

A-level

ENGLISH LITERATURE A

Paper 2A Texts in shared contexts: WW1 and its aftermath

Tuesday 12 June 2018

Afternoon

Time allowed: 2 hours 30 minutes

Materials

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.

Instructions

- Use black ink or black ball-point pen.
- Write the information required on the front of your answer book. The **Paper Reference** is 7712/2A.
- 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.

Option 1**Section A: Poetry Set Text**

Answer **one** question in this section.

Up the Line to Death* – ed. Brian Gardner*Either**

0	1
---	---

Brian Gardner notes that the poets of 1914–18 found the nobility of man in the war, even if they did not find much nobility in the war itself.

Examine the significance of nobility in this anthology.

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

[25 marks]**or**

0	2
---	---

Look again at the section called ‘Tipperary Days’. Examine the view that the poems within this section celebrate the excitement of going to war.

You must write about **at least two** poems from this section.

[25 marks]***Scars Upon My Heart* – ed. Catherine Reilly****or**

0	3
---	---

‘These are poems of despair and endurance rather than anger.’

Examine this view of the anthology.

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

[25 marks]**or**

0	4
---	---

‘Your battle wounds are scars upon my heart.’

Examine the significance of suffering in **at least two** poems in this anthology.

[25 marks]

Option 1**Section B: Drama and Prose Contextual Linking**

Read the Insert. Answer **both** questions in this section.

Read the Insert carefully. The extract is taken from *Fear*, a semi-autobiographical novel by Gabriel Chevallier published in 1930. In this scene a French soldier, Jean Dartemont, has been moved with his unit to the front line near Arras, where he sees his friend Bertrand.

Answer **both** questions.

0	5
---	---

Explore the significance of the setting in this extract.

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

[25 marks]

and

0	6
---	---

Compare the significance of settings 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, at least **one** of which **must** be a text written post-2000.

[25 marks]

Turn over for the next section

Turn over ►

Option 2**Section A: Drama Set Text**

Answer **one** question in this section.

Oh! What a Lovely War* – Joan Littlewood*Either**

0	7
---	---

'While there is much that is amusing, the overall purpose of the play is to disturb and educate.'

Examine this view.

[25 marks]**or**

0	8
---	---

Examine the significance of the pierrots in the play.

[25 marks]***Journey's End* – R. C. Sherriff****or**

0	9
---	---

A review of a production of the play has suggested that 'the dugout resembled a public school dormitory'.

Examine the significance of social class in *Journey's End*.

[25 marks]**or**

1	0
---	---

'We are, generally, just waiting for something.'

Examine the significance of waiting in the play.

[25 marks]

Option 2**Section B: Prose and Poetry Contextual Linking**

Read the Insert. Answer **both** questions in this section.

Read the Insert carefully. The extract is taken from *Fear*, a semi-autobiographical novel by Gabriel Chevallier published in 1930. In this scene a French soldier, Jean Dartemont, has been moved with his unit to the front line near Arras, where he sees his friend Bertrand.

Answer **both** questions.

1	1
---	---

 Explore the significance of the setting in this extract.

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

[25 marks]

and

1	2
---	---

 Compare the significance of the settings 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 written post-2000 and **one** poetry text in your response.

You must write about **at least two** poems.

[25 marks]

Turn over for the next section

Turn over ►

Option 3**Section A: Prose Set Text**

Answer **one** question in this section.

Regeneration* – Pat Barker*Either**

1	3
---	---

Examine the significance of Rivers in *Regeneration*.

[25 marks]**or**

1	4
---	---

'Recovery and regeneration are key ideas in the novel.'

Examine the significance of the title in the light of this comment.

[25 marks]***Birdsong* – Sebastian Faulks****or**

1	5
---	---

'No child or future generation will ever know what this was like.'

Examine the significance of re-discovering and remembering the past within the novel.

[25 marks]**or**

1	6
---	---

Examine the significance of Jack Firebrace in *Birdsong*.

[25 marks]

Option 3**Section B: Drama and Poetry Contextual Linking**

Read the Insert. Answer **both** questions in this section.

Read the Insert carefully. The extract is taken from *Fear*, a semi-autobiographical novel by Gabriel Chevallier published in 1930. In this scene a French soldier, Jean Dartemont, has been moved with his unit to the front line near Arras, where he sees his friend Bertrand.

Answer **both** questions.

1	7
---	---

Explore the significance of the setting in this extract.

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

[25 marks]

and

1	8
---	---

Compare the significance of the settings 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 **the** drama text written post-2000 (*My Boy Jack*) and **one** poetry text in your response.

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.

