



GCE AS – **NEW**

B710U20-1



S17-B710U20-1



ENGLISH LANGUAGE AND LITERATURE

AS component 2

Drama and Non-Literary Texts

WEDNESDAY, 24 MAY 2017 – AFTERNOON

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 Act 2 from page 60 “**Irwin** Familiar?” to page 62 “**Irwin** It suddenly seems almost cosy.” Using integrated linguistic and literary approaches, examine the presentation of the relationship between Irwin and Man/Posner in this extract. [20]
 (ii) Consider how Bennett presents various attitudes towards conflict. In your response you should refer to **at least two** other episodes from the play. [40]

Or,

2. (i) Remind yourself of Act 2 from page 86 “**Rudge** I’d like to see that. Is it recent?” to page 88 “**Irwin** There? Yes. Yes, I was, quite.” Using integrated linguistic and literary approaches, examine the presentation of the characters and situation in this extract. [20]
 (ii) Examine how Bennett presents various attitudes towards the truth in the 1980s in **at least two** other episodes from the play. [40]

Diane Samuels: *Kindertransport* (Nick Hern)

Or,

3. (i) Remind yourself of Act 1 Scene 2 from page 34 “LIL. This is good.” to page 35 “LIL. Stand the same way do butlers and bank managers.” Using integrated linguistic and literary approaches, discuss how Samuels presents the relationship between Lil and Eva in this extract. [20]
- (ii) “You’re not born prejudiced; you’re taught it.” Discuss how Samuels presents prejudice in **at least two** other episodes from the play. [40]

Or,

4. (i) Remind yourself of Act 2 Scene 2 from page 86 “EVELYN. You should have hung onto me...” to page 87 “FAITH *exits*.” Using integrated linguistic and literary approaches, discuss the presentation of Evelyn and Faith in this extract. [20]
- (ii) With reference to **at least two** other episodes from the play, discuss how Samuels presents different attitudes towards loss. [40]

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

Or,

5. (i) Remind yourself of Act 1 page 44 from “GEORGE [*stony*]: Just a minute, Martha.” to page 46 “MARTHA: So, here I am, stuck with this flop...” 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 from the play, discuss how Albee presents attitudes towards ambition in American culture. [40]

Or,

6. (i) Remind yourself of Act 1 page 41 from “MARTHA: You want to know *why* the S.O.B. hates my father?” to page 43 “MARTHA: And a lot of the new men were married...naturally.” Using integrated linguistic and literary approaches, discuss Albee’s presentation of Martha in this extract. [20]
- (ii) Consider how Albee presents the relationship between parents and children in American society, in **at least two** other episodes from the play. [40]

Brian Friel: *Translations* (Faber)

Or,

7. (i) Remind yourself of Act 1 page 18 from “**Bridget** They say that’s the way it snakes in, don’t they?” to page 19 “**Doalty** Cripes, he’ll make yella meal out of me for those bloody tables.” Using integrated linguistic and literary approaches, discuss the presentation of the characters and situation in this extract. [20]
- (ii) With reference to **at least two** other episodes from the play, consider how Friel presents the Irish in 19th century Ireland. [40]

Or,

8. (i) Remind yourself of Act 2 page 59 from “**Owen** You know George, don’t you?” to page 61 “**Maire** Why not.” Using integrated linguistic and literary approaches, explore how Friel presents the conversation between Owen, Maire and Yolland in this extract. [20]
- (ii) With reference to **at least two** other episodes from the play, explore how Friel presents the difficulties of communication in 19th century Ireland. [40]

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

Or,

9. (i) Remind yourself of Act 2 page 57 from “**BIG DADDY**: Who’s been lying to you...” to page 58 “**BRICK**: I’m sorry, Big Daddy.” Using integrated linguistic and literary approaches, explore the presentation of Brick and Big Daddy in this extract. [20]
- (ii) “Mendacity is a system that we live in.” With reference to **at least two** other episodes from the play, discuss Williams’ presentation of mendacity. [40]

Or,

10. (i) Remind yourself of Act 3 page 83 from “**BIG MAMA** [sobs]: Margaret. Child. Come here.” to page 84 “**BIG MAMA**: I won’t tolerate any more catty talk in my house.” Using integrated linguistic and literary approaches, explore the presentation of the characters and situation in this extract. [20]
- (ii) With reference to **at least two** other episodes from the play, discuss Williams’ presentation of family life in 1950s America. [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 attitudes towards violence in *Once in a House on Fire*. [60]

Or,

12. "A mind needs books...if it is to keep its edge." Using integrated linguistic and literary approaches, discuss how Ashworth presents reading as a strategy for survival in *Once in a House on Fire*. [60]

Jenny Diski: *Skating to Antarctica* (Virago)

Or,

13. Using integrated linguistic and literary approaches, explore how Diski presents different attitudes towards men in *Skating to Antarctica*. [60]

Or,

14. "There was nothing happy about my childhood." Using integrated linguistic and literary approaches, discuss how Diski presents childhood and children in *Skating to Antarctica*. [60]

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

Or,

15. “Home is where the heart is.” Using integrated linguistic and literary approaches, consider how Eggers presents some of the homes/houses he lives in across America throughout *A Heartbreaking Work of Staggering Genius*. [60]

Or,

16. Using integrated linguistic and literary approaches, discuss Eggers’ presentation of different attitudes towards employment and occupations in *A Heartbreaking Work of Staggering Genius*. [60]

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

Or,

17. Using integrated linguistic and literary approaches, explore Capote’s presentation of romantic relationships between men and women in 1950s/60s America in *In Cold Blood*. [60]

Or,

18. Using integrated linguistic and literary approaches, consider Capote’s presentation of different attitudes towards childhood in 1950s/60s America in *In Cold Blood*. [60]

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

Or,

19. “All revolutions are failures, but they are not all the same failure.” Using integrated linguistic and literary approaches, discuss how Orwell presents the successes and failures of the Loyalists in *Homage to Catalonia*. [60]

Or,

20. Using linguistic and literary approaches, discuss how Orwell presents the personal and/or political challenges he faces in Spain during the 1930s in *Homage to Catalonia*. [60]

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