

AS ENGLISH LITERATURE A

Paper 2 Love through the ages: prose

Wednesday 20 May 2020 Afternoon Time allowed: 1 hour 30 minutes

Materials

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.

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.

Section A: Unseen prose

Answer the question in this section.

0	1
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Far from the Madding Crowd by Thomas Hardy (1840–1928) was published in 1874. In this extract, William Boldwood, a prosperous farmer who is in his forties and unmarried, has received an anonymous valentine card.

Examine the view that Hardy presents Boldwood as a man who is unsettled by the ideas of love and marriage.

Make close reference to the writer's methods in your response.

[25 marks]

When Boldwood went to bed he placed the valentine in the corner of the looking glass. He was conscious of its presence, even when his back was turned upon it. It was the first time in Boldwood's life that such an event had occurred. The same fascination that caused him to think it an act which had a deliberate motive prevented him from regarding it as an impertinence. He looked again at the direction. The mysterious influences of night invested the writing with the presence of the unknown writer. Somebody's — some *woman's* — hand had travelled softly over the paper bearing his name; her unrevealed eyes had watched every curve as she formed it; her brain had seen him in imagination the while. Why should she have imagined him? Her mouth — were the lips red or pale, plump or creased? — had curved itself to a certain expression as the pen went on — the corners had moved with all their natural tremulousness: what had been the expression?

The vision of the woman writing, as a supplement to the words written, had no individuality. She was a misty shape, and well she might be, considering that her original was at that moment sound asleep and oblivious of all love and letter-writing under the sky. Whenever Boldwood dozed she took a form, and comparatively ceased to be a vision: when he awoke there was the letter justifying the dream.

The moon shone to-night, and its light was not of a customary kind. His window admitted only a reflection of its rays, and the pale sheen had that reversed direction which snow gives, coming upward and lighting up his ceiling in an unnatural way, casting shadows in strange places and putting lights where shadows had used to be.

The substance of the epistle had occupied him but little in comparison with the fact of its arrival. He suddenly wondered if anything more might be found in the envelope than what he had withdrawn. He jumped out of bed in the weird light, took the letter, pulled out the flimsy sheet, shook the envelope — searched it. Nothing more was there. Boldwood looked as he had a hundred times the preceding day at the insistent red seal: "Marry me," he said aloud.

The solemn and reserved yeoman again closed the letter, and stuck it in the frame of the glass. In doing so he caught sight of his reflected features, wan in expression, and insubstantial in form. He saw how closely compressed was his mouth, and that his eyes were wide-spread and vacant. Feeling uneasy and dissatisfied with himself for this nervous excitability, he returned to bed.

Then the dawn drew on. The full power of the clear heaven was not equal to that of a cloudy sky at noon when Boldwood arose and dressed himself. He descended the stairs and went out towards the gate of a field to the east, leaning over which he paused and looked around.

It was one of the usual slow sunrises of this time of the year, and the sky, pure violet in the zenith, was leaden to the northward, and murky to the east, where, over the snowy down or ewe-lease on Weatherbury Upper Farm, and apparently resting upon the ridge, the only half of the sun yet visible burnt rayless, like a red and flameless fire shining over a white hearthstone. The whole effect resembled a sunset as childhood resembles age.

Turn over for Section B

Turn over ►

Section B: Comparing prose texts

Answer **one** question in this section.

Either

0	2
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 'In literature, separation always destroys love.'

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

or

0	3
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 'In literature, love stories are always complicated.'

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

END OF QUESTIONS**Copyright information**

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