



A-level

ENGLISH LANGUAGE AND LITERATURE

Paper 2 Exploring Conflict

7707/2

Tuesday 12 June 2018 Afternoon

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 EXAMINING BODY of this paper is AQA. 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 1 hour and 20 minutes on Section A and 1 hour and 10 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

0 1 Read the section of Chapter 8,

FROM

'When McCandless turned up dead in Alaska and the perplexing circumstances of his demise were reported in the news media, many people concluded that the boy must have been mentally disturbed'

TO

'Writing about this death, Edward Hoagland observed that Alaska is "not the best site in the world for eremitic experiments or peace-love theatrics." '

This describes the local Alaskan people's responses to Chris' death and their feelings about similar travellers who come to Alaska looking for adventure.

Recast the base text into an account that a local person gives of the dangers in Alaska to a young man who has just arrived in the area.

In your transformation you should consider:

- **the impressions that Alaskans have of the young men who come to Alaska seeking an alternative lifestyle**
- **the reasons why Alaska is unsuitable for people unfamiliar with its climate and its natural environment.**

You should write about 300 words. [25 marks]

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 12,

FROM

‘Within days of reaching London, Jack Whicher and Dolly Williamson were set to work on a fresh murder case, another domestic horror show’

TO

‘ ‘I wish she had sent me something to eat instead,’ he remarked, ‘as I could do a fowl and a piece of pickled pork.’ ’

This describes the ‘Walworth’ murder case which Mr Whicher helps to investigate at the same time as the Road Hill murder. William Youngman is arrested, tried and convicted for the murder of his mother, brothers and fiancé.

Recast the base text into an account that a juror gives of the case to a family member after William Youngman has been convicted of murder.

In your transformation you should consider:

- the juror's impressions of William Youngman, the details of the murders given in court and events during the trial
- the juror's feelings about being involved in a famous murder case and seeing Mr Whicher in court.

You should write about 300 words. [25 marks]

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

‘Roaring noon. In a well-fanned Forty-second Street cellar I met Gatsby for lunch’

TO

‘I insisted on paying the check’.

This describes a lunch in New York where Gatsby introduces Nick to his long-time friend, Mr Wolfsheim.

Recast the base text into an account that a waiter at the restaurant gives to a friend about these three diners.

In your transformation you should consider:

- **the waiter’s impressions of Gatsby, Nick and Mr Wolfsheim, their behaviour at the meal and the waiter’s perception of their relationship**
- **the waiter’s feelings about his own job and his life in New York.**

You should write about 300 words. [25 marks]

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 25,

FROM

‘Someone is tapping me on the shoulder’

TO

‘ “I spoke to Dr Nawaz a few minutes ago and he thinks you’ll be discharged in a couple of days. That’s good news, nay?” ’

This describes Sohrab’s treatment in hospital following his suicide attempt and Amir’s reactions to Sohrab’s ill-health.

Recast the base text into an account that Dr Nawaz gives to a nurse about his patient Sohrab and Sohrab’s uncle Amir.

In your transformation you should consider:

- Dr Nawaz’s medical concerns about Sohrab and his feelings during Sohrab’s surgery**
- Dr Nawaz’s impressions of the relationship between Amir and Sohrab.**

You should write about 300 words. [25 marks]

AND

0 8 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

0 9 Refer to Act 5 Scene 2,

BEGINNING

‘It is the cause, it is the cause, my soul’ and

ENDING

‘O Lord, Lord, Lord! [*He smothers her*]’.

This interaction occurs at the beginning of the scene. Othello has entered the bedchamber that he shares with Desdemona. He is carrying out his plan to kill her in the belief that she has been unfaithful to him.

Referring to these lines and other parts of the play, examine how and why Shakespeare presents characters asserting their power over women at different points in the play. [45 marks]

OR

1 0 Refer to Act 3 Scene 3,

BEGINNING

‘O, beware, my lord, of jealousy!’ and

ENDING

‘Her will, recoiling to her better judgement, may fall to match you with her country forms, and happily repent’.

This interaction occurs near the middle of the scene. Iago is continuing to poison Othello’s mind towards Desdemona. He implies to Othello that Desdemona is committing adultery with Othello’s Lieutenant, Cassio.

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

[Turn over]

OR

'All My Sons' – Arthur Miller

1 1 Refer to Act 1,

BEGINNING

'Actually what happened was that when I got home from the penitentiary the kids got very interested in me' and

ENDING

**'Come inside now, and have some tea with me.
[She turns and goes up steps.]'**

This interaction occurs near the end of Act 1. Ann has been expressing her concern that the neighbours will be discussing her father Steve's guilt. Joe Keller tells her about his return home from prison and rebuilding his life.

Referring to these lines and other parts of the play, examine how and why Miller presents characters asserting their power over others at different points in the play. [45 marks]

OR

1 2 Refer to Act 2,

BEGINNING

‘Yeah, little. [*Holds out his hands to measure*] He’s a little man’ and

ENDING

[*almost a scream*] ‘The court did not know him, Annie!’

This interaction occurs in the middle of Act 2. George has arrived at the Kellers’ house. He has just visited his father, Steve, in prison and is unhappy about Ann and Chris’ relationship.

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

[Turn over]

OR

‘A Streetcar Named Desire’ – Tennessee Williams

1 3 Refer to Scene 1,

BEGINNING

[*in an uneasy rush*] ‘I haven’t asked you the things you probably thought I was going to ask’ and

ENDING

‘Does that surprise you?’

This interaction occurs near the end of the scene. Blanche has just been hearing about Stella’s happiness with her married life in New Orleans. Blanche tells Stella about the loss of Belle Reve.

Referring to these lines and other parts of the play, examine how and why Williams presents characters’ feelings of bitterness at different points in the play. [45 marks]

OR

1 4 Refer to Scene 6,

BEGINNING

‘Sit down! Why don’t you take off your coat and loosen your collar?’ and

ENDING

‘He is insufferably rude. Goes out of his way to offend me’.

This interaction occurs in the middle of the scene. Blanche and Mitch have returned to Elysian Fields after an awkward evening out together. Blanche has invited Mitch into the apartment for a drink.

Referring to these lines and other parts of the play, examine how and why Williams presents characters’ contrasting personalities at different points in the play. [45 marks]

[Turn over]

OR

'The Herd' – Rory Kinnear

1 5 Refer to the section

BEGINNING (page 68)

'I haven't done this to annoy you' and

ENDING (page 71)

'Would you have been?'

This conversation occurs towards the end of the play. Claire has just told Carol that she and Mark are expecting a baby together.

Referring to these lines and other parts of the play, examine how and why Kinnear presents characters blaming themselves and others at different points in the play. [45 marks]

OR

1 6 Refer to the section

BEGINNING (page 31)

‘[*They kiss, a little awkwardly.*] Sorry about...Er, this is my granddad Brian’ and

ENDING (page 34)

‘There’s something you’ve got in common, Mum’.

This interaction occurs near the start of the play. The family are all gathered at Carol’s house for Andy’s party. Mark, Claire’s new boyfriend, is meeting the family for the first time.

Referring to these lines and other parts of the play, examine how and why Kinnear presents characters’ awkwardness with each other at different points in the play. [45 marks]

END OF QUESTIONS

There are no questions printed on this page

Copyright information

For confidentiality purposes, from the November 2015 examination series, acknowledgements of third party copyright material will be published in a separate booklet rather than including them on the examination paper or support materials. This booklet is published after each examination series and is available for free download from www.aqa.org.uk after the live examination series.

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, AQA, Stag Hill House, Guildford, GU2 7XJ.

Copyright © 2018 AQA and its licensors. All rights reserved.

IB/M/Jun18/7707/2/AMAS/E1

