



A-level

ENGLISH LITERATURE B

Paper 2A Texts and genres: Elements of crime writing

7717/2A

Time allowed: 3 hours

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.**

[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 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.**

DO NOT TURN OVER UNTIL TOLD TO DO SO

SECTION A

Answer the question in this section.

0	1
---	---

Explore the significance of elements of crime writing in this extract.

**Remember to include in your answer relevant detailed analysis of the ways the author has shaped meanings.
[25 marks]**

This extract appears near the end of Michael Frayn's novel 'Headlong' (1999). Martin, the narrator, has identified a painting owned by his neighbour, Tony, as being a landscape by Bruegel. Bruegel is a sixteenth-century Flemish artist whose paintings are worth millions. In order to confirm this truly is a painting by Bruegel, Martin needs to find a detail in the picture which shows a bound man being drowned in a millpond. In this extract Martin has stolen the painting with the help of Tony's wife, Laura. They are trying to escape with it in Tony's Land Rover. Tony, however, is in hot pursuit, with his shotgun, in Martin's car.

**This extract has been removed due to third-party
copyright restrictions**

[Turn over]

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
---	---

‘Selected Poems’ – George Crabbe, Robert Browning and Oscar Wilde

“Although they have committed crimes, the criminals in the poems deserve pity.”

To what extent do you agree with this view of some of the criminals in the poems in this selection?

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]

[Turn over]

OR

0	3
---	---

‘The Rime of the Ancient Mariner’ – Samuel Taylor Coleridge

“The agents who punish the Mariner are cruel and unforgiving.”

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
---	---

‘When Will There Be Good News?’ – Kate Atkinson

“Atkinson’s novel suggests that the only way to achieve any form of justice is to take it into your own hands.”

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
---	---

‘Atonement’ – Ian McEwan

“In ‘Atonement’, criminals get away with their crimes.”

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
---	---

‘Oliver Twist’ – Charles Dickens

“Sikes is a despicable villain so it is impossible to feel any sympathy for 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]

[Turn over]

OR

07

‘Brighton Rock’ – Graham Greene

“The world of ‘Brighton Rock’ is a world ruled by fear.”

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]

OR

08

‘The Murder of Roger Ackroyd’ – Agatha Christie

“Poirot’s pursuit of the truth does not benefit the inhabitants of King’s Abbot.”

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

09

‘Hamlet’ – William Shakespeare

“Gertrude is a criminal, not a victim.”

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]**

[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
---	---

“The ills of society are to blame for crime.”

Explore the significance of the ills of society as presented in TWO crime texts you have studied.

Remember to include in your answer relevant detailed exploration of authorial methods. [25 marks]

OR

1	1
---	---

“In crime writing, women are presented as powerless victims.”

To what extent do you agree with this view in relation to TWO crime texts you have studied?

Remember to include in your answer relevant detailed exploration of authorial methods. [25 marks]

END OF QUESTIONS

BLANK PAGE

Copyright information

For confidentiality purposes, all acknowledgements of third-party copyright material are published in a separate booklet. This booklet is published after each live examination series and is available for free download from www.aqa.org.uk.

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.

Copyright © 2022 AQA and its licensors. All rights reserved.

IB/M/CD/Jun22/7717/2A/E2



2 2 6 A 7 7 1 7 / 2 A