
A-level

ENGLISH LITERATURE A

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

Mock Paper 3

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

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"Duffy presents women as trapped by the roles that society expects them to play."

Examine this view in *Feminine Gospels*.

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

[25 marks]

or

0	2
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Examine the significance of transformation 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 Arrangement, a novel by Clara Mossbridge published in 1971

She had told the story of herself so many times that she had stopped being able to locate the original. There was the version she gave at dinner parties, brisk and amusing, which ended with her first husband's departure as though it were a minor inconvenience she had managed rather well. There was the version she gave her sister, more sorrowful, with pauses in the right places. And there was the version she never gave anyone, which had no shape yet, which was still just feeling.

The flat she had taken in Kensington was part of the arrangement too. She had chosen it for what it said rather than what it was: the right postcode, the right kind of cornice above the right kind of fireplace. She had placed things carefully on the mantelpiece. A photograph of her children at a good age. A small piece of blue and white pottery she had bought because it looked inherited. A row of books she had read, or intended to read, or which simply looked like the books a woman of her particular kind of seriousness would have read.

Her name was not even her own name. She had been born Patricia Higgins in a terrace house in Coventry. The Mossbridge she had taken from her second husband and kept because it was useful, the Clara she had chosen herself at twenty-two because it seemed to belong to a different kind of woman. She did not think of this as dishonesty. She thought of it as management.

What she had not managed was the feeling that arrived sometimes in the evenings, when the light changed and the flat took on a quality she could not name. It was not loneliness exactly. It was more like the sense that the person who lived here was a very good idea of a person, and that somewhere behind the idea there was something that had not been consulted in a long time.

She poured herself a glass of wine and stood at the window looking down at the street. A man was walking his dog. A couple were arguing quietly outside the restaurant opposite, their faces bright and unhappy under the awning. She watched them with the detached interest she brought to most things, the interest that kept her at a comfortable distance from her own life.

The telephone rang. She let it ring. Whoever it was, she would call back when she had decided what she wanted to say.

END OF EXTRACT

Answer both questions.

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Explore the significance of self-invention in this extract.

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

[25 marks]

and

0	6
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Compare the significance of self-invention and performance 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