



A-level

ENGLISH LITERATURE B

**Paper 2A Texts and genres: Elements of
crime writing**

7717/2A

Monday 1 June 2020 Morning

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]



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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.

[Turn over]



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 is from Jane Harper’s novel, *Force of Nature* (published in 2017). Aaron Falk and his colleague, Carmen Cooper, are discussing how they came to work for the Financial Investigation Department of the Australian Police Force.

He looked over at Carmen. ‘Why did you join this division?’

‘Finance?’ She smiled in the dark. ‘That’s a question I usually get asked at the staff Christmas party, always by some drunk bloke with a confused look



on his face.’ She shifted on the bed. ‘I was invited to join child protection, back when I first started. A lot of it’s algorithms and programming now. I did a placement, but –’ Her voice was tight. ‘I couldn’t handle the frontline stuff over there.’

Falk didn’t ask for details. He knew some officers who worked in child protection. They all spoke in the same tight voice from time to time.

‘I stuck it out for a bit longer but started to do more on the technical side,’ Carmen went on. ‘Chasing them down through the transactions. I was pretty good at it, and eventually ended up here. This is better. I wasn’t sleeping by the end, over there.’ She was quiet for a moment. ‘What about you?’

Falk sighed. ‘It wasn’t long after my dad died. I was on the drugs team for a couple of years when I started. Because, you know, you’re fresh and that’s where all the excitement is.’

[Turn over]



‘So they tell me at the Christmas party.’

‘Anyway, we’d got a tip-off about this place in north Melbourne being used as a warehouse.’

Falk remembered pulling up outside a family bungalow on a run-down street. The paintwork was peeling and the grass out front was patchy and yellow, but at the end of the driveway sat a hand-made post box carved in the shape of a boat. Someone had cared enough about living in that house at one time to make or buy that, he had thought at the time.

One of his colleagues had banged on the door, then broken it open when there was no answer. It had gone down easily, the wood had aged over the years. Falk had caught a glimpse of himself in a dusty hall mirror, a dark shadow in his protective gear, and for a second had barely recognised himself. They’d rounded the corner into the living room, shouting, weapons raised, not sure what they’d find.



‘The owner was an old bloke with dementia.’ Falk could still picture him, tiny in his armchair, too confused to be frightened, his grubby clothes hanging off his frame.

‘There was no food in the house. His electricity was off and his cupboards were being used to store drugs. His nephew, or a bloke who he thought was his nephew, was heading up one of the local trafficking gangs. He and his mates had free run of the place.’

The house had been stinking, with graffiti scrawled across the floral wallpaper and mouldy takeaway cartons littering the carpet. Falk had sat with the man and talked about cricket, while the rest of the team had searched the house. The man had thought Falk was his grandson. Falk, who had buried his dad three months earlier, had not corrected him.

‘The thing is,’ Falk said. ‘They’d drained his bank accounts and his super¹.

[Turn over]



Taken out credit cards in his name and run up debts on things he never would have bought. He was a sick old man and they left him with nothing. Less than nothing. And it was all right there in his bank statements, waiting for someone to notice. Everything that was happening to him could have been picked up months earlier if someone had spotted the problem with the money.'

Falk had said as much in his report. Weeks later, an officer from the finance division had stopped by for a friendly chat. A few weeks after that, Falk had visited the old bloke in his care home. He'd seemed better, and they'd talked some more about cricket. When Falk had got back to the office he'd looked into the transfer requirements.

His decision had raised a few eyebrows at the time, but he knew he'd started to become disillusioned. The raids felt like a short-term fix. They were putting out one fire after another when the damage was already done.



But money made the world go around for most of these people. Cut off the head and the rotten limbs withered and died.

GLOSSARY

¹ ‘super’ here refers to ‘superannuation’, his pension fund.

[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**

‘In these poems, physical cruelty is presented as the worst crime of all.’

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]

[Turn over]



OR

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

**‘The Mariner’s harshest
punishments are his loneliness
and isolation.’**

**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

Louise says to Brodie, ‘You’re just a waster, basically.’

To what extent do you think Atkinson presents Brodie as a failure rather than as an heroic detective?

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

[Turn over]



OR

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‘Atonement’ – Ian McEwan

‘In ‘Atonement’ McEwan shows criminals to be products of the society they live in.’

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’ justice always triumphs.’

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

0	7
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‘Brighton Rock’ – Graham Greene

‘In ‘Brighton Rock’ Greene presents the victims as having only themselves to blame.’

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

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

**‘In spite of the terrible crimes
committed during the course of
the story, the novel has a happy
ending.’**

**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]**

[Turn over]



OR

0	9
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‘Hamlet’ – William Shakespeare

‘Any attempts to deliver punishment in the play ultimately result in failure.’

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]



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[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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‘Guilt is its own punishment; it tortures those who have to live with it.’

Explore the significance of guilt 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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‘The beginning of the story is crucial to the way the crime narrative develops.’

Explore the significance of beginnings 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



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