



A-level

ENGLISH LITERATURE B

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

Thursday 22 June 2017

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]

The novel *Fahrenheit 451* was written by Ray Bradbury in 1953. The title refers to the approximate temperature at which book-paper burns. Set in the twenty-fourth century the novel presents a world in which ownership of books is banned by the repressive state. 'Firemen' are responsible for burning any books which are discovered. The story follows the experience of Guy Montag, a fireman who wonders why books must be destroyed. His friend Clarisse McClellan, who prompts him to question the power of the state, has mysteriously disappeared. Montag has been hiding books in his home in an attempt to discover why they are banned, but has not told anyone he is doing this. In the extract, Montag has reported for duty at the fire station and is discussing the role of firemen with his superior officer, Captain Beatty, in the presence of his colleagues.

A radio hummed somewhere. ' . . . war may be declared any hour. This country stands ready to defend its –'

The firehouse trembled as a great flight of jet planes whistled a single note across the black morning sky.

Montag blinked. Beatty was looking at him as if he were a museum statue. At any moment, Beatty might rise and walk about him, touching, exploring his guilt and self-consciousness. Guilt? What guilt was that?

'Your play, Montag.'

Montag looked at these men whose faces were sunburnt by a thousand real and ten thousand imaginary fires, whose work flushed their cheeks and fevered their eyes. These men who looked steadily into their platinum igniter flames as they lit their eternally burning black pipes. They and their charcoal hair and soot-coloured brows and bluish-ash-smearred cheeks where they had shaven close; but their heritage showed. Montag started up, his mouth opened. Had he ever seen a fireman that *didn't* have black hair, black brows, a fiery face, and a blue-steel shaved but unshaved look? These men were all mirror-images of himself! Were all firemen picked then for their looks as well as their proclivities? The colour of cinders and ash about them, and the continual smell of burning from their pipes. Captain Beatty was there, rising in the thunderheads of tobacco smoke. Beatty opening a fresh tobacco packet, crumpling the cellophane into a sound of fire.

Montag looked at the cards in his own hands. 'I – I've been thinking. About the fire last week. About the man whose library we fixed. What happened to him?'

'They took him screaming off to the asylum.'

'He wasn't insane.'

Beatty arranged the cards quietly. 'Any man's insane who thinks he can fool the Government and us.'

‘I’ve tried to imagine,’ said Montag, ‘just how it would feel. I mean to have firemen burn *our* houses and *our* books.’

‘We haven’t any books.’

‘But if we did have some.’

‘You *got* some?’

Beatty blinked slowly.

‘No.’ Montag gazed beyond them to the wall with the typed lists of a million forbidden books. Their names leapt in fire, burning down the years under his axe and his hose which sprayed not water but kerosene. ‘No.’ But in his mind, a cool wind started up and blew out of the ventilator grille at home, softly, softly, chilling his face. And, again, he saw himself in a green park talking to an old man, a very old man, and the wind from the park was cold too.

Montag hesitated, ‘Was – was it always like this? The firehouse, our work? I mean, well, once upon a time . . .’

‘Once upon a time!’ Beatty said. ‘What kind of talk is *that*?’

Fool, thought Montag to himself, you’ll give it away. At the last fire, a book of fairy tales, he’d glanced at a single line. ‘I mean,’ he said, ‘in the old days, before homes were completely fireproofed –’ Suddenly it seemed a much younger voice was speaking for him. He opened his mouth and it was Clarisse McClellan saying, ‘Didn’t firemen *prevent* fires rather than stoke them up and get them going?’

‘That’s rich!’ Stoneman and Black drew forth their rule-books, which also contained brief histories of the Firemen of America, and laid them out where Montag, though long familiar with them, might read:

‘Established, 1790, to burn English-influenced books in the Colonies.

First Fireman: Benjamin Franklin.’

- RULE
1. Answer the alarm swiftly.
 2. Start the fire swiftly.
 3. Burn everything.
 4. Report back to the firehouse immediately.
 5. Stand alert for other alarms.

Everyone watched Montag. He did not move.

The alarm sounded.

The bell in the ceiling kicked itself two hundred times. Suddenly there were four empty chairs. The cards fell in a flurry of snow. The brass pole shivered. The men were gone.

Montag slid down the pole like a man in a dream.

The Mechanical Hound leapt up in its kennel, its eyes all green flame.

‘Montag, you forgot your helmet!’

He seized it off the wall behind him, ran, leapt, and they were off, the night wind hammering about their siren scream and their mighty metal thunder!

Turn over for Section B

Turn over ►

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*

Harvest (post-2000 prose)

The Kite Runner (post-2000 prose)

A Doll's House (pre-1900)

Hard Times (pre-1900)

Henry IV Part I (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

'In the world Blake represents, there is no escape from political and social constraints.'

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

'Harrison presents the victims of oppression as inarticulate and powerless.'

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

‘Hosseini presents a world in which ethnic differences always lead to violence.’

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**

‘The collective power of the villagers is ultimately more destructive than the power of any single individual.’

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**

‘In *Hard Times* everyone is oppressed by social institutions and their rules.’

To what extent do you agree with this view?

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**

‘Those who challenge the authority of the King cannot be admired.’

To what extent do you agree with this view of *Henry IV Part I*?

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

[25 marks]

Turn over ►

or

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

'Lack of economic independence is presented as the principal cause of Nora's oppression.'

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]

or

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

'Moir's resistance is futile rather than heroic.'

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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'Political and social protest writing focuses on the force used by those in power against those they oppress.'

Explore the significance of various types of force as presented in **two** political and social protest texts you have studied.

[25 marks]

or

1	1
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Explore the significance of authority figures as they are presented in **two** political and social protest texts you have studied.

[25 marks]

END OF QUESTIONS

There are no questions printed on this page

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