
A-level

ENGLISH LITERATURE A

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

Mock Paper 1

Morning

Time allowed: 2 hours 30 minutes

Materials

For this paper you must have:

- an AQA 12-page answer book
- 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.
- Answer **one** question from Section A and **both** questions from Section B.
- 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.

7712/2B

Section A: Poetry Set Text

Answer **one** question in this section.

Feminine Gospels -- Carol Ann Duffy

Either

0	1
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Examine the significance of cultural identity in *Feminine Gospels*.

You must write about at least two poems in your answer.

[25 marks]

or

0	2
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"Duffy presents the past as something that shapes women whether they choose it or not."
Examine this view in *Feminine Gospels*.

You must write about at least two poems in your answer.

[25 marks]

Section B: Drama and Prose Contextual Linking

Read the extract carefully. Answer **both** questions in this section.

Extract from The Weight of Names, a novel by Emeka Okafor published in 1968

The day Chukwuemeka returned from Lagos he wore shoes that his father had never seen before. They were pointed at the toe and made a sound on the compound floor that did not belong there, a sound that had been made in offices and on pavements, not here where the earth was red and the yam tendrils still reached along the ground in the way they had always reached. His father watched the shoes and said nothing. He was a man who understood that some things could not be answered with words.

Chukwuemeka had been gone for four years. He came back with a certificate in a cardboard tube, a suitcase of clothes that his younger brother touched with one finger, and a way of pausing before he spoke that had not been there before. The pause was the thing that troubled his father most. A man who pauses before he speaks to his own father has been taught to doubt himself, and a man who doubts himself has been made into something smaller than he was.

At dinner his mother served egusi soup the way she had always served it, in the clay bowl that had been her mother's mother's bowl. Chukwuemeka looked at it and then looked at the table, and his father understood. In Lagos they ate at tables. His son had learned to look down at his food from a height.

They spoke of ordinary things. The rains had been good. The cassava had done well this year. His uncle Obiora had taken a third wife, which was a matter of opinion. Chukwuemeka spoke carefully, in Igbo that was still correct but that now carried something else inside it, the ghost of another language pressing against the words from the inside.

After the meal his father went to sit outside. The evening was coming in from the east the way it always came, slowly, with the smell of woodsmoke and the sound of the compound settling. His father looked at the sky and thought about names. He had given his son a name that meant God is great, and his son had gone to the city and come back with a name that the people in the city found easier to say. They called him Emmanuel. He had not corrected them.

His father sat in the evening and listened to the pointed shoes crossing the compound floor, and he thought that some losses came so quietly you did not hear them until they were already complete.

END OF EXTRACT

Answer both questions.

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Explore the significance of loss in this extract.

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

[25 marks]

and

0	6
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Compare the significance of cultural identity and belonging 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]

END OF QUESTIONS