

AS ENGLISH LITERATURE B

Paper 2A Literary genres: Prose and Poetry: Aspects of tragedy

Wednesday 22 May 2019 Afternoon Time allowed: 1 hour 30 minutes

Materials

For this paper you must have:

- an AQA 12-page answer book
- a copy of the set text(s) you have studied. 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 7716/2A.
- Do all rough work in your answer book. Cross through any work you do not want to be marked.
- You must answer **one** question from 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 the connections across the texts you have studied
 - explore different interpretations of your texts.

Section A

Answer **one** question from this section.

Either

0	1
---	---

John Keats selection

Explore the view that the male tragic lovers in Keats' poetry are presented as foolish rather than noble.

You must refer to *La Belle Dame Sans Merci* and **one** other poem.

In your answer you need to analyse closely Keats' authorial methods and include comments on the extract below.

[25 marks]

From *La Belle Dame Sans Merci*

VII

She found me roots of relish sweet,
And honey wild, and manna-dew,
And sure in language strange she said –
'I love thee true'.

VIII

She took me to her elfin grot,
And there she wept and sighed full sore,
And there I shut her wild wild eyes
With kisses four.

IX

And there she lullèd me asleep
And there I dreamed – Ah! woe betide! –
The latest dream I ever dreamt
On the cold hill side.

X

I saw pale kings and princes too,
Pale warriors, death-pale were they all;
They cried – 'La Belle Dame sans Merci
Thee hath in thrall!'

or

0	2
---	---

Thomas Hardy selection

Explore the significance of time and the past to the tragic experiences in Hardy's poetry.

You must refer to *Your Last Drive* and **at least one** other poem.

In your answer you need to analyse closely Hardy's authorial methods and include comments on the extract below.

[25 marks]

From *Your Last Drive*

Here by the moorway you returned,
And saw the borough lights ahead
That lit your face – all undiscerned
To be in a week the face of the dead,
And you told of the charm of that haloed view
That never again would beam on you.

And on your left you passed the spot
Where eight days later you were to lie,
And be spoken of as one who was not;
Beholding it with a heedless eye
As alien from you, though under its tree
You soon would halt everlastingly.

Turn over for the next question

Turn over ►

or

0	3
---	---

Poetry Anthology: Tragedy

Explore the view that in the *Poetry Anthology: Tragedy* the pride shown by tragic protagonists is admirable.

You must refer to *Jessie Cameron* and **at least one** other poem.

In your answer you need to analyse closely the poets' authorial methods and include comments on the extract below.

[25 marks]

From *Jessie Cameron*

The sea swept in with moan and foam
 Quickening the stretch of sand;
They stood almost in sight of home;
 He strove to take her hand.
"Oh can't you take your answer then,
 And won't you understand?
For me you're not the man of men,
 I've other plans are planned.
You're good for Madge, or good for Cis,
 Or good for Kate, may be:
But what's to me the good of this
 While you're not good for me?"

They stood together on the beach,
 They two alone,
And louder waxed his urgent speech,
 His patience almost gone:
"Oh say but one kind word to me,
 Jessie, Jessie Cameron." —
"I'd be too proud to beg," quoth she,
 And pride was in her tone.
And pride was in her lifted head,
 And in her angry eye,
And in her foot, which might have fled,
 But would not fly.

Section B

Answer **one** question from this section.

Either

0	4
---	---

***The Great Gatsby* – F. Scott Fitzgerald**

Explore the view that ‘in the tragic world of *The Great Gatsby* all are tainted by corruption’.

Remember to include in your answer relevant analysis of Fitzgerald’s authorial methods.
[25 marks]

or

0	5
---	---

***Tess of the D’Urbervilles* – Thomas Hardy**

Explore the significance of Tess’ surname and noble ancestry to the tragedy of the novel.

Remember to include in your answer relevant analysis of Hardy’s authorial methods.
[25 marks]

or

0	6
---	---

***The Remains of the Day* – Kazuo Ishiguro**

Explore the view that *The Remains of the Day* is a warning of the tragic consequences of placing duty above human feeling.

Remember to include in your answer relevant analysis of Ishiguro’s authorial methods.
[25 marks]

END OF QUESTIONS

There are no questions printed on this page

There are no questions printed on this page

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 © 2019 AQA and its licensors. All rights reserved.

