

A-level ENGLISH LITERATURE B

Paper 2B Texts and genres: Elements of political and social protest writing

Monday 3 June 2019

Morning

Time allowed: 3 hours

Materials

For this paper you must have:

- an AQA 12-page answer book
- a copy of the set text(s) you have studied for Section B and Section C. 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 7717/2B.
- You must answer the question in Section A, **one** question from Section B and **one** question from Section C. Over Section B and Section C you must write about **three** texts: **one** poetry text, **one** post-2000 prose text and **one** further text. At least **one** of your texts must be written pre-1900.
- Do all rough work in the 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.

Section A

Answer the question in this section.

0	1
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Explore the significance of elements of political and social protest writing in this extract.

Remember to include in your answer relevant detailed analysis of the ways the author has shaped meanings.

[25 marks]

The Winslow Boy by Terence Rattigan was first performed in 1946. It is set before the First World War. It dramatises the case of a young naval cadet, Ronnie Winslow, who was wrongly accused of stealing some money (a 'five-bob postal order'). The Winslow family fight to clear Ronnie's name in a high-profile campaign involving national newspapers, Parliament and the Appeal Court. This extract takes place in the Winslow family home. Ronnie's sister, Catherine, is discussing the case with her fiancé, John, while Ronnie is asleep in the same room.

JOHN. Unlike you, I have a practical mind, Catherine. I'm sorry but it's no good dashing blindly ahead without thinking of these things first. The problem has got to be faced.

CATHERINE. I'm ready to face it, John. What do you suggest?

JOHN. (*Cautiously.*) Well – I think you should consider very carefully before you take the next step –

CATHERINE. I can assure you we will, John. The question is - what *is* the next step?

JOHN. Well – this is the way I see it. I'm going to be honest now. I hope you don't mind –

CATHERINE. No, I should welcome it.

JOHN. Your young brother pinches or doesn't pinch a five-bob postal order. For over a year, you and your father fight a magnificent fight on his behalf, and I'm sure everyone admires you for it –

CATHERINE. Your father hardly seems to –

JOHN. Well, he's a die-hard. Like these old Admirals you've been up against. I meant ordinary reasonable people, like myself. But now look – you've had two enquiries, the Petition of Right case which the Admiralty had thrown out of Court, and the Appeal. And now, good heavens, you've had the whole damned House of Commons getting themselves worked up into a frenzy about it. Surely, darling, that's enough for you? My God! Surely the case can end there?

CATHERINE. (*Slowly.*) Yes. I suppose the case can end there.

JOHN. (*Pointing to RONNIE asleep in a chair across from them.*) He won't mind.

CATHERINE. No. I know he won't.

JOHN. Look at him! Perfectly happy and content. Not a care in the world. How do you know what's going on in his mind? How can you be sure he didn't do it?

CATHERINE. (*Also gazing down at RONNIE.*) I'm not so sure he didn't do it.

JOHN. (*Appalled.*) Good Lord! Then why in heaven's name have you and your father spent all this time and money trying to prove his innocence?

CATHERINE. (*Quietly.*) His innocence or guilt aren't important to me. They are to my father. Not to me. I believe he didn't do it; but I may be wrong. To prove that he didn't do it is of hardly more interest to me than the identity of the college servant, or whoever it was, who did it. All that I care about is that people should know that a Government Department has ignored a fundamental human right and that it should be forced to acknowledge it. That's all that's important to me.

JOHN. But, darling, after all those long noble words, it does really resolve itself to a question of a fourteen-year-old kid and a five-bob postal order, doesn't it?

CATHERINE. Yes. It does.

JOHN. (*Reasonably*) Well now, look. There's a European war blowing up, there's a coal strike on, there's a fair chance of civil war in Ireland, and there's a hundred and one other things on the horizon at the moment that I think you could genuinely call *important*. And yet, with all that on its mind, the House of Commons takes a whole day to discuss him (*Pointing to RONNIE.*) and his bally postal order. Surely you must see that's a little out of proportion –

CATHERINE. (*With some spirit*) All I know is, John, that if ever the time comes that the House of Commons has so much on its mind that it can't find time to discuss a Ronnie Winslow and his bally postal order, this country will be a far poorer place than it is now. (*Wearily.*) But you needn't go on, John dear. You've said quite enough. I entirely see your point of view.

JOHN. I don't know whether you realize that all this publicity you're getting is making the name of Winslow a bit of a – well –

CATHERINE. (*Steadily.*) A nation-wide laughing stock, your father said.

JOHN. Well, that's putting it a bit steep. But people do find the case a bit ridiculous, you know. I mean, I get chaps coming up to me in the mess all the time and saying, "I say, is it true you're going to marry the Winslow girl? You'd better be careful. You'll find yourself up in front of the House of Lords for pinching the Adjutant's bath." Things like that. They're not awfully funny –

CATHERINE. I see. (*Quietly.*) Do you want to marry me, John?

JOHN. What?

CATHERINE. I said: Do you want to marry me?

JOHN. Well, of course I do. You know I do. We've been engaged for over a year now. Have I ever wavered before?

CATHERINE. No. Never.

JOHN. (*Correcting himself.*) I'm not wavering now. Not a bit – I'm only telling you what I think is the best course of action for us to take.

Turn over for Section B

Turn over ►

Over **Section B** and **Section C**, you must write about **three** texts from the following list:

Songs of Innocence and of Experience (pre-1900)

Tony Harrison: *Selected Poems*

The Kite Runner (post-2000 prose)

Harvest (post-2000 prose)

Hard Times (pre-1900)

Henry IV Part I (pre-1900)

A Doll's House (pre-1900)

The Handmaid's Tale

Section B

Answer **one** question in this section.

Either

0	2
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***Songs of Innocence and of Experience* – William Blake**

'In Blake's poetry religion is a source of misery rather than comfort and joy.'

To what extent do you agree with this view?

Remember to include in your answer relevant detailed exploration of Blake's authorial methods.

[25 marks]

or

0	3
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***Selected Poems* – Tony Harrison**

'In his poetry Harrison urges resistance to social constraints.'

To what extent do you agree with this view?

Remember to include in your answer relevant detailed exploration of Harrison's authorial methods.

[25 marks]

or

0	4
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***The Kite Runner* – Khaled Hosseini**

'In *The Kite Runner* Hosseini is more interested in oppressors than in their victims.'

To what extent do you agree with this view of the novel?

Remember to include in your answer relevant detailed exploration of Hosseini's authorial methods.

[25 marks]

or

0	5
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***Harvest* – Jim Crace**

'In *Harvest*, human decency is always defeated by economic power.'

To what extent do you agree with this view of the novel?

Remember to include in your answer relevant detailed exploration of Crace's authorial methods.

[25 marks]

or

0	6
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***Hard Times* – Charles Dickens**

'In *Hard Times*, women are marginalised and powerless.'

To what extent do you agree with this view of the novel?

Remember to include in your answer relevant detailed exploration of Dickens' authorial methods.

[25 marks]

or

0	7
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***Henry IV Part I* – William Shakespeare**

'In *Henry IV Part I*, the best way to gain political influence is to be manipulative and cunning.'

To what extent do you agree with this view of *Henry IV Part I*?

Remember to include in your answer relevant detailed exploration of Shakespeare's dramatic methods.

[25 marks]

Turn over ►

or

0	8
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***A Doll's House* – Henrik Ibsen (Translated by Michael Meyer)**

'The title of the play signifies a world of imprisonment and constraint.'

To what extent do you agree with this view?

Remember to include in your answer relevant detailed exploration of Ibsen's dramatic methods.

[25 marks]

or

0	9
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***The Handmaid's Tale* – Margaret Atwood**

'In the worlds Atwood presents, men are always oppressors.'

To what extent do you agree with this view of the novel?

Remember to include in your answer relevant detailed exploration of Atwood's authorial methods.

[25 marks]

Section C

Answer **one** question in this section.

In your answer you must write about **two** texts that you have **not** used in **Section B**.

Either

1	0
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Explore the significance of the abuse of power as presented in **two** political and social protest texts you have studied.

Remember to include in your answer relevant detailed exploration of the authors' methods.

[25 marks]

or

1	1
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'Political and social protest writing often celebrates acts of transgression and the breaking of boundaries.'

Explore the significance of transgression as presented in **two** political and social protest texts you have studied.

Remember to include in your answer relevant detailed exploration of the authors' methods.

[25 marks]

END OF QUESTIONS

There are no questions printed on this page

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