



GCE AS – **NEW AS**

B710U20-1



S16-B710U20-1



ENGLISH LANGUAGE AND LITERATURE

Component 2

Drama and Non-Literary Texts

A.M. THURSDAY, 26 May 2016

2 hours

B710U201
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ADDITIONAL MATERIALS

In addition to this examination paper, you will need a 12 page answer book 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 book provided.

INFORMATION FOR CANDIDATES

All questions in 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, clean copy)

Answer **one** question from this section. Each question is in **two** parts.

You will need a clean copy (no annotation) of the **set text** which you have studied.

In your response to **both** parts of the question, you must:

- use integrated literary and linguistic approaches
- analyse how meanings are shaped

and in part (ii), you must:

- consider the significance and influence of contextual factors

Alan Bennett: *The History Boys* (Faber)

Either,

1. (i) Remind yourself of Act 1 page 19 from “**Irwin** At the time of the Reformation...” to page 20 “**Irwin** There isn’t time. (*He goes.*)” Using integrated literary and linguistic approaches, examine the presentation of the relationship between Irwin and the boys in this extract. [20]
- (ii) Consider how Bennett presents various attitudes towards history. In your response you should refer to **at least two** other episodes from the play. [40]

Or,

2. (i) Remind yourself of Act 2 page 67 from “**Headmaster** Did he say why he was going?” to page 68 “**Headmaster** It’s to everyone’s benefit that he should go as soon as possible. (*He goes.*)” Using integrated literary and linguistic approaches, examine the presentation of the Headmaster in this extract. [20]
- (ii) Examine how Bennett presents various attitudes towards teachers and teaching in the 1980s in **at least two** other episodes from the play. [40]

Diane Samuels: *Kindertransport* (Nick Hern)

Or,

3. (i) Remind yourself of Act 1 Scene 2 page 32 from “LIL. Your mother’s things.” to page 33 “FAITH. ...she was going to cut herself off?”. Using integrated literary and linguistic approaches, discuss how Samuels presents the characters and situation in this extract. [20]
- (ii) Discuss how Samuels presents different challenges to mother/daughter relationships in **at least two** other episodes from the play. [40]

Or,

4. (i) Remind yourself of Act 2 Scene 1 page 75 from “EVA. I’m sorry. I don’t quite understand.” to page 77 “HELGA. That is what I came for.” Using integrated literary and linguistic approaches, discuss the presentation of the relationship between Eva and Helga in this extract. [20]
- (ii) With reference to **at least two** other episodes from the play, discuss how different attitudes towards identity are presented. [40]

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

Or,

5. (i) Remind yourself of Act 1 page 15 from “GEORGE: It’s just a private joke between...” to page 17 “GEORGE: Don’t pay any attention to it.” Using integrated literary and linguistic approaches, discuss the presentation of the encounter between George and Nick in this extract. [20]
- (ii) With reference to **at least two** other episodes from the play, discuss how far you agree with the viewpoint that “Nick represents the future of American society, whereas George is confined to the past”. [40]

Or,

6. (i) Remind yourself of Act 2 page 65 from “HONEY: Could I have a little brandy?” to page 66 “HONEY: ...I just love dancing. Don’t you?” Using integrated literary and linguistic approaches, discuss the ways in which Albee creates dramatic tension in this extract. [20]
- (ii) Consider how Albee presents various attitudes towards conflict in American society of the 1960s in **at least two** other episodes from the play. [40]

Brian Friel: *Translations* (Faber)

Or,

7. (i) Remind yourself of Act 1 page 2 from “**Manus** We’re doing very well.” to page 4 “**Manus** Of course I would.” Using integrated literary and linguistic approaches, explore the presentation of Manus in this extract. [20]
- (ii) With reference to **at least two** other episodes from the play, consider how Friel presents different attitudes towards education and/or learning in 19th century agricultural Ireland. [40]

Or,

8. (i) Remind yourself of Act 2 page 47 from “**Owen** Do you believe in fate?” to page 48 “**Owen** You can learn to decode us.” Using integrated literary and linguistic approaches, explore the presentation of Yolland in this extract. [20]
- (ii) With reference to **at least two** other episodes from the play, explore how Friel presents the struggles of being an outsider in 19th century agricultural Ireland. [40]

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

Or,

9. (i) Remind yourself of Act 1 page 9 from “MARGARET: Well, sooner or later it’s bound to soften you up.” to page 10 “MARGARET: Yes, they’re playing croquet...”. Using integrated literary and linguistic approaches, explore the attitudes of Maggie towards Brick in this extract. [20]
- (ii) With reference to **at least two** other episodes from the play, discuss how far you agree with the viewpoint that “The rigid values of the southern states of America are barriers to effective communication”. [40]

Or,

10. (i) Remind yourself of Act 2 page 40 from “BIG MAMA: I never seen you act like this before...” to page 41 “MARGARET: I’m just delivering him to you.” Using integrated literary and linguistic approaches, explore the presentation of Big Daddy in this extract. [20]
- (ii) With reference to **at least two** other episodes from the play, discuss how far you believe Big Daddy to be a true representation of masculinity in 1950s America. [40]

Section B: Non-literary texts (open book, clean copy)

Answer **one** question from this section.

You will need a clean copy (no annotation) of the **set text** which you have studied for this section.

In your response, you must:

- use integrated literary and linguistic approaches
- analyse how meanings are shaped
- consider the significance and influence of contextual factors

Andrea Ashworth: *Once in a House on Fire* (Picador)

Either,

11. Using integrated literary and linguistic approaches, discuss Ashworth's presentation of different attitudes towards friendship in *Once in a House on Fire*. [60]

Or,

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

Jenny Diski: *Skating to Antarctica* (Virago)

Or,

13. Using integrated literary and linguistic approaches, explore how Diski presents different attitudes towards mothers and motherhood in *Skating to Antarctica*. [60]

Or,

14. "No two journeys are the same." Using integrated literary and linguistic approaches, discuss how Diski presents other people's attitudes towards travel in *Skating to Antarctica*. [60]

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

Or,

15. Using integrated literary and linguistic approaches, consider how Eggers presents the culture of 1980s San Francisco in *A Heartbreaking Work of Staggering Genius*. [60]

Or,

16. Using integrated literary and linguistic approaches, discuss Eggers' presentation of the ways different people cope with challenging situations in *A Heartbreaking Work of Staggering Genius*. [60]

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

Or,

17. “Capote shines a light on the fairness of the American justice system.” In the light of this view, using integrated literary and linguistic approaches, explore Capote’s presentation of the American justice system in *In Cold Blood*. [60]

Or,

18. Using integrated literary and linguistic approaches, consider Capote’s presentation of different attitudes towards friendship in *In Cold Blood*. [60]

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

Or,

19. Using integrated literary and linguistic approaches, discuss how Orwell presents life and conditions on the frontline in the Spanish Civil War in *Homage to Catalonia*. [60]

Or,

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

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