

A



A-level

ENGLISH LANGUAGE AND LITERATURE

Paper 2 Exploring Conflict

7707/2

Thursday 8 June 2023

Morning

Time allowed: 2 hours 30 minutes

MATERIALS

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

SECTION A

WRITING ABOUT SOCIETY

Answer on ONE text in this section.

Answer BOTH questions on your chosen set text.

EITHER

‘Into the Wild’ – Jon Krakauer

01

Read the section of Chapter 10,

FROM

“Westerberg had heard nothing from the friend he knew as Alex McCandless since receiving the postcard from Fairbanks the previous spring.”

TO

“How do you tell someone that their child is dead?”

This describes the identification of Chris’s body and the police’s contact with Chris’s half-brother Sam to tell him the news.

Recast the base text into an account that Sam gives to Walt and Billie about Chris’s death.

In your transformation you should consider:

- **how Sam and his wife Michele convey the news about the discovery and identification of Chris's body to Walt and Billie, and the impact of this news on them**
- **Sam's feelings about Chris, Chris's recent actions and the effects on the family.**

You should write about 300 words. [25 marks]

AND

02

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

“On Monday, 1 May, Samuel Kent visited his daughter in Devizes gaol, accompanied by Rowland Rodway.”

TO

“At seven o’clock she was sent back to Devizes gaol.”

This describes Samuel Kent’s daily visits to his daughter before the pre-trial hearing, and the testimony given in court by witnesses to Constance’s guilt.

Recast the base text into an account that the prison warder gives to a fellow warder about these events.

In your transformation you should consider:

- the prison warder’s observations about the interactions between Samuel and Constance Kent during their daily meetings before the trial**
- the warder’s impressions of Constance Kent and her behaviour before and during the pre-trial hearing.**

You should write about 300 words. [25 marks]

AND

04

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

05

Read the section of Chapter 4,

FROM

“On Sunday morning while church bells rang in the villages alongshore, the world and its mistress returned to Gatsby’s house and twinkled hilariously on his lawn.”

TO

“All these people came to Gatsby’s house in the summer.”

This describes Nick Carraway’s recollections of all the guests who visited Gatsby’s house during the summer he was there.

Recast the base text into an account that Klipspringer gives to another visitor about that summer spent at Gatsby’s house.

In your transformation you should consider:

- **Klipspringer's character and his motivations for visiting Gatsby's house so often**
- **his impressions of Gatsby and of the other guests, and also of the parties he attended.**

You should write about 300 words. [25 marks]

AND

06

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 6,

FROM

“EVERY WINTER, districts in Kabul held a kite-fighting tournament.”

TO

“And when the last kite was cut, all hell broke loose.”

This describes the annual kite-fighting tournament held in Kabul and the preparations of the local boys, including Amir and Hassan, for this competition.

Recast the base text into an account that Saifo, a professional kite-maker, gives to another shopkeeper about Baba’s visits to his shop prior to the tournament.

In your transformation you should consider:

- **Saifo’s impressions of Baba, Hassan and Amir and the relationships between them during their visits to his store**
- **his own memories of kite running tournaments in Kabul and his reputation as a kite-maker.**

You should write about 300 words. [25 marks]

AND

08

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 2 Sc 3,

BEGINNING

“Good Michael, look you to the guard tonight.” and

ENDING

“I am for it, Lieutenant; and I’ll do you justice.”

This interaction occurs at the beginning of the scene. Othello has given the soldiers permission to celebrate after their recent victory at sea. He then leaves with Desdemona, instructing Cassio to keep control over the men’s behaviour.

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

OR

10

Refer to Act 3 Sc3,

BEGINNING

“Be thou assured, good Cassio, I will do all my abilities in thy behalf.” and

ENDING

“By’r Lady, I could do much.”

This interaction occurs at the beginning of the scene. Desdemona agrees to speak to Othello on Cassio’s behalf after his drunkenness has resulted in him losing his position as Othello’s lieutenant.

**Referring to these lines and other parts of the play, explore how and why Shakespeare presents characters’ negotiations with others at different points in the play.
[45 marks]**

[Turn over]

OR

‘All My Sons’ – Arthur Miller

1 1

Refer to Act 2,

BEGINNING

“*[extending his hand]* Lydia told me, I’m glad to...” and

ENDING

“Now you see. *[Beyond control, she hurries up and into house.]*”

This interaction occurs near the end of Act 2. Frank has arrived to tell Kate that he has finished Larry’s horoscope. Kate has packed Ann’s bags, hoping that she will leave the Kellers’ family house.

Referring to these lines and other parts of the play, explore how and why Miller presents characters’ refusal to let go at different points in the play. [45 marks]

OR

1 2

Refer to Act 1,

BEGINNING

“You’re not sorry you came?” and

ENDING

“And I guess that included you.”

This interaction occurs near the end of Act 1. Chris declares his love for Ann and expresses his desire for them to be together, despite her past relationship with his dead brother Larry and his mother’s objections to their relationship.

**Referring to these lines and other parts of the play, explore how and why Miller presents characters’ uncertainty about others at different points in the play.
[45 marks]**

[Turn over]

OR

‘A Streetcar Named Desire’ – Tennessee Williams

1 3

Refer to Scene 1,

BEGINNING

“[BLANCHE *sits in a chair very stiffly with her shoulders slightly hunched.*]” and

ENDING

“And it’s so becoming to you!”

This interaction occurs near the beginning of the scene. Blanche has arrived at Elysian Fields unexpectedly and is waiting for the return of her sister Stella. She has been let into the Kowalskis’ apartment by Eunice, who has gone to collect Stella from the bowling alley.

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

OR

14

Refer to Scene 2,

BEGINNING

“[*airily*] Hello, Stanley! Here I am, all freshly bathed and scented, and feeling like a brand-new human being!”
and

ENDING

“If I didn’t know that you was my wife’s sister I’d get ideas about you!”

This interaction occurs near the middle of the scene. Blanche has just arrived in New Orleans. While Blanche is bathing, Stanley and Stella argue about her sudden arrival and Stella’s disclosure that Belle Reve has been lost.

Referring to these lines and other parts of the play, explore how and why Williams presents characters’ attempts to impress others at different points in the play. [45 marks]

[Turn over]

OR

‘The Herd’ – Rory Kinnear

1 5

Refer to the section,

BEGINNING (PAGE 50)

“So it’s the guilt you can’t live with, not Andy you can’t live without.” and

ENDING (PAGE 53)

““Pretty good”! What do you mean by “pretty good”?”

This interaction occurs near the middle of the play. Ian has arrived without an invitation at Carol’s house to see Andy for his twenty-first birthday party. He has just been let into the house after Carol refused him entry earlier.

Referring to these lines and other parts of the play, explore how and why Kinnear presents characters’ unhappiness about the behaviour of others at different points in the play. [45 marks]

OR

1 6

Refer to the section,

BEGINNING (PAGE 82)

“Claire, can you make me up a bag?” and

ENDING (PAGE 85)

“Give him a kiss from me.”

This interaction occurs near the end of the play. Carol has just received a call from the home Andy lives in to say that he is being taken to hospital. The rest of the family have been entertained by Mark reciting his poetry and Ian singing a song from Claire’s childhood.

**Referring to these lines and other parts of the play, explore how and why Kinnear presents characters’ expectations of others at different points in the play.
[45 marks]**

END OF QUESTIONS

BLANK PAGE**Copyright information**

For confidentiality purposes, all acknowledgements of third-party copyright material are published in a separate booklet. This booklet is published after each live examination series and is available for free download from www.aqa.org.uk.

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.

Copyright © 2023 AQA and its licensors. All rights reserved.

WP/M/CD/Jun23/7707/2/E1

2 3 6 A 7 7 0 7 / 2