

A-level ENGLISH LITERATURE B

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

Monday 1 June 2020

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]

Fix Up was written in 2004 by male British playwright Kwame Kwei-Armah. It follows Brother Kiyi as he fights to stop his independent Black Conscious bookshop from being closed down by a local property developer. The bookshop stocks a wide range of writing from Black British, Caribbean and African writers. The play is set in North London.

The extract begins during a debate about sexism. The argument is taking place between Brother Kiyi, Alice, a returning customer, and Kwesi, a Black Rights activist. They have been arguing about a poem by the Jamaican writer Claude MacKay.

Brother Kiyi OK, please explain why Claude MacKay is sexist?

Alice I don't actually know very much about Claude MacKay. I meant the poem sounded sexist.

Brother Kiyi Lord have mercy!

Alice The phrase 'If we must die', that's a call to participation.

Brother Kiyi Right . . .

Alice The phrase 'O Kinsmen!' makes that call specific: the poem's would-be warriors are men. What about women? He only talks about the race by imagining the aspirations of men.

Brother Kiyi Rasclaat!¹

Alice No, not rasclaat or however you pronounce it – the contest for humanity in the poem is fought exclusively by men.

Kwesi enters.

Kwesi Yes, it is.

Alice turns and looks at Kwesi.

Alice Exactly.

Kwesi And what's wrong with that?

Alice Sorry?

Kwesi What's wrong with that assertion? Battles are fought by men. Not women, not girls, but men.

Alice I think you'll find that if you look at the number of active service people in the Gulf wars, Kosovo, Afghanistan, you'll see that the number of women . . .

Kwesi . . . is vastly below the number of men. You guys can't have it both ways, you know?

Alice What *guys* are we talking about here?

Kwesi Women! One minute you're the saviour of mankind due to the size of your humanity and now you're the sword-bearers that defend the nation? Which way do you want it?

Alice (taken aback) Wow. I don't know you, sir, but I would say that's a rather archaic viewpoint for such a – (*chooses her words carefully*) modern-looking man.

Kwesi Books and covers.

Alice Evidently!

Kwesi exits upstairs. *There's a moment's silence.* **Alice** switches.

Alice What a great place. How many bookstores can you go into and have heated debates like that?

Brother Kiyi That *was* my dream.

Alice Who is that guy?

Brother Kiyi Kwesi, my militant-in-residence. Head of the All-Black African Party. They meet in the room upstairs. (*Suddenly becoming suspicious.*) Why?

Alice No reason. (*With passion.*) What a hateful man. That's why people don't go out with black men. (*She stops herself.*) I finished *The Philosophies of Marcus Garvey*² last night.

Brother Kiyi You did?

Alice Yes.

Brother Kiyi What about the other one?

Alice No, I haven't started reading that.

Brother Kiyi Why?

Alice I kind of wanted to discuss the *Philosophies* book with someone first.

Brother Kiyi I see.

Alice But I don't really know anyone that is familiar with the works of Marcus Garvey.

Brother Kiyi Right.

Alice I mean, don't you think he's a little racist?

Brother Kiyi Here we go again!

Alice No, I mean he comes over to me as a, yeah, a black racist.

Brother Kiyi You're a teacher, you say?

Alice Yes, I am.

Brother Kiyi What do you teach?

Alice English and – and History.

Brother Kiyi Just over there you'll find a dictionary – could you pass it to me, please. *She does.*

Racist, what does it say here in this *Oxford Dictionary*. 'Racism – a feeling of superiority from one race to another.' Now I would argue, not today, because I am tired, that we are certainly not economically superior, and I would say, due to the collective lack of knowledge of ourselves and our constant desire to imitate, impersonate and duplicate everything Caucasian, nor are we in a psychological position of superiority. Hence by that definition, we cannot be racist.

Alice Why are you tired?

Brother Kiyi I'm fine.

Alice Cos I'm brown, everybody expects me to somehow know everything black. And I'm like, 'Hey, how am I suppose to know what . . . raaasclaat means, I'm from Somerset.'

Brother Kiyi OK!

Alice People down here are so fortunate to have a resource like this.

Brother Kiyi You don't miss the water till the well runs dry . . .

Glossary

¹Rasclaat – a Jamaican English dialect word used as an offensive insult to convey disagreement and to stop further conflict.

²Marcus Garvey (1887–1940) was a Jamaican-born political leader campaigning for the economic empowerment of peoples from Africa.

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

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

'Blake's poetry shows that the human spirit has the power to resist.'

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

***Selected Poems* – Tony Harrison**

'In Harrison's poetry, the privileged always abuse their power.'

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

***The Kite Runner* – Khaled Hosseini**

'In *The Kite Runner*, masculinity is toxic; all the male characters are vile.'

To what extent do you agree with this view?

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*, change has to be endured because resistance is ultimately futile.'

To what extent do you agree with this view?

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**

'The characters in the novel are ultimately self-interested with no wish to improve society.'

To what extent do you agree with this view of *Hard Times*?

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**

'Although Henry is the king, he is not a king who is in control.'

To what extent do you agree with this view?

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

[25 marks]

or

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

'Ibsen presents the male characters as kind and well-meaning in their treatment of women.'

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]

Turn over ►

or

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

'Ultimately Serena Joy is a victim of male power.'

To what extent do you agree with this view?

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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‘Speaking out against unfairness is a key element of political and social protest.’

Explore the significance of speaking out against unfairness as presented in **two** political and social protest texts you have studied.

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

[25 marks]

or

1	1
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Explore the significance of personal courage as presented in **two** political and social protest texts you have studied.

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

[25 marks]

END OF QUESTIONS

There are no questions printed on this page

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