



GCE AS

B710U20-1



ENGLISH LANGUAGE AND LITERATURE

AS component 2

Drama and Non-Literary Texts

WEDNESDAY, 22 MAY 2019 – 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 page 4 from “**Hector**: Now fades the thunder...” to page 6 “**Hector**: Oxford and Cambridge”. Using integrated linguistic and literary approaches discuss how Bennett presents Hector in this extract. [20]
- (ii) Discuss how Bennett presents the attitudes of teachers to their pupils in **at least two other** episodes from the play. [40]

Or,

2. (i) Remind yourself of page 106 from “**Timms**: Some of the thing...” to page 108 “**Mrs Lintott**: ...where it went wrong”. Using integrated linguistic and literary approaches discuss how mood and atmosphere are created in this extract. [20]
- (ii) Discuss how Bennett presents the ambitions of pupils and teachers in **at least two other** episodes from the play. [40]

Diane Samuels: *Kindertransport* (Nick Hern)

Or,

3. (i) Remind yourself of page 20 Act one, scene two from “The train starts up again and moves faster and faster” to page 21 “Faith starts to play a discordant tune on the mouth organ”. Using integrated linguistic and literary approaches discuss how Samuels presents the characters and situations in this extract. [20]
- (ii) Discuss how Samuels presents childhood in **at least two other** episodes from the play. [40]

Or,

4. (i) Remind yourself of page 60 Act Two, scene one from “Lil brings the box of papers over and takes out a letter” to page 62 “Evelyn tears up the letter into small pieces”. Using integrated linguistic and literary approaches explore the relationship between Evelyn and Lil in this extract. [20]
- (ii) With reference to **at least two other** episodes from the play explore how characters are shaped by memories of the past in *Kindertransport*. [40]

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

Or,

5. (i) Remind yourself of page 8 from “The front door bell chimes...” to page 10 “**George:** (innocence and hurt)”. Using integrated linguistic and literary approaches discuss how Albee presents Martha and George in this extract. [20]
- (ii) “Too many Americans value success over love.” Discuss Albee’s presentation of dysfunctional relationships in **at least two other** episodes from the play. [40]

Or,

6. (i) Remind yourself of page 56 from “**George:** Tell me about your wife’s money” to page 58 “They both laugh a great deal”. Using integrated linguistic and literary approaches discuss how Albee presents dramatic tension in this extract. [20]
- (ii) “Life, liberty and the pursuit of happiness.” With reference to **at least two other** episodes in the play discuss how different characters’ search for happiness is presented. [40]

Brian Friel: *Translations* (Faber)

Or,

7. (i) Remind yourself of page 28 from “**Maire** We heard stories” to page 30 “**Owen** Of course!” Using integrated linguistic and literary approaches discuss how Friel presents Owen’s relationship with the other characters in this extract. [20]
- (ii) With reference to **at least two other** episodes from the play discuss the presentation of the ways women are treated by men in the play. [40]

Or,

8. (i) Remind yourself of page 32 from “He pauses to allow” to page 34 “**Hugh** Our pleasure, Captain”. Using integrated linguistic and literary approaches discuss how Friel presents characters and situation in this extract. [20]
- (ii) With reference to **at least two other** episodes in the play discuss how Friel presents the English in this play. [40]

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

Or,

9. (i) Read from page 38 “**Big Mama** (quickly) Big Daddy, blow out the candles...” to page 39 “excited cries from the children”. Using integrated linguistic and literary approaches discuss how Williams presents the relationship between Big Daddy and Big Mama in this extract. [20]
- (ii) With reference to **at least two other** episodes explore how Williams presents attitudes to death in the play. [40]

Or,

10. (i) Read from page 81 “**Gooper**: Let’s be realistic” to page 83 “**Gooper** has stalked up to Margaret with clenched fists”. Using integrated linguistic and literary approaches explore how Williams presents Gooper in this extract. [20]
- (ii) With reference to **at least two other** episodes from the play discuss in what ways Williams presents Gooper as typical of 1950s American men 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 attitudes to education in *Once in a House on Fire*. [60]

Or,

12. Using integrated linguistic and literary approaches, explore how different places shape Ashworth's character over time 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's character is shaped by her memories of her past in *Skating to Antarctica*. [60]

Or,

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

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

Or,

15. Using integrated linguistic and literary approaches, discuss to what extent you believe Eggers to be a reliable narrator in *A Heartbreaking Work of Staggering Genius*. [60]

Or,

16. Using integrated linguistic and literary approaches, discuss Eggers' presentation of late twentieth century American society 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 patriarchal society in 1950s/1960s America in *In Cold Blood*. [60]

Or,

18. "In a wicked world, it's possible to have sympathy for the Devil." Using integrated linguistic and literary approaches, discuss to what extent you agree that readers feel sympathy for Perry in *In Cold Blood*. [60]

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

Or,

19. Using integrated linguistic and literary approaches, discuss how Orwell responds to different places in *Homage to Catalonia*. [60]

Or,

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

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