



GCE AS

B710U20-1



FRIDAY, 23 MAY 2025 – 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

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.

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 given you a nickname?” to page 43 “**Irwin** Nothing. No. Nothing.” Using integrated linguistic and literary approaches, discuss how Bennett presents the characters and situation in this extract. [20]
- (ii) Discuss how Bennett presents attitudes towards masculinity in **at least two other** episodes from the play. [40]

Or,

2. (i) Remind yourself of page 100 from “**Irwin** I didn’t know you were that way inclined.” to page 102 “**Dakin** ... It is going to happen.” Using integrated linguistic and literary approaches, discuss how Bennett presents Irwin and Dakin in this extract. [20]
- (ii) Discuss how Bennett presents Dakin in **at least two other** episodes from the play. [40]

Diane Samuels: *Kindertransport* (Nick Hern)

Or,

3. (i) Remind yourself of page 35 from “LIL. The only jobs they’ll let them do is as servants.” to page 37 “FAITH. So what else did she change?” Using integrated linguistic and literary approaches, discuss how Samuels presents the characters and situation in this extract. [20]
- (ii) With reference to **at least two other** episodes from *Kindertransport*, discuss how Samuels presents attitudes towards change. [40]

Or,

4. (i) Remind yourself of page 64 from “GUARD. What country you from?” to page 65 “EVA. There is!” Using integrated linguistic and literary approaches, explore how Samuels presents the characters and situation in this extract. [20]
- (ii) With reference to **at least two other** episodes from the play, explore how Samuels presents attitudes towards trust in *Kindertransport*. [40]

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

Or,

5. (i) Remind yourself of page 25 from “GEORGE: And now we’ll never know. Shucks!” to page 27 “NICK: ... at boxing, really.” Using integrated linguistic and literary approaches, discuss how Albee presents the characters and situation in this extract. [20]
- (ii) With reference to **at least two other** episodes from *Who’s Afraid of Virginia Woolf?*, discuss how Albee presents gender stereotypes in the play. [40]

Or,

6. (i) Remind yourself of page 94 from “GEORGE [*nodding his head ... speaks with compassion*]: I should have known.” to page 95 “HONEY: Who rang? Someone rang!” Using integrated linguistic and literary approaches, discuss how Albee presents George and Honey in this extract. [20]
- (ii) With reference to **at least two other** episodes from *Who’s Afraid of Virginia Woolf?*, discuss how Albee presents attitudes towards failure in the play. [40]

Brian Friel: *Translations* (Faber)

Or,

7. (i) Remind yourself of page 16 from “**Maire** Map of America.” to page 18 “**Bridget** ... He didn’t say.” Using integrated linguistic and literary approaches, discuss how Friel presents the characters and situation in this extract. [20]
- (ii) With reference to **at least two other** episodes from the play, discuss how Friel presents conflict in *Translations*. [40]

Or,

8. (i) Remind yourself of page 69 from “**Owen** You’re being damned stupid, Manus.” to page 71 “**Manus** ... he’s very fond of soda bread.” Using integrated linguistic and literary approaches, discuss how Friel presents Owen and Manus in this extract. [20]
- (ii) With reference to **at least two other** episodes from the play, discuss how Friel presents male faults and failures in *Translations*. [40]

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

Or,

9. (i) Remind yourself of page 24 from “MARGARET: Always had to suck up to people ...” to page 26 “MARGARET: ... yeah! I shouldn’t have told you ...” Using integrated linguistic and literary approaches, discuss how Williams presents Maggie in this extract. [20]
- (ii) With reference to **at least two other** episodes from *Cat on a Hot Tin Roof*, discuss how Williams presents rivalry in the play. [40]

Or,

10. (i) Remind yourself of page 61 from “BIG DADDY [*gently*]: Now, hold on, hold on a minute, son.” to page 63 “BIG DADDY: Well, I want yours. Git up!” Using integrated linguistic and literary approaches, discuss how Williams presents Big Daddy and Brick in this extract. [20]
- (ii) With reference to **at least two other** episodes from the play, discuss how Williams presents Big Daddy. [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 friendship in *Once in a House on Fire*. [60]

Or,

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

Jenny Diski: *Skating to Antarctica* (Virago)

Or,

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

Or,

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

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

Or,

15. Using integrated linguistic and literary approaches, discuss Eggers' presentation of the difficulties he faces as a surrogate father figure in *A Heartbreaking Work of Staggering Genius*. [60]

Or,

16. Using integrated linguistic and literary approaches, discuss how Eggers presents attitudes towards loss in *A Heartbreaking Work of Staggering Genius*. [60]

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

Or,

17. Using integrated linguistic and literary approaches, discuss Capote's presentation of Perry's family as a failure of the American Dream in *In Cold Blood*. [60]

Or,

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

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

Or,

19. Using integrated linguistic and literary approaches, discuss how Orwell presents loneliness and isolation in *Homage to Catalonia*. [60]

Or,

20. Using integrated linguistic and literary approaches, discuss Orwell's presentation of failure in *Homage to Catalonia*. [60]

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