

## A-level ENGLISH LITERATURE B

Paper 2A Texts and genres: Elements of crime writing

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Thursday 22 June 2017

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.

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**Section A**

Answer the question in this section.

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0	1
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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 is taken from Sarah Waters' novel *The Paying Guests* (published in 2014). The story is set in the 1920s when Lilian and Leonard Barber are lodging with Frances and her mother. During a quarrel over the close friendship that springs up between Lilian and Frances, Lilian hits Leonard over the head with an ashtray as he is threatening her friend with violence. Leonard is killed and the two women dispose of the body. Now they have to get rid of the evidence.

The room was just as they had left it, with its grisly chaotic floor. She stood and looked at it all, and for a moment her thoughts faltered. What ought she to do next? Her mind was a terrifying blank. Then her brain lurched back into life. She must get rid of anything with blood on it, of course. Thank God for the fire, still blazing in the grate! She added another shovelful of coal, then ran to her bedroom for the bowl containing Lilian's cast-off clothing and went about flinging things into it, the cushion and the scarf, but also the balls of wool and the paper patterns that had lain on the floor around Leonard's head. The patterns had caught the worst of it. Only a scattering of coin-sized spots of crimson seemed to have got on to the carpet itself.

She burned the scarf first. It gave a twitch, like a snake, the moment she dropped it on to the heat, then burst into yellow flame and steadily shrivelled up into nothing. And the sight of it disappearing into the heart of the fire like that laid the first calming touch upon her panic: she began to think more coherently, to act more decisively. She took up the cushion next. It was a ghastly thing to handle, weighty with blood—and far too big, she realised, to burn in one piece. She had to fetch a pair of scissors and slice open its cover, then pull out its wet woolly innards, clump by clump. Only the fact that she had already had to deal with so much gore today enabled her to do it; even so, the revolting savoury sizzle with which the clumps went on to the fire brought her stomach into her mouth. But she was thankful, at least, that the cushion wasn't feather: the stink of burning feathers would have been impossible to hide.

By now her hands were brown with blood again, the fingers adhering together, and her gingham apron looked like something from a butcher's shop. Closing her mind to the horror of it, she tipped the remaining contents of the bowl on to the coals; she added the soiled napkin, then looked at the clock. It was gone ten—gone ten, and there was still so much to do! But the fire had given her confidence. She took the bowl and the scissors across to Lilian's kitchen and carefully washed them; she fetched Lilian's chamber-pot and emptied and washed that; and then she made a mixture of salt and water, returned with it to the sitting-room, and got to work on the stains on the carpet. The carpet would never come properly clean; there wasn't the time for it. She ought to use starch, or peroxide—It couldn't be helped. After five whole minutes of frantic soaking and dabbing, the spots had spread but lightened, become ghosts of themselves, haunting the gaudy pattern; she had to be satisfied with that. The cleaning-cloths went on to the fire, to steam and sizzle with everything else. The ashtray, the hideous ashtray, made her stomach heave again: there was a scrap of something pale, with hairs attached, clinging to

its base. She plunged it into the coals, turning it to scorch and cleanse it; then, with a shudder, she wiped it and stuck it behind the sofa. What else? There must be more. *Think, Frances. Concentrate.* She remembered the packet that had held the pills: she ran and got it, and threw it on the flames. She examined her clothes, examined Lilian's, and found smears of blood on their sleeves and skirts: she mixed more salt water and did what she could to sponge the smears away. She even thought of the uncooked pastry, sitting in the bowl on her kitchen table. She dashed down, covered it with a plate, and hid it in the pantry.

By the time she was back in the sitting-room, on her hands and knees again, picking up a hundred pearl-headed pins, she felt like a character in a fairy tale who had been set some impossible task and yet, by a miracle, had managed to complete it. Lilian lay helpless on the sofa, watching with dazed, wet eyes. 'I'm sorry, I'm sorry,' she kept saying. 'I'm so sorry, Frances.'

**Turn over for Section B**

**Turn over ►**

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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*

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### Section B

Answer one question in this section.

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**Either**

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

‘In these poems, the motives are more interesting than the murders.’

To what extent do you think that the poems in this selection support 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 is not a criminal at all: he only shoots a bird!’

To what extent do you think that the Mariner can be considered a criminal?

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***

‘At the end of the novel, justice triumphs.’

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 is just as much a victim of her own crime as Robbie Turner is.’

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***

‘It is violence that is condemned by Dickens in the novel rather than other criminal activity.’

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***

‘Ida Arnold is a force of destruction rather than a force of justice.’

To what extent do you agree with this view of Ida’s role in the novel?

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

**[25 marks]**

**Turn over ►**

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or

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

‘The process of detection is more interesting than the characterisation.’

To what extent do you agree with this view of the novel?

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**

‘In spite of being a murderer, Hamlet is essentially an honourable man.’

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

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

**[25 marks]**

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**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**.

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**Either**

1	0
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Explore the significance of places in relation to crime in **two** 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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Explore the significance of justice and injustice in **two** crime texts you have studied.

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

**[25 marks]**

**END OF QUESTIONS**

**There are no questions printed on this page**

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