

A-level ENGLISH LITERATURE B

Paper 2A Texts and genres: Elements of crime writing

Tuesday 12 June 2018

Afternoon

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 crime elements in this extract.

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

[25 marks]

This extract is the opening section of A.D. Miller's novel, *Snowdrops* (published in 2011). The story is told by a British lawyer who is looking back at the time when he was working in Moscow.

I smelled it before I saw it.

There was a crowd of people standing around on the pavement and in the road, most of them policemen, some talking on mobile phones, some smoking, some looking, some looking away. From the way I came, they were blocking my view, and at first I thought that with all the uniforms it must be a traffic accident or maybe an immigration bust. Then I caught the smell. It was a smell like the kind you come home to if you forget to put your rubbish out before you go on holiday – ripe but acidic, strong enough to block out the normal summer aromas of beer and revolution. It was the smell that had given it away.

From about ten metres away, I saw the foot. Just one, as if its owner was stepping very slowly out of a limousine. I can still see the foot now. It was wearing a cheap black slip-on shoe, and above the shoe there was a stretch of grey sock, then a glimpse of greenish flesh.

The cold had kept it fresh, they told me. They didn't know how long it had been there. Maybe all winter, one of the policemen speculated. They'd used a hammer, he said, or possibly a brick. Not a good job, he said. He asked me if I wanted to see the rest of it. I said no, thank you. I'd already seen and learned more than I needed to during that last winter.

You're always saying that I never talk about my time in Moscow or about why I left. You're right, I've always made excuses, and soon you'll understand why. But you've gone on asking me, and for some reason lately I keep thinking about it – I can't stop myself. Perhaps it's because we're only three months away from 'the big day', and that somehow seems a sort of reckoning. I feel like I need to tell someone about Russia, even if it hurts. Also that probably you should know, since we're going to make these promises to each other, and maybe even keep them. I think you have a right to know all of it. I thought it would be easier if I wrote it down. You won't have to make an effort to put a brave face on things, and I won't have to watch you.

So here is what I've written. You wanted to know how it ended. Well, that was almost the end, that afternoon with the foot. But the end really began the year before, in September, in the Metro.

When I told Steve Walsh about the foot, by the way, he said, 'Snowdrop. Your friend is a snowdrop.' That's what the Russians call them, he told me – the bodies that float up into the light in the thaw. Drunks, most of them, and homeless people who just give up and lie down into the whiteness, and murder victims hidden in the drifts by their killers.

Snowdrops: the badness that is already there, always there and very close, but which you somehow manage not to see. The sins the winter hides, sometimes for ever.

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**

‘It is the societies in which the murders take place which are condemned in these poems, rather than the murderers.’

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 the work of 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**

‘The Mariner’s more serious crime is against humanity rather than nature.’

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]

Turn over ►

or

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

‘Reggie is not a victim but an unlikely detective and heroine.’

To what extent do you agree with this view of Reggie?

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

[25 marks]

or

0	5
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***Atonement* – Ian McEwan**

‘As far as the reader is concerned, Briony never succeeds in atoning for her crime in spite of all her efforts.’

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**

‘In *Oliver Twist*, it is need rather than greed which is the cause of crime.’

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**

‘An evil criminal for whom it is impossible to feel any pity.’

To what extent do you agree with this view of Pinkie?

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

[25 marks]

or

0	8
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The Murder of Roger Ackroyd – Agatha Christie

‘In spite of the appearance of respectability, Christie exposes a society whose members are essentially corrupt and dishonest.’

To what extent do you agree with this view?

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 crimes caused by error are more shocking than those caused by intention.’

To what extent do you agree with this view of the crimes shown in the play?

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

[25 marks]

Turn over for Section C

Turn over ►

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 crime writing, the guilty are justly punished.'

Explore the significance of punishment in **two** crime 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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'In crime writing some of the innocent always suffer.'

Explore the significance of the innocent in **two** crime 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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