

A-level ENGLISH LITERATURE B

Paper 2A Texts and genres: Elements of crime writing

Monday 3 June 2019

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 7717/2A.
- You must answer the question in Section A, **one** question from Section B and **one** question from Section C. Over Section B and C you must write about **three** texts: **one** poetry text, **one** post-2000 prose text and **one** further text.
- Do all rough work in your 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 the elements of crime writing in this extract.

Remember to include in your answer relevant detailed analysis of the ways that the author has shaped meanings.

[25 marks]

The extract is taken from *The Blank Wall* by Elisabeth Sanxay Holding, published in America in 1947. Lieutenant Levy is investigating a murder. At a picnic, arranged by the Lloyds, Lieutenant Levy sits down to talk to Lucia.

Lucia has a 17-year-old daughter, Bee, and a son, David who is 15. Mr Harper is Lucia's father. Bee formed a relationship with an older man, Ted, but when Mr Harper intruded upon a meeting that Bee had with him, Ted was accidentally killed. Lucia discovered the body and in order to protect her family, she disposed of it on Simm's Island. Although Murray, a drug-dealer, has been wrongfully arrested for the murder, Lieutenant Levy continues to investigate.

“There's the Lieutenant!” said Phyllis Lloyd.

The brunch had been cleared away by this time, and they all strolled down to the beach, a mild and amiable herd. They scattered there, the young people went away; Mrs. Lloyd gave all her attention to Mr. Harper, and Levy sat on the sand beside Lucia. She did not want him there. His presence made her remember everything that she wanted to forget. She wanted this day to be an interlude, all sunny and clear, and Levy made her remember Murray, in prison.

He talked to her in his quiet and gentle way; he talked about sea gulls and snipe and sandpipers.

“What a lot you know about birds!” said Lucia, politely.

“Well, since I've come here, I've got interested,” he said.

“I'm making a study of the shore birds, taking photographs of them, and so on.”

That's an attractive thing to do, Lucia thought. Too nice for a policeman.

“Do you *like* police work?” she asked.

“Not always,” he answered. “I started out to be a lawyer, you know. I was admitted to the bar. But police work appeals to me more.”

“I should think it would be horrible,” said Lucia. “Hunting people down, trying to get them punished.”

“The function of the police is protection, Mrs. Holley,” he said. “It's not punitive. I have nothing to do with punishing anyone. I enforce the law, that's all.”

“I don't think so much of ‘the law,’” said Lucia. “I think it's often very stupid and unjust.”

“It's all we have, Mrs. Holley,” he said. “It's the only thing that can preserve anything at all of our civilization. Whether it's religious law, or civil law, as long as it's something we've all agreed upon, and something we all understand – in advance –”

"I don't understand the law," said Lucia.

"You made it, Mrs. Holley," he said. "If we have any laws of which you don't approve, you have the right to work for their repeal."

"Yes, I know," she said, secretly rebellious.

"Women, above all, should value government by law," he said. "It's the one protection you and your family have against aggressive and predatory people."

"Oh yes, I'm sure you're quite right," said Lucia.

She did not like him when he talked about his precious law, and she stopped listening to him. She leaned back, with both palms flat on the sand, and she allowed herself to relax. Far down the beach she could see her children, with the young Lloyds and some others they had met; she could hear her father's voice, talking contentedly with Mrs. Lloyd. Nice friends for them to have, she thought. I'm very glad this happened, right now. It was an immeasurable comfort to her that it should be like this, a golden, tranquil day, friendly, and a little de luxe. No matter what happens to me, she thought, I'm pretty sure the Lloyds would stand by Bee and David and Father.

She believed that something was going to happen to her. She had no formed idea of what it would be; only it was as if, in a few hours, she was going to walk out of this sunny world into darkness. She was not frightened, simply resigned, and tired.

It's rather soothing to hear Lieutenant Levy droning on like this, she said to herself. I think he likes me. I'm sure he'd never suspect me of breaking any of his precious laws. He's – when you come to think of it, he talks like a grown-up David. Maybe David will be a lawyer. Or a policeman.

Then she realized that Levy had been silent for some time, and, like most shy people, she was afraid of silence. She glanced at him, and he was pouring sand through the open fingers of one hand, a fine, narrow hand; his head was bent, his face in profile was grave, even melancholy.

"I'd like to see a flamingo sometime," she said, anxiously. "They must be beautiful."

"They are," he said, looking up. "I've seen them, in Florida."

"Oh, you've been in Florida?"

"I went down there, after a man," he said. "However, I like our own birds better. Sandpipers . . . D'you often go over to Simm's Island, Mrs. Holley?"

"Why, no," she answered. "Only – once."

She hoped that this hesitation was not noticeable.

"We went there for a picnic," she went on, "but we didn't like it very much."

"Lots of sandpipers there," he said. "Did you find a fairly good place for your picnic, Mrs. Holley?"

"It was just a strip of beach."

"Most of the island is marshy," said Levy.

"Yes, it is," said Lucia.

"Still," he said, "there are a lot of inlets. It wouldn't be hard to get a boat well into the marshes."

She was afraid to look at him. A trap? she thought.

"But who'd want to?" she asked.

"To study the birds," he explained.

"Oh, yes!" said Lucia. "Yes, of course."

I don't think he means anything, she thought. I think he's too nice to want to trap me. Especially at a sort of little party like this. He's come here to relax and enjoy himself. Not as a policeman.

But he was a policeman.

Over **Section B** and **Section C**, you must write about **three** texts from the following list:

Selected Poems: Crabbe, Browning and Wilde (pre-1900 poetry)

The Rime of the Ancient Mariner (pre-1900 poetry)

Atonement (post-2000 prose)

When Will There Be Good News? (post-2000 prose)

Oliver Twist

The Murder of Roger Ackroyd

Brighton Rock

Hamlet

Section B

Answer **one** question in this section.

Either

0	2
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***Selected Poems* – George Crabbe, Robert Browning and Oscar Wilde**

‘In this selection of poetry the criminals are not appropriately punished for their crimes.’

To what extent do you agree with this view?

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

You should refer to at least **two authors** in your answer.

[25 marks]

or

0	3
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***The Rime of the Ancient Mariner* – Samuel Taylor Coleridge**

‘Ultimately it is the Mariner who is the victim in the poem, despite the killing of the albatross.’

To what extent do you agree with this view?

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

[25 marks]

or

0	4
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***When Will There Be Good News?* – Kate Atkinson**

‘Although Joanna is a victim of crimes it is difficult to feel sorry for her.’

To what extent do you agree with this view?

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

[25 marks]

or

0	5
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***Atonement* – Ian McEwan**

‘Briony’s false accusation of Robbie for the rape of Lola is presented as the most serious crime in the novel.’

To what extent do you agree with this view?

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

[25 marks]

or

0	6
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***Oliver Twist* – Charles Dickens**

‘Fagin is a despicable villain with nothing to redeem him.’

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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***Brighton Rock* – Graham Greene**

‘In *Brighton Rock* Greene always presents punishments as just and fair.’

To what extent do you agree with this view?

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

[25 marks]

Turn over ►

or

0	8
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***The Murder of Roger Ackroyd* – Agatha Christie**

To what extent do you agree with the view that Christie presents a society where everyone is motivated by greed?

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

[25 marks]

or

0	9
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***Hamlet* – William Shakespeare**

'The murderers in *Hamlet* fail to show any ultimate sense of guilt or remorse.'

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]

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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'In spite of the crimes which are committed, order is always restored at the end.'

Explore the significance of order in **two** crime texts you have studied in the light of this comment.

Remember to include in your answer relevant detailed exploration of the authors' methods.

[25 marks]

or

1	1
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Explore the significance of mystery and the unknown in **two** crime texts you have studied.

Remember to include in your answer relevant detailed exploration of the authors' methods.

[25 marks]

END OF QUESTIONS

There are no questions printed on this page

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