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A-level

# ENGLISH LITERATURE A

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

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Mock Paper 2

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

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Answer **one** question in this section.

*Feminine Gospels -- Carol Ann Duffy*

**Either**

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

Examine the significance of power and its abuses in *Feminine Gospels*.

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

**[25 marks]**

**or**

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

"Duffy's women are always defined by what they are forbidden." 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

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

*Extract from The Season of Small Rains, a novel by Priya Venkataraman published in 2001*

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The thing about the rules was that everyone knew them. They were not written anywhere. They did not need to be. They lived in the way a woman adjusted her sari when a certain kind of man walked past, in the careful arrangement of who sat where at a wedding, in the particular silence that fell when two people stood too close in a doorway. I had grown up inside the rules the way you grow up inside a house: without thinking about the walls, until the day something made me press my hand against one and feel how solid it was.

I had known Rajan for six years before I understood what knowing him meant. We had grown up in adjacent houses in a street where the afternoon light fell at the same angle on both sets of steps. We had argued about films and borrowed each other's books and once, during the floods of 1989, had spent an entire night on the same roof watching the water rise in the street below, talking about everything that mattered and some things that did not, and I had not understood, then, that this was the most dangerous thing I would ever do.

It was not only caste, though it was caste. It was also what caste stood in front of, which was the whole arrangement of things: who ate first, who waited, who was seen and who did the seeing, who got to want and who had to be wanted, who could walk through a door and who had to consider the door before walking through it.

My mother had told me once, brushing my hair on a Sunday morning, that desire was a fire that did not know the difference between what it was allowed to burn and what it was not. I had not understood this then. I was twelve. Now I was thirty-one and I understood it very well and wished I did not.

The rains came in July that year, suddenly, without the usual warnings. I stood at the window and watched the street fill with water and thought about the roof in 1989 and Rajan's voice in the dark, and I thought that the thing no one told you about the rules was not that they were cruel, though they were, but that they were everywhere, and that everywhere was a very difficult thing to live inside of.

**END OF EXTRACT**

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Answer both questions.

|   |   |
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Explore the significance of social constraint in this extract.

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

**[25 marks]**

**and**

|          |          |
|----------|----------|
| <b>0</b> | <b>6</b> |
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Compare the significance of forbidden desire and the power of social convention 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**