
A-level

ENGLISH LITERATURE A

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

Mock Paper 4

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 work and ambition in *Feminine Gospels*.

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

[25 marks]

or

0	2
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"Duffy's collection is ultimately about the damage that history does to women." 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 Common Ground, a novel by Stephen Alleyne published in 1988

Raymond had learned early that the way you held a glass mattered. Not just the glass itself, though that mattered too, but the particular quality of ease with which you raised it, the angle of your wrist, the absence of effort. He had practised in his bedroom at seventeen using a mug, watching his reflection in the wardrobe mirror. By the time he arrived at university he had it right. Nobody knew. That was the point.

Thirty years later he sat in the partners' dining room of a city law firm and felt something that was not quite pride and not quite nausea. The room was panelled in dark wood. The portraits on the wall showed men who had died confident of their position in the world. Raymond looked at them and thought about his father, who had died in a hospital ward in Sheffield without ever owning anything that could be hung in a room like this.

He had not seen his mother in four years. The visits had become too difficult. She asked questions he had learned not to answer directly. She used his old name, the one he had quietly dropped at twenty-five. She still lived in the house where he had grown up, which was now worth three times what it had been when he was a child, though she did not seem to know this. She still bought the same brand of margarine. She still kept a spare key under the same ceramic frog by the back door.

The problem was not that he was ashamed of her. Or not only that. The problem was that when he sat in her kitchen he felt the whole architecture of himself become unreliable. The accent slipped. The posture changed. He became again the boy who had wanted something he could not name, in a city that assumed he already had it.

A colleague was speaking. Raymond turned and smiled. He said something that made the table laugh. Across the room, one of the portraits looked down at him with an expression he recognised: the particular blankness of a man who had never had to think about how he appeared to others, because it had never occurred to him that he might appear any way at all.

END OF EXTRACT

Answer both questions.

0	5
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Explore the significance of social class in this extract.

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

[25 marks]

and

0	6
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Compare the significance of social class and aspiration 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