

AQA 

A-level

ENGLISH LITERATURE A

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

7712/2B

Tuesday 12 June 2018 Afternoon

Time allowed: 2 hours 30 minutes

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.**

[Turn over]

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.**

DO NOT TURN OVER UNTIL TOLD TO DO SO

OPTION 1

SECTION A: Poetry Set Text

Answer ONE question in this section.

‘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]

[Turn over]

‘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]**

[Turn over]

OPTION 1**SECTION B: Drama and Prose
Contextual Linking**

Read the Insert. Answer BOTH questions in this section.

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]

OPTION 2

SECTION A: Drama Set Text

Answer ONE question in this section.

**‘A Streetcar Named Desire’ –
Tennessee Williams**

EITHER

07 **Examine the significance of Belle Reve in ‘A Streetcar Named Desire’. [25 marks]**

OR

08 **“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]**

[Turn over]

OPTION 2**SECTION B: Prose and Poetry
Contextual Linking**

Read the Insert. Answer BOTH questions in this section.

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]

[Turn over]

BLANK PAGE

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]

OPTION 3

SECTION A: Prose Set Text

Answer ONE question in this section.

‘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]

[Turn over]

OPTION 3**SECTION B: Drama and Poetry
Contextual Linking**

Read the Insert. Answer BOTH questions in this section.

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]

[Turn over]

BLANK PAGE

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

There are no questions printed on this page

Copyright information

For confidentiality purposes, from the November 2015 examination series, acknowledgements of third party copyright material will be published in a separate booklet rather than including them on the examination paper or support materials. This booklet is published after each examination series and is available for free download from www.aqa.org.uk after the live examination series.

Permission to reproduce all copyright material has been applied for. In some cases, efforts to contact copyright-holders may have been unsuccessful and AQA will be happy to rectify any omissions of acknowledgements. If you have any queries please contact the Copyright Team, AQA, Stag Hill House, Guildford, GU2 7XJ.

Copyright © 2018 AQA and its licensors. All rights reserved.

IB/M/Jun18/LO/7712/2B/E2

