

## A-level ENGLISH LITERATURE B

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

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Thursday 8 June 2023

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.

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## Section A

Answer the question in this section.

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0	1
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Explore the significance of the 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 extract is taken from *Lagoon*, a science fiction novel by Nnedi Okorafor, published in 2014. The novel portrays events in Lagos, Nigeria, after a group of aliens arrives in the city. People react with panic to the aliens and this results in the gradual breakdown of civil society.

In the extract, the protagonist Adaora, with her companions Agu and Anthony, takes Ayodele (one of the shape-shifting aliens) to see the dying President. In the confrontation, Ayodele sets out her demands to the President.

The Igbo and the Hausa are indigenous ethnic populations in and around Nigeria.

Adaora stepped forward. “My name is Adaora,” she said. “I am a marine biologist. This is Ayodele. She is one of them, one of the . . . the extraterrestrials. She is their ambassador. She was the first to make contact and she seeks an audience with you, Mr President. We’ve gone through a lot to get her here.”

The soldiers pointed their guns at Ayodele as they moved to shield the President.

“Oh, move aside,” the President snapped at the soldiers, becoming a little more animated. “Do any of you think you can save my life? Look at me! I’m nearly dead already!” He muttered something in Hausa. “Come,” he said, looking at Ayodele.

She stepped up to him. Her long braids blew in the soft breeze. Both of the young soldiers holding up the President looked terrified. Above, the dark sky was warming as sunrise approached.

“Are you truly a stranger? An extraterrestrial? An alien?”

“Yes.”

“You look like a woman from Igboland.”

“Looks can be deceiving.”

He chuckled weakly and then coughed. “Prove it.”

She paused. Then she said, “Watch closely.”

Even as she spoke, her words were falling apart, disappearing into the din of metal balls on glass, shifting and reshaping along with her body. The soldiers guarding the President dropped their guns, the wives screamed, and one of his advisors fainted. The pilot fell to his knees and began to vomit. The President watched with wide eyes. Thankfully the two soldiers carrying him did not drop him, though one of them started to sob and the other seemed to be having trouble breathing.

Ayodele was now a broad-shouldered, stocky white man in a blue uniform with bushy grey hair and beard and haunted eyes. He had a mustache like a handlebar.

Ayodele-the-man put her hands on her hips and cocked her head.

The President's mouth fell open. "*Karl Marx*," he whispered. "I . . . I . . ."

"I know," Ayodele said, in a manly voice. She stepped closer to him, graceful in her man's body. "You believe in Marxism, yet you are too powerless to enact it."

The President whimpered.

"I can read the air you breathe," she said. When he still could not speak, she changed back. Her second transformation was too much for the guarding soldiers, the pilot, even the advisors. As one, they turned and ran. One of the soldiers holding up the President started praying to Allah under his breath; the other continued to sob.

"Does this help?" she asked, watching them run.

When her gaze returned to the President, he licked his lips and took a deep breath. "Y-yes."

"Would you like me to look more Hausa?"

"It's . . . no, you are fine."

"I did not mean to frighten you."

"You are evil!" Zena shouted from behind him.

"I am not," Ayodele said flatly. "I am change."

"How did you take over all the mobile phones?" the President asked.

"It wasn't just the mobile phones and it wasn't just me. They helped," she said, motioning to Adaora, Anthony and Agu. "So did Adaora's offspring." Ayodele continued. "As did my people. As did your people. It is a matter of connecting and communicating." She grinned. "And your technology is simple, easily manipulated."

"And yours is not?"

"We *are* technology, Mr President. And no, we are not easily manipulated."

"What do you want?"

"We do not want to rule, colonize, conquer or take. We just want a home. What is it *you* want?"

He paused. "To be alive again."

"I will make it so."

**Turn over for Section B**

**Turn over ►**

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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*

*The Kite Runner* (post-2000 prose)

*Harvest* (post-2000 prose)

*Hard Times* (pre-1900)

*Henry IV Part I* (pre-1900)

*A Doll's House* (pre-1900)

*The Handmaid's Tale*

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### Section B

Answer **one** question in this section.

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**Either**

0
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2
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***Songs of Innocence and of Experience* – William Blake**

‘In Blake’s poetry, authority figures are unkind and have no compassion.’

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
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3
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***Selected Poems* – Tony Harrison**

‘In his poetry, Harrison is ultimately optimistic about an end to class conflict.’

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 America as a place of refuge and healing.’

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**

‘Outsiders bring unwelcome disruption and change.’

To what extent do you agree with this view of the novel?

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**

‘Dickens creates happy endings for those who act with kindness rather than self-interest.’

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**

‘Shakespeare presents Hotspur as a leader to be admired.’

To what extent do you agree with this view?

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

**[25 marks]**

**Turn over ►**

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or

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

'Ibsen presents Nora as a resilient heroine who resists those who try to control her.'

To what extent do you agree with this view of *A Doll's House*?

Remember to include in your answer relevant detailed exploration of Ibsen's dramatic methods.

**[25 marks]**

or

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

'Offred is admirable in the ways she responds to the control and power of the Gilead regime.'

To what extent do you agree with this view of *The Handmaid's Tale*?

Remember to include in your answer relevant detailed exploration of Atwood's authorial methods.

**[25 marks]**

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**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**.

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**Either**

1	0
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Explore the significance of resistance in **two** political and social protest texts you have studied.

Remember to include in your answer relevant detailed exploration of authorial methods.

**[25 marks]**

**or**

1	1
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Explore the significance of bullying in **two** political and social protest texts you have studied.

Remember to include in your answer relevant detailed exploration of authorial methods.

**[25 marks]**

**END OF QUESTIONS**

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**There are no questions printed on this page**

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