel presents the characters and the situation in this extract. [20]
- (ii) With reference to **at least two other** episodes, discuss how the past shapes the present in the play. [40]

Tennessee Williams: *Cat on a Hot Tin Roof* (Penguin Modern Classics)

Or,

9. (i) Remind yourself of page 67 from “BIG DADDY: Are *you* satisfied?” to page 68 “...*swings out on the gallery leaving the doors open.*”. Using integrated linguistic and literary approaches, discuss how Williams presents father and son in this extract. [20]
- (ii) With reference to **at least two other** episodes, discuss how relationships between parents and children are presented in the play. [40]

Or,

10. (i) Remind yourself of page 87 from “MARGARET [*suddenly and quietly but forcefully*]: Everybody listen.” to page 88 “MARGARET: ...Brick’s baby!” Using integrated linguistic and literary approaches, explore how Williams presents Maggie in this extract. [20]
- (ii) With reference to **at least two other** episodes from the play, discuss Williams’ presentation of reality and fantasy. [40]

Section B: Non-literary text study (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 masculinity in *Once in a House on Fire*. [60]

Or,

12. Using integrated linguistic and literary approaches, discuss Ashworth's presentation of love in *Once in a House on Fire*. [60]

Jenny Diski: *Skating to Antarctica* (Virago)

Or,

13. Using integrated linguistic and literary approaches, discuss Diski's presentation of home and domestic life in *Skating to Antarctica*. [60]

Or,

14. Using integrated linguistic and literary approaches, explore Diski's presentation of illness in *Skating to Antarctica*. [60]

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

Or,

15. Using integrated linguistic and literary approaches, discuss attitudes to female characters in *A Heartbreaking Work of Staggering Genius*. [60]

Or,

16. Using integrated linguistic and literary approaches, discuss Eggers' presentation of sports and hobbies in *A Heartbreaking Work of Staggering Genius*. [60]

Truman Capote: *In Cold Blood* (Penguin Classics)

Or,

17. Using integrated linguistic and literary approaches, discuss the presentation of violence and aggression in *In Cold Blood*. [60]

Or,

18. Using integrated linguistic and literary approaches, discuss Capote's presentation of towns and cities in *In Cold Blood*. [60]

George Orwell: *Homage to Catalonia* (Penguin Classics)

Or,

19. Using integrated linguistic and literary approaches, discuss Orwell's presentation of British people and Britain in *Homage to Catalonia*. [60]

Or,

20. Using integrated linguistic and literary approaches, discuss the presentation of friendship in *Homage to Catalonia*. [60]

END OF PAPER

BLANK PAGE