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# A-level

## ENGLISH LITERATURE B

### (7717/2A)

Paper 2A: Texts and Genres: Elements of Crime Writing

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2015

Morning

Time allowed: 3 hours

#### Materials

For this paper you must have:

- an AQA 12-page answer booklet
- 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 **Examining Body** for this paper is AQA. The **Paper Reference** is 7717/2A.
- Do all rough work in your answer book. Cross through any work that you do not want to be marked.
- You must answer the question in Section A, **one** question from Section B and **one** question from Section C. Over Section B and Section C, you must write about **three** texts: at least **one** must be a pre-1900 poetry text and at least **one** must be a post-2000 prose text.

#### Information

- The maximum mark for this paper is 75.
  - The marks for questions are shown in brackets.
  - 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 the crime elements in this extract. Remember to include in your answer relevant detailed analysis of the ways that Hill has shaped meanings.

**[25 marks]**

This extract is taken from the early part of Susan Hill's novel, *A Question of Identity* (published in 2012). The witnesses have just given their evidence in a murder trial. The accused, Alan Keyes, has pleaded not guilty. Two crime reporters, Charlie Vogt and Rod Hawkins, are awaiting the verdict with every expectation of a conviction.

**This extract is not reproduced here due to third-party copyright restrictions.  
Extract taken from *A Question of Identity* by Susan Hill. Published by Penguin.  
ISBN: 978-0701186562.**

Susan Hill (2012)

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Over Section B and Section C, you must write about **three** texts from the following list. At least **one** must be a pre-1900 poetry text. At least **one** must be a post-2000 prose text.

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**

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

‘The main focus of interest in the poems of Crabbe, Browning and Wilde is the psychology of the criminal.’

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 ‘Peter Grimes’ and at least **one** other poem.

**[25 marks]**

**or**

**0 3**

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

To what extent do you agree with the view that the Mariner deserves his punishment for the crimes he commits? Remember to include in your answer relevant detailed exploration of Coleridge’s authorial methods.

**[25 marks]**

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or

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

‘In *When Will There Be Good News?* coincidence is more important in the solving of crimes than the detectives.’

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**

‘McEwan suggests Briony’s crime can easily be forgiven because she is just a child.’

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* Dickens presents criminals as products of their society.’

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**

‘*Brighton Rock* is ultimately a moral novel.’

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

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

'Agatha Christie's *The Murder of Roger Ackroyd* illustrates that those affected by crime are rarely innocent.'

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

***Hamlet* – William Shakespeare**

'Hamlet is more the detective figure than he is the avenging murderer.'

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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**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**

‘In crime writing there are always victims.’

Explore the significance of the ways that victims are presented in **two** crime texts you have studied.

**[25 marks]**

**or**

**1 1**

‘Plotting and calculation are central ingredients of crime literature.’

Explore the significance of plotting and calculation as they are presented in **two** crime texts you have studied.

**[25 marks]**

**END OF QUESTIONS**

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