



GCE AS

B710U20-1



ENGLISH LANGUAGE AND LITERATURE

AS component 2

Drama and Non-Literary Texts

WEDNESDAY, 23 MAY 2018 – 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) Re-read Act 1, page 10 from “**Scripps** I’d been on playground duty...” to page 12 “**Headmaster** ...I am thinking classroom control.” Using integrated linguistic and literary approaches, examine the presentation of Irwin and the Headmaster in this extract. [20]
- (ii) “Education is not preparation for life; education is life itself.” Consider how Bennett presents the different purposes of education. In your response you should refer to **at least two** other episodes from the play. [40]

Or,

2. (i) Re-read Act 1, page 29 from “**Hector** Well done, Posner...” to page 31 “**Hector** ...Where’s the kitty?” Using integrated linguistic and literary approaches, examine the presentation of Hector and the boys in this extract. [20]
- (ii) “A contemporary society has little use for poetry.” Examine how Bennett presents various attitudes towards literature in **at least two** other episodes from the play. [40]

Diane Samuels: *Kindertransport* (Nick Hern)

Or,

3. (i) Re-read Act 1 Scene 1, page 7 from “EVELYN. (*scrutinising a glass*) This is chipped.” to page 8 “EVA. ...Finish it off for me.” 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 the play, discuss how Samuels presents different attitudes towards suffering. [40]

Or,

4. (i) Re-read Act 2 Scene 1, page 50 from “HELGA. To the very best daughter...” to page 52 “HELGA. ...All my love. Mutti.” Using integrated linguistic and literary approaches, discuss the presentation of Helga and Eva in this extract. [20]
- (ii) With reference to **at least two** other episodes from the play, discuss how Samuels presents different attitudes towards religious beliefs. [40]

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

Or,

5. (i) Re-read Act 1, page 3 from “MARTHA: Guests. GUESTS.” to page 5 “GEORGE: It was all right, Martha...” 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 the play, discuss how Albee presents power struggles. [40]

Or,

6. (i) Re-read from the start of Act 3, page 98, to page 99 “MARTHA: ...we’ll never get the deposit back that way...” Using integrated linguistic and literary approaches, discuss Albee’s presentation of Martha in this extract. [20]
- (ii) Examine Albee’s presentation of women through the role and character of Martha in **at least two** other episodes from the play. [40]

Brian Friel: *Translations* (Faber)

Or,

7. (i) Re-read Act 1, page 10 from “**Doalty** Vesperal salutations to you all.” to page 12 “**Manus** ...Let’s get started.” 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 relationships between men and women in rural Ireland. [40]

Or,

8. (i) Re-read Act 2, page 50 from “**Yolland** I’m learning to speak Irish, sir.” to page 52 “**Hugh** ...Gentlemen. (*He leaves.*)” Using integrated linguistic and literary approaches, explore how Friel presents Owen, Hugh and Yolland in this extract. [20]
- (ii) With reference to **at least two** other episodes from the play, explore how Friel presents different attitudes towards language. [40]

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

Or,

9. (i) Re-read Act 1, page 14 from “BRICK: Maggie, being catty doesn’t help things any...” to page 15 “MARGARET: *I CAN’T! CAN’T! CAN’T!*” Using integrated linguistic and literary approaches, explore the presentation of the relationship between Brick and Maggie in this extract. [20]
- (ii) With reference to **at least two** other episodes from the play, discuss Williams’ presentation of women. [40]

Or,

10. (i) Re-read Act 2, page 65 from “BRICK: All right. You’re asking for it, Big Daddy...” to page 67 “BRICK: *His* truth, not *mine!*” Using integrated linguistic and literary approaches, discuss the presentation of Brick in this extract. [20]
- (ii) With reference to **at least two** other episodes from the play, discuss Williams’ presentation of different attitudes towards sexuality 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 poverty in *Once in a House on Fire*. [60]

Or,

12. "A strong woman builds her own world." Using integrated linguistic and literary approaches, discuss how Ashworth presents strong female characters 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 some of the struggles she faced both as a child and as an adult in *Skating to Antarctica*. [60]

Or,

14. Using integrated linguistic and literary approaches, discuss how Diski presents different attitudes towards adventure in *Skating to Antarctica*. [60]

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

Or,

15. “Responsibilities weigh heaviest on those who are young.” Using integrated linguistic and literary approaches, consider how Eggers presents his struggles with responsibility as a young adult in *A Heartbreaking Work of Staggering Genius*. [60]

Or,

16. Using integrated linguistic and literary approaches, discuss Eggers’ presentation of his and society’s 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, explore Capote’s presentation of mothers and motherhood in 1950s/60s America in *In Cold Blood*. [60]

Or,

18. “For many, the American Dream has become a nightmare.” Using integrated linguistic and literary approaches, consider Capote’s presentation of how Perry can be seen as a failure of the American Dream in *In Cold Blood*. [60]

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

Or,

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

Or,

20. Using integrated linguistic and literary approaches, discuss how Orwell presents men and masculinity in Spain during the 1930s in *Homage to Catalonia*. [60]

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