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# A-level

## ENGLISH LITERATURE A

### (7712/2A)

Paper 2A: Texts in Shared Contexts: WW1 and its Aftermath

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2015

Morning Time allowed: 2 hours 30 minutes

#### For this paper you must have:

- an AQA 12-page answer booklet
- a copy of the WW1 and its Aftermath Question Paper Insert
- 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

- Write the information required on the front of your answer book. The **Examining Body** for this paper is AQA. The **Paper Reference** is 7712/2A.
- Read all of the questions. Then choose **either** Option 1, 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 that 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.

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

Answer **one** question in this section.

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

0	1
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Examine the view that the poets on the front line never fully lost sight of the Home Front in their presentation of the experience of war.

**[25 marks]****or**

0	2
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Examine the view that within this anthology war is presented as being completely futile.

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

0	3
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Examine the view that most women presented here have little choice but to accept even the most terrible effects of war.

**[25 marks]****or**

0	4
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Examine the view that women's attempts to write from a male combatant's point of view are unconvincing.

**[25 marks]**

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

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

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Read the insert carefully. It is taken from the novel *Fly Away Peter* by David Malouf, published in 1982. In this scene Jim, the protagonist, visits his comrade, Eric, who has been badly wounded in a recent battle. In the battle, their mutual friend, Clancy, was killed. Eric wants to know who will care for him after the war now that he is severely disabled.

Answer **both** questions.

0	5
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Explore the significance of suffering in this extract. Remember to include in your answer relevant detailed analysis of the ways that Malouf shapes meanings.

[25 marks]

0	6
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‘Suffering in war comes in many different forms.’

Compare the significance of suffering 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]

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

Answer **one** question in this section.

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

0	7
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Examine the view that the play's powerful messages are achieved at the expense of characterisation and narrative.

**[25 marks]****or**

0	8
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Examine the view that the MC is presented as a character of central importance.

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

0	9
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'Stanhope is much more than a drunkard or a bully; he is a fine leader of men.'

Examine this view of Sherriff's presentation of Stanhope.

**[25 marks]****or**

1	0
---	---

Examine the view that the dugout setting prevents Sherriff from presenting a full picture of the impact of combat on frontline soldiers.

**[25 marks]**

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

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

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Read the insert carefully. It is taken from the novel *Fly Away Peter* by David Malouf, published in 1982. In this scene Jim, the protagonist, visits his comrade, Eric, who has been badly wounded in a recent battle. In the battle, their mutual friend, Clancy, was killed. Eric wants to know who will care for him after the war now that he is severely disabled.

Answer **both** questions.

1	1
---	---

Explore the significance of suffering in this extract. Remember to include in your answer relevant detailed analysis of the ways that Malouf shapes meanings.

**[25 marks]**

1	2
---	---

‘Suffering in war comes in many different forms.’

Compare the significance of suffering 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.

**[25 marks]**

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

Answer **one** question in this section.

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***Regeneration* – Pat Barker****Either**

1	3
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Examine the view that Barker presents issues around class division as the most important theme of *Regeneration*.

**[25 marks]****or**

1	4
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Examine the view that, in *Regeneration*, women on the Home Front are presented as central to the lives of soldiers.

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

1	5
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Examine the view that Faulks' use of the material about Elizabeth Benson, set in 1978 and 1979, adds little to the novel.

**[25 marks]****or**

1	6
---	---

'Faulks uses birdsong to suggest a range of possible ideas within the novel.'

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

**[25 marks]**

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

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

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Read the insert carefully. It is taken from the novel *Fly Away Peter* by David Malouf, published in 1982. In this scene Jim, the protagonist, visits his comrade, Eric, who has been badly wounded in a recent battle. In the battle, their mutual friend, Clancy, was killed. Eric wants to know who will care for him after the war now that he is severely disabled.

Answer **both** questions.

1	7
---	---

Explore the significance of suffering in this extract. Remember to include in your answer relevant detailed analysis of the ways that Malouf shapes meanings.

**[25 marks]**

1	8
---	---

‘Suffering in war comes in many different forms.’

Compare the significance of suffering 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.

**[25 marks]**

**END OF QUESTIONS**

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## **A-LEVEL ENGLISH LITERATURE A 7712/2A**

### **Paper 2A: Texts in Shared Contexts: WW1 and its Aftermath**

#### **SPECIMEN INSERT**

What scared him now was that people might simply walk off and forget him altogether. His view of things had been limited to those who stood in immediate relation to him, the matron at the orphanage, the sergeant and the sergeant major, the sisters who ran the ward according to their own or the army's rules. Now he wanted to know what lay beyond.

"Who?" he insisted. The tip of his tongue appeared and passed very quickly over the dry lips.

Jim made a gesture. It was vague. "Oh, they'll look after you alright, Eric. They're bound to."

But Eric was not convinced and Jim knew that his own hot panic had invaded the room. He wished Clancy was here. It was the sort of question Clancy might have been able to tackle; he had knocked about in the world and would have been bold enough to ask, and Jim saw that it was this capacity in Clancy that had constituted for Eric, as it had for him, the man's chief attraction: he knew his rights, he knew the ropes.

"I can't even stand up to take a piss," Eric was telling him. The problem in Eric's mind was the number of years that might lie before him – sixty even. All those mornings when he would have to be helped into a chair.

"No," Jim asserted, speaking now for the charity of their people, "they'll look after you alright." He stood preparing to leave.

"Y'reckon?"

"Of course they will."

Eric shook his head. "I don't know."

"Wilya come again, Jim?" A fine line of sweat drops on the boy's upper lip gave him a phantom moustache. "Wilya, Jim?" His voice sounded thin and far away.

Jim promised he would and meant it, but knew guiltily that he would not. It was Eric's questions he would be unable to face.

As he walked away the voice continued to call after him, aggrieved, insistent, "Wilya, Jim?" It was at first the voice of a child, and then, with hardly a change of tone, it was the voice of a querulous old man, who had asked for little and been given less and spent his whole life demanding his due.

Outside, for the first time since he was a kid, Jim cried, pushing his fists hard into his eye sockets and trying to control his breath, and being startled – it was as if he had been taken over by some impersonal force that was weeping through him – by the harshness of his own words.

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