



AS

ENGLISH LITERATURE A

Paper 2 Love through the ages: prose

7711/2

Thursday 26 May 2016

Morning

Time allowed: 1 hour 30 minutes

For this paper you must have:

- **an AQA 12-page answer book**
- **a copy of each of the set texts you have studied for 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 7711/2.**
- **Do all rough work in your answer book. Cross through any work you do not want to be marked.**
- **Answer the question in Section A and ONE question from Section B.**

INFORMATION

- **The maximum mark for this paper is 50.**
- **The marks for questions are shown in brackets.**
- **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.**

DO NOT TURN OVER UNTIL TOLD TO DO SO

SECTION A: UNSEEN PROSE

Answer the question in this section.

0	1
---	---

‘Brooklyn’ by Colm Tóibín was published in 2009. The story is set in the 1950s and describes the experiences of a young woman, Eilis Lacey, who has emigrated from Ireland to New York to find work. She lives in an Irish boarding house run by Mrs Kehoe, finds work in a department store and takes night classes in bookkeeping. She meets Tony, an Italian American, and the two begin to go out together. Tony tells Eilis that he loves her and talks about having children.

Examine the view that Tóibín presents Tony as a selfish lover in this extract.

Make close reference to the writer’s methods in your response. [25 marks]

The following Friday night, as they huddled together on the way home from the dancehall, he whispered to her once more that he loved her. When she did not respond he began to kiss her and then he whispered it to her again. Without warning, she found herself pulling away from him. When he asked her what was wrong she did not reply. His saying that he loved her and his expecting a reply frightened her, made her feel that she would have to accept that this was the only life she was going to have, a life spent away from home. When they reached Mrs Kehoe’s house, having walked in silence, she thanked him

almost formally for the night and, avoiding eye contact with him, said goodnight and went inside.

She knew that what she had done was wrong, that he would suffer now until he saw her on Thursday. She wondered if he would call around to see her on Saturday, but he did not. She could think of no good reason to tell him that she wanted to see less of him. Maybe, she thought, she should say to him that she did not want to talk about their kids when they had known each other only a short time. But then he might ask her, she believed, if she was not serious about him and she would be forced to answer, to say something. And if it was not fully encouraging she might, she knew, lose him. He was not someone who would enjoy having a girlfriend who was not sure how much she liked him. She knew him well enough to know that.

On Thursday, as she came out of her class and was walking down the stairs, she spotted him but he did not see her; there were many students milling about. She stopped for a second and realized that she still did not know what she was going to say to him. Carefully, she went back up the stairs and found that if she moved along the first landing she would be able to see him from above. Somehow, she thought, if she could look at him, take him in clearly when he was not trying to amuse her or impress her, something would come to her, some knowledge, or some ability to make a decision.

She discovered a vantage point from where, unless he looked directly upwards and to the left, he would not see

[Turn over]

her. He was, she thought, unlikely to look in her direction as he seemed absorbed by the students coming and going in the lobby. When she directed her gaze down she saw that he was not smiling; he seemed nonetheless fully at ease and curious. There was something helpless about him as he stood there; his willingness to be happy, his eagerness, she saw, made him oddly vulnerable. The word that came to her as she looked down was the word 'delighted'. He was delighted by things, as he was delighted by her, and he had done nothing else ever but make that clear. Yet somehow that delight seemed to come with a shadow, and she wondered as she watched him if she herself, in all her uncertainty and distance from him, was the shadow and nothing else. It occurred to her that he was as he appeared to her; there was no other side to him. Suddenly, she shivered in fear and turned, making her way down the stairs and towards him in the lobby as quickly as she could.

SECTION B: COMPARING PROSE TEXTS

Answer ONE question in this section.

EITHER

0 2 'In prose fiction, love always hurts.'

By comparing TWO prose texts, explore the extent to which you agree with this statement. [25 marks]

OR

0 3 'Typically, men are presented as characters who seek to dominate their female partners.'

By comparing TWO prose texts, explore the extent to which you agree with this statement. [25 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 © 2016 AQA and its licensors. All rights reserved.

IB/M/Jun16/CC/7711/2/E2