

A



**A-level**

**ENGLISH LANGUAGE AND  
LITERATURE**

**Paper 2 Exploring Conflict**

**7707/2**

**Time allowed: 2 hours 30 minutes**

**For this paper you must have:**

- **an AQA 12-page answer book**
- **a copy of the set texts you have studied for Section A and Section B. These texts must NOT be annotated and must not contain additional notes or materials.**

**[Turn over]**

## **INSTRUCTIONS**

- **Use black ink or black ball-point pen.**

**Write the information required on the front of your answer book. The PAPER REFERENCE is 7707/2.**

- **There are TWO sections:  
SECTION A: WRITING ABOUT  
SOCIETY  
SECTION B: DRAMATIC  
ENCOUNTERS**
- **Answer THREE questions in total: TWO questions from Section A and ONE question from Section B.**
- **Do all rough work in your answer book. Cross through any work you do not want to be marked.**

## **INFORMATION**

- **The maximum mark for this paper is 100.**
- **The marks for questions are shown in brackets. There are 55 marks in total for the questions in Section A and 45 marks for the question in Section B.**
- **You will be marked on your ability to:**
  - **use good English**
  - **organise information clearly**
  - **use specialist vocabulary where appropriate.**

## **ADVICE**

**It is recommended that you spend 80 minutes on Section A and 70 minutes on Section B.**

**DO NOT TURN OVER UNTIL TOLD TO DO SO**

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**SECTION A**

**WRITING ABOUT SOCIETY**

**Answer on ONE text in this section.**

**Answer BOTH questions on your chosen set text.**

**[Turn over]**

**EITHER**

**‘Into the Wild’ – Jon Krakauer**

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**Read the section of Chapter 4,**

**FROM**

**“At the end of July, he accepted a ride from a man who called himself Crazy Ernie and offered McCandless a job on a ranch in northern California.”**

**TO**

**“When Westerberg was jailed and the work came to a halt, and with winter coming on, McCandless headed for warmer climes.”**

**This describes Chris's travels through California and the McCandless family's attempts to find him by employing a private investigator to locate his whereabouts.**

**Recast the base text into an account that private investigator, Peter Kalitka, gives to the McCandless family about his efforts to track down Chris.**

**In your transformation you should consider:**

- **Kalitka's views of his role as a private investigator and the information he gives to the McCandless family**
- **his feelings about Chris's actions and his relationship with the McCandless family.**

**You should write about 300 words.**

**[25 marks]**

**[Turn over]**

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**AND**

**0 2**

**Write a commentary explaining the decisions you have made in transforming the base text for this new account and the effects of reshaping Krakauer's original description.**

**In your commentary you should:**

- consider how you have used language to shape your intended meaning**
- demonstrate the connections between the base text and your transformed text**
- structure your commentary clearly to express your ideas.**

**You should write about 400 words.**

**[30 marks]**

**[Turn over]**

**OR**

**‘The Suspicions of Mr Whicher: or the Murder at Road Hill House’ – Kate Summerscale**

**03**

**Read the section of Chapter 16,**

**FROM**

**“A Wiltshire rector who visited Constance in prison in May tried to ascertain the state of her soul.”**

**TO**

**“ ‘The only peculiarity which at all struck Bucknill,’ reported the ‘Salisbury and Winchester Journal’, ‘was her extreme calmness – the utter absence of any symptom of emotion.’ ”**

**This describes prison visits made to Constance Kent by various professionals after her confession.**

**Recast the base text into an account that the doctor Charles Bucknill gives to a colleague about his medical examination of Constance Kent.**

**In your transformation you should consider:**

- **Bucknill's impressions of Constance Kent and her motivations to murder her half-brother**
- **his opinions about other professional views of the time and the conclusions drawn by others about Constance's behaviour.**

**You should write about 300 words.  
[25 marks]**

**[Turn over]**

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**AND**

**0 4**

**Write a commentary explaining the decisions you have made in transforming the base text for this new account and the effects of reshaping Summerscale's original description.**

**In your commentary you should:**

- **consider how you have used language to shape your intended meaning**
- **demonstrate the connections between the base text and your transformed text**
- **structure your commentary clearly to express your ideas.**

**You should write about 400 words.**

**[30 marks]**

**[Turn over]**

**OR**

**‘The Great Gatsby’ – F. Scott Fitzgerald**

**0 5**

**Read the section of Chapter 4,**

**FROM**

**“The largest of the banners and the largest of the lawns belonged to Daisy Fay’s house.”**

**TO**

**“Next day at five o’clock she married Tom Buchanan without so much as a shiver, and started off on a three months’ trip to the South Seas.”**

**This describes Daisy’s teenage life in Louisville where she meets Gatsby and marries Tom Buchanan.**

**Recast the base text into an account that Daisy gives to a close friend about her relationships with Gatsby and Tom Buchanan.**

**In your transformation you should consider:**

- **Daisy's impressions of Gatsby and Tom Buchanan**
- **Daisy's feelings about her marriage and her hopes and fears for the future.**

**You should write about 300 words.  
[25 marks]**

**[Turn over]**

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**AND**

**0 6**

**Write a commentary explaining the decisions you have made in transforming the base text for this new account and the effects of reshaping Fitzgerald's original description.**

**In your commentary you should:**

- **consider how you have used language to shape your intended meaning**
- **demonstrate the connections between the base text and your transformed text**
- **structure your commentary clearly to express your ideas.**

**You should write about 400 words.**

**[30 marks]**

**[Turn over]**

**OR**

**‘The Kite Runner’ – Khaled Hosseini**

**07**

**Read the section of Chapter 13,**

**FROM**

**“I learned that Khanum Taheri – whom I called Khala Jamila now – had once been famous in Kabul for her enchanting singing voice.”**

**TO**

**“I knew all about regret.”**

**This describes Amir’s marriage to Soraya and the Taheri family’s experiences.**

**Recast the base text into an account that General Taheri gives to an army colleague about Soraya's marriage to Amir.**

**In your transformation you should consider:**

- **General Taheri's feelings about Soraya's previous actions and her relationship with Amir**
- **his views about Afghani culture and traditions, and living in America.**

**You should write about 300 words.  
[25 marks]**

**[Turn over]**

**BLANK PAGE**

**AND**

<b>0</b>	<b>8</b>
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**Write a commentary explaining the decisions you have made in transforming the base text for this new account and the effects of reshaping Hosseini's original description.**

**In your commentary you should:**

- consider how you have used language to shape your intended meaning**
- demonstrate the connections between the base text and your transformed text**
- structure your commentary clearly to express your ideas.**

**You should write about 400 words.**

**[30 marks]**

**[Turn over]**

**SECTION B**

**DRAMATIC ENCOUNTERS**

**Answer ONE question in this section.**

**EITHER**

**‘Othello’ – William Shakespeare**

**09**

**Refer to Act 3 Sc 3,**

**BEGINNING**

**“I will in Cassio’s lodging lose this napkin.” and**

**ENDING**

**“Death and damnation! O!”**

**This interaction occurs towards the end of the scene. Iago has implied to Othello that he knows something about Desdemona and Cassio, and Othello demands that Iago gives him proof. Othello doubts both Iago's loyalty and Desdemona's faithfulness.**

**Referring to these lines and other parts of the play, explore how and why Shakespeare presents characters' feelings about betrayal at different points in the play. [45 marks]**

**[Turn over]**

**OR**

**1 0**

**Refer to Act 2 Sc3,**

**BEGINNING**

**“And ‘tis great pity that the noble Moor.”  
and**

**ENDING**

**“Cassio, I love thee, but nevermore be  
officer of mine.”**

**This interaction occurs in the middle of the scene. A drunken Cassio has fought Roderigo. Othello has arrived to find out the cause of the disturbance in the town. Montano and Iago reveal Cassio's behaviour and Othello dismisses Cassio from his role.**



**Referring to these lines and other parts of the play, explore how and why Shakespeare presents characters' threatening behaviour at different points in the play. [45 marks]**

**[Turn over]**

OR

**‘All My Sons’ – Arthur Miller**

**1 | 1**

**Refer to Act 1,**

**BEGINNING**

**“*[alarmed]* Too soon!” and**

**ENDING**

**“Just don’t stop believing.”**

**This interaction occurs in the middle of Act 1. Kate has just recounted her dream about Larry and she has seen the fallen tree that is Larry’s memorial. Kate is worrying about the significance of Chris inviting Ann to stay with the Keller family.**

**Referring to these lines and other parts of the play, explore how and why Miller presents characters' contrasting reactions to grief at different points in the play. [45 marks]**

**[Turn over]**

OR

1 2

Refer to Act 1,

**BEGINNING**

**“[*on phone, offstage*] Why are you so excited, George? What happened there?” and**

**ENDING**

**“... be smart. [*KELLER, in hopeless fury, looks at her, turns around, goes up to porch and into house, slamming screen door violently behind him. MOTHER sits in chair downstage, stiffly, staring, seeing.*]**”

**This interaction occurs at the end of Act 1. Ann’s brother George is on the telephone announcing that he will be**

**visiting the Kellers that evening after seeing their father Steve in prison. Keller expresses his concern over George's motives for his visit.**

**Referring to these lines and other parts of the play, explore how and why Miller presents characters' nervousness with others at different points in the play.**

**[45 marks]**

**[Turn over]**

OR

**‘A Streetcar Named Desire’ – Tennessee Williams**

**1 | 3**

**Refer to Scene 4,**

**BEGINNING**

**“May I – speak – *plainly?*” and**

**ENDING**

***“[As the lights fade away, with a lingering brightness on their embrace, the music of the ‘blue piano’ and trumpet and drums is heard.]”***

**This interaction occurs at the end of the scene. Blanche has returned to the apartment after the events of the poker night and tries to persuade Stella to leave**

**Stanley. Stanley returns and overhears Blanche expressing her opinions of him and his behaviour.**

**Referring to these lines and other parts of the play, explore how and why Williams presents characters' attitudes to others' social backgrounds at different points in the play. [45 marks]**

**[Turn over]**

**OR**

**1 4**

**Refer to Scene 11,**

**BEGINNING**

**“Hello, Blanche.” and**

**ENDING**

**“This game is seven-card stud.”**

**This interaction occurs at the end of the scene. Stanley and his friends are playing poker. Stella and Eunice are preparing Blanche for the arrival of the doctor and matron who have come to take her away to an institution.**



**Referring to these lines and other parts of the play, explore how and why Williams presents characters' feelings of alienation at different points in the play.  
[45 marks]**

**[Turn over]**

**OR**

**‘The Herd’ – Rory Kinnear**

**1 | 5**

**Refer to the section,**

**BEGINNING (page 18)**

**“Ah, thank you, Jackie.” and**

**ENDING (page 21)**

**“I swear, I will pour this on your legs.”**

**This interaction occurs near the beginning of the play. Carol is angry as she has found out that Andy will be having a medical review that day. Carol is complaining to Claire about Andy’s nutritionist who wants to visit at short notice.**

**Referring to these lines and other parts of the play, explore how and why Kinneer presents characters' conflicting attitudes towards family responsibility at different points in the play. [45 marks]**

**[Turn over]**

**OR**

**1 | 6**

**Refer to the section,**

**BEGINNING (page 41)**

**“Claire, I want to be here. I want to.” and**

**ENDING (page 44)**

**“You do *remember* where the bathroom is, don’t you?”**

**This interaction occurs in the middle of the play. Claire has been showing her boyfriend Mark around the house. Claire opens the front door to her father Ian who has been waiting outside. He has a cut lip.**

**Referring to these lines and other parts of the play, explore how and why Kinneear presents characters' feelings of distance from others at different points in the play. [45 marks]**

**END OF QUESTIONS**

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