

## A-level ENGLISH LITERATURE A

Paper 2B Texts in shared contexts: Modern times: Literature from 1945 to the present day

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Tuesday 12 June 2018      Afternoon      Time allowed: 2 hours 30 minutes

### Materials

For this paper you must have:

- an AQA 12-page answer book
- a copy of the Insert for use with Section B (enclosed)
- a copy of each of the set texts you have studied for this paper. These texts must **not** be annotated and must **not** contain additional notes or materials.

### Instructions

- Use black ink or black ball-point pen.
- Write the information required on the front of your answer book. The **Paper Reference** is 7712/2B.
- Read all of the questions. Then choose **either** Option 1 **or** Option 2 **or** Option 3. Answer **one** question from Section A and **both** questions from Section B from your chosen option. You must answer questions from **only one** option.
- Do all rough work in your answer book. Cross through any work you do not want to be marked.

### Information

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 75.
- You will be marked on your ability to:
  - use good English
  - organise information clearly
  - use specialist vocabulary where appropriate.
- In your response you need to:
  - analyse carefully the writers' methods
  - explore the contexts of the texts you are writing about
  - explore connections across the texts you have studied
  - explore different interpretations of your texts.

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**Option 1****Section A: Poetry Set Text**

Answer **one** question in this section.

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***Feminine Gospels* – Carol Ann Duffy****Either**

|   |   |
|---|---|
| 0 | 1 |
|---|---|

Examine the view that Duffy presents women as dangerous and destructive in the collection.

You must refer to **at least two** poems in your answer.

**[25 marks]****or**

|   |   |
|---|---|
| 0 | 2 |
|---|---|

Examine the view that in *Feminine Gospels* women are presented as lonely individuals cut off from mainstream society.

You must refer to **at least two** poems in your answer.

**[25 marks]*****Skirrid Hill* – Owen Sheers****or**

|   |   |
|---|---|
| 0 | 3 |
|---|---|

‘In *Skirrid Hill* Sheers is more concerned with continuity than with change.’

Examine this view of the collection.

You must refer to **at least two** poems in your answer.

**[25 marks]****or**

|   |   |
|---|---|
| 0 | 4 |
|---|---|

‘Sheers presents relationships between men and women as more painful than pleasurable in *Skirrid Hill*.’

Examine this view of the collection.

You must refer to **at least two** poems in your answer.

**[25 marks]**

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**Option 1****Section B: Drama and Prose Contextual Linking**

Read the Insert. Answer **both** questions in this section.

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Read the Insert carefully. It is taken from *White Teeth*, a novel by Zadie Smith published in 2000. Muslim waiter Samad Iqbal has just collected two 9-year-olds from their primary school in a multi-ethnic area of London. The children are Samad's son Magid and Irie, the mixed-race daughter of Samad's best friend Archie. The angry children have begun a silent protest because their fathers have refused to let them take part in the school's Christian Harvest Festival celebration. The extract begins with Samad speaking.

Answer **both** questions.

|   |   |
|---|---|
| 0 | 5 |
|---|---|

Explore the significance of conflict in this extract.

Remember to include in your answer relevant detailed analysis of the ways that Smith shapes meanings.

**[25 marks]**

**and**

|   |   |
|---|---|
| 0 | 6 |
|---|---|

Compare the significance of conflict in **two** other texts you have studied.

Remember to include in your answer reference to how meanings are shaped in the texts you are comparing.

You must use **one** drama text and **one** prose text in your response.

**[25 marks]**

**Turn over for the next section**

**Turn over ►**

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**Option 2****Section A: Drama Set Text**

Answer **one** question in this section.

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***A Streetcar Named Desire* – Tennessee Williams****Either**

|   |   |
|---|---|
| 0 | 7 |
|---|---|

Examine the significance of Belle Reve in *A Streetcar Named Desire*.

**[25 marks]****or**

|   |   |
|---|---|
| 0 | 8 |
|---|---|

‘Blanche is no tragic heroine, just an infuriating, self-pitying snob.’

Examine this view of Blanche DuBois in *A Streetcar Named Desire*.

**[25 marks]*****Top Girls* – Caryl Churchill****or**

|   |   |
|---|---|
| 0 | 9 |
|---|---|

‘*Top Girls* is a dated play stuck in the 1980s.’

Examine this view.

**[25 marks]****or**

|   |   |
|---|---|
| 1 | 0 |
|---|---|

Examine the significance of the relationship between Marlene and Joyce in the play.

**[25 marks]**

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**Option 2****Section B: Prose and Poetry Contextual Linking**

Read the Insert. Answer **both** questions in this section.

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Read the Insert carefully. It is taken from *White Teeth*, a novel by Zadie Smith published in 2000. Muslim waiter Samad Iqbal has just collected two 9-year-olds from their primary school in a multi-ethnic area of London. The children are Samad's son Magid and Irie, the mixed-race daughter of Samad's best friend Archie. The angry children have begun a silent protest because their fathers have refused to let them take part in the school's Christian Harvest Festival celebration. The extract begins with Samad speaking.

Answer **both** questions.

|   |   |
|---|---|
| 1 | 1 |
|---|---|

Explore the significance of conflict in this extract.

Remember to include in your answer relevant detailed analysis of the ways that Smith shapes meanings.

**[25 marks]**

**and**

|   |   |
|---|---|
| 1 | 2 |
|---|---|

Compare the significance of conflict in **two** other texts you have studied.

Remember to include in your answer reference to how meanings are shaped in the texts you are comparing.

You must use **one** prose text and **one** poetry text in your response, at least **one** of which must be a text written post-2000.

You must write about **at least two** poems.

**[25 marks]**

**Turn over for the next section**

**Turn over ►**

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**Option 3****Section A: Prose Set Text**

Answer **one** question in this section.

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***Waterland* – Graham Swift****Either**

|   |   |
|---|---|
| 1 | 3 |
|---|---|

Examine the view that in *Waterland* Swift presents the young as ignorant fools rather than innocent victims.

**[25 marks]****or**

|   |   |
|---|---|
| 1 | 4 |
|---|---|

‘A disturbing story dominated by suffering and horror.’

Examine this view of *Waterland*.

**[25 marks]*****The Handmaid's Tale* – Margaret Atwood****or**

|   |   |
|---|---|
| 1 | 5 |
|---|---|

‘The Commander should be pitied. He is a victim of the Gileadean system too.’

Examine this view of Atwood's presentation of the Commander.

**[25 marks]****or**

|   |   |
|---|---|
| 1 | 6 |
|---|---|

Examine the significance of rebellion in *The Handmaid's Tale*.

**[25 marks]**

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**Option 3****Section B: Drama and Poetry Contextual Linking**

Read the Insert. Answer **both** questions in this section.

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Read the insert carefully. It is taken from *White Teeth*, a novel by Zadie Smith published in 2000. Muslim waiter Samad Iqbal has just collected two 9-year-olds from their primary school in a multi-ethnic area of London. The children are Samad's son Magid and Irie, the mixed-race daughter of Samad's best friend Archie. The angry children have begun a silent protest because their fathers have refused to let them take part in the school's Christian Harvest Festival celebration. The extract begins with Samad speaking.

Answer **both** questions.

|   |   |
|---|---|
| 1 | 7 |
|---|---|

 Explore the significance of conflict in this extract.

Remember to include in your answer relevant detailed analysis of the ways that Smith shapes meanings.

**[25 marks]**

and

|   |   |
|---|---|
| 1 | 8 |
|---|---|

 Compare the significance of conflict in **two** other texts you have studied.

Remember to include in your answer reference to how meanings are shaped in the texts you are comparing.

You must use **one** drama text and **one** poetry text in your response, at least **one** of which must be a text written post-2000.

You must write about **at least two** poems.

**[25 marks]**

**END OF QUESTIONS**

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**There are no questions printed on this page**

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