



GCE AS

B710U20-1



FRIDAY, 24 MAY 2024 – 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 24 from “**Irwin** First class. Bristol welcomes you with open arms.” to page 26 “**Irwin** ...or fashion at a striptease.” Using integrated linguistic and literary approaches, discuss how Bennett presents Irwin in this extract. [20]
- (ii) Discuss how Bennett presents Irwin in **at least two other** episodes from the play. [40]

Or,

2. (i) Remind yourself of page 83 from “**Mrs Lintott** I hesitate to mention this...” to page 85 “**Mrs Lintott** ...I see, do some of you.” Using integrated linguistic and literary approaches, discuss how Bennett presents Mrs Lintott in this extract. [20]
- (ii) Discuss how Bennett presents women in **at least two other** episodes from the play. [40]

Diane Samuels: *Kindertransport* (Nick Hern)

Or,

3. (i) Remind yourself of page 16 from “HELGA. They all knew how fortunate they were.” to page 17 “EVA. ...Muttis and Vatis soon enough.” 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 the dramatic function of the Ratcatcher across different time periods. [40]

Or,

4. (i) Remind yourself of page 83 from “HELGA. Where have you been?” to page 84 “HELGA. ...Why have you lost yourself, Eva?” Using integrated linguistic and literary approaches, explore how Samuels presents Helga and Eva in this extract. [20]
- (ii) With reference to **at least two other** episodes from the play, explore how Samuels presents the effects of separation in *Kindertransport*. [40]

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

Or,

5. (i) Remind yourself of page 47 from “NICK [*after a silence*]: I...guess...” to page 49 “NICK: ...you two are pretty good. Impressive.” Using integrated linguistic and literary approaches, discuss how Albee presents George and Nick in this extract. [20]
- (ii) With reference to **at least two other** episodes from the play, discuss how Albee presents Nick in *Who's Afraid of Virginia Woolf?*. [40]

Or,

6. (i) Remind yourself of page 82 from “MARTHA: You know what's happened, George?” to page 84 “MARTHA: Total.” Using integrated linguistic and literary approaches, discuss how Albee presents George and Martha in this extract. [20]
- (ii) With reference to **at least two other** episodes from *Who's Afraid of Virginia Woolf?*, discuss how Albee presents fragile relationships in the play. [40]

Brian Friel: *Translations* (Faber)

Or,

7. (i) Remind yourself of page 32 from “**Lancey** I’ll say what I have to say...” to page 34 “**Owen** ...that taxes are reduced.” 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 nationality in *Translations*. [40]

Or,

8. (i) Remind yourself of page 35 from “**Owen** The captain is the man who...” to page 37 “*Sarah is staring at Manus.*” 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 *Translations*, discuss how Friel presents the importance of translation in the play. [40]

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

Or,

9. (i) Remind yourself of page 5 from “MARGARET: Did anyone ever tell you...” to page 7 “MARGARET: ...to poor little Susie McPheeters?” 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 Maggie in the play. [40]

Or,

10. (i) Remind yourself of page 105 from “GOOPER [*stands above Big Mama. Leaning over her*]” to page 107 “MAE: ...won’t go to bed with her, that’s why!” Using integrated linguistic and literary approaches, explore how Williams creates dramatic tension in this extract. [20]
- (ii) With reference to **at least two other** episodes from the play, discuss how Williams presents attitudes towards inheritance in *Cat on a Hot Tin Roof*. [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 hope in *Once in a House on Fire*. [60]

Or,

12. Using integrated linguistic and literary approaches, discuss Ashworth's presentation of teenage life 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 her experiences with her travelling companions in *Skating to Antarctica*. [60]

Or,

14. Using integrated linguistic and literary approaches, explore Diski's presentation of homes/accommodation 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 youth culture in the 1980s/90s in *A Heartbreaking Work of Staggering Genius*. [60]

Or,

16. Using integrated linguistic and literary approaches, discuss how Eggers presents his own parents 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 loneliness in *In Cold Blood*. [60]

Or,

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

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

Or,

19. Using integrated linguistic and literary approaches, discuss how Orwell presents his frustrations with his experiences in Catalonia in *Homage to Catalonia*. [60]

Or,

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

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