



**GCE AS**

B710U20-1



**FRIDAY, 26 MAY 2023 – MORNING**

**ENGLISH LANGUAGE AND LITERATURE**

**AS component 2**

**Drama and Non-Literary Texts**

2 hours

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### **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 36 from “**Irwin** Why does he lock the door?” to page 38 “**Irwin** You know more about him than I do”. Using integrated linguistic and literary approaches discuss how Bennett presents the characters and situation in this extract. [20]
- (ii) Discuss how Bennett presents the relationship between Irwin and the boys in **at least two other** episodes from the play. [40]

**Or,**

2. (i) Remind yourself of page 94 from “**Hector** I’ve got this idea of buying a van...” to page 95 “**Hector** Is it?” Using integrated linguistic and literary approaches discuss how Bennett presents Hector in this extract. [20]
- (ii) Discuss how Bennett presents failure in **at least two other** episodes from the play. [40]

**Diane Samuels: *Kindertransport*** (Nick Hern)

Or,

3. (i) Remind yourself of page 9 from “EVELYN *is still polishing glasses*” to page 10 “FAITH *retreats back into the attic*”. Using integrated linguistic and literary approaches discuss how Samuels presents Evelyn and Faith in this extract. [20]
- (ii) Discuss how Samuels presents conflict in **at least two other** episodes from the play. [40]

Or,

4. (i) Remind yourself of page 53 from “LIL (*off*): I’ll go and phone them now if you like” to page 55 “EVELYN: Where else is there to go?” Using integrated linguistic and literary approaches explore how Samuels presents Lil and Evelyn in this extract. [20]
- (ii) With reference to **at least two other** episodes from the play explore how Samuels presents attitudes towards the truth in *Kindertransport*. [40]

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

Or,

5. (i) Remind yourself of page 22 from “HONEY [*to* GEORGE]: She’ll be right down” to page 24 “NICK [*softly*, to HONEY]: We’ll go in a little while”. Using integrated linguistic and literary approaches discuss how Albee presents the characters and situation in this extract. [20]
- (ii) Discuss Albee’s presentation of attitudes towards the truth in **at least two other** episodes from the play. [40]

Or,

6. (i) Remind yourself of page 74 from “GEORGE: You be quiet!” to page 76 “GEORGE: Do you not!” Using integrated linguistic and literary approaches discuss how Albee presents George in this extract. [20]
- (ii) With reference to **at least two other** episodes discuss how Albee presents male rivalry in the play. [40]

**Brian Friel: *Translations*** (Faber)**Or,**

7. (i) Remind yourself of page 23 from “**Hugh** Indeed—I encountered Captain Lancey...” to page 25 “**Hugh** Where were we?” 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 attitudes towards patriotism in *Translations*. [40]

**Or,**

8. (i) Remind yourself of page 66 from “**Yolland** I wish to God you could understand me” to page 67 “**Sarah** Manus ... Manus!” Using integrated linguistic and literary approaches discuss how Friel presents Yolland and Marie in this extract. [20]
- (ii) With reference to **at least two other** episodes in the play discuss how Friel presents love in *Translations*. [40]

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

9. (i) Remind yourself of page 20 from “MARGARET: She’s gone” to page 22 “BRICK: You could leave me, Maggie”. Using integrated linguistic and literary approaches discuss how Williams presents Maggie and Brick in this extract. [20]
- (ii) With reference to **at least two other** episodes discuss how Williams presents jealousy in the play. [40]

**Or,**

10. (i) Remind yourself of page 76 from “**BIG MAMA**: Why’re you all *surroundin’* me...” to page 78 “**BIG MAMA**: – Cancer?! Cancer?!” 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 discuss Williams’ presentation of attitudes towards the truth in the play. [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 loyalty in *Once in a House on Fire*. [60]

**Or,**

12. Using integrated linguistic and literary approaches, discuss Ashworth's presentation of loss 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 women in *Skating to Antarctica*. [60]

**Or,**

14. Using integrated linguistic and literary approaches, explore Diski's presentation of parenting 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 family relationships in *A Heartbreaking Work of Staggering Genius*. [60]

Or,

16. Using integrated linguistic and literary approaches, discuss Eggers' presentation of friendship 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 suffering in *In Cold Blood*. [60]

Or,

18. Using integrated linguistic and literary approaches, discuss Capote's presentation of fathers and father figures 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 violence in *Homage to Catalonia*. [60]

Or,

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

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