
A-level ENGLISH LITERATURE B (7717/2A)

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

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.

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.

The court was full to overflowing, the public benches packed. Charlie and Rod stood pressed against the doors poised like greyhounds in the slips.

You never got over it, Charlie thought, your blood pressure went up with the tension and excitement. Better than any film, better than any book. There was just nothing to beat it, watching the drama of the court, eyes on the face of the accused when the word rang out. Guilty. The look of the relatives, as they flushed with joy, relief, exhaustion. And then the tears. These were the final moments when he knew why he was in his job. Every time.

Alan Keyes stood, face pale, eyes down, his police minder impassive.

Charlie's throat constricted suddenly as he looked at him, looked at his hands on the rail. Normal hands. Nothing ugly, nothing out of the ordinary. Not a strangler's hands, whatever they were supposed to look like. But the hands, resting on the rail, hands like his own, one beside the other resting on the rail, resting on the ...those hands had ...Charlie did not think of himself as hard-boiled but you did get accustomed. But nothing prepared you for the first time you saw the man in front of you, ordinary, innocent until proved guilty, however clear his guilt was, nothing prepared you for the sight of a man like Keyes, there in the flesh, a man who had strangled three elderly women. Nothing. He couldn't actually look at Keyes at all now.

The lawyers sat together, shuffling papers, fiddling with box lids, not looking at one another, not murmuring. Just waiting.

And then the door opened and they were filing back, concentrating on taking their seats, faces showing the strain, or else blank and showing nothing at all. Seven women, five men. Charlie was struck by the expression on the face of the first woman, young with dark hair pulled tightly back, bright red scarf round her neck. She looked desperate – desperate to get out? Desperate because she was afraid? Desperate not to catch the eye of the man in the dock, the ordinary-looking man with the unremarkable hands who had strangled three old women? Charlie watched as she sat down and stared straight ahead of her, glazed, tired. What had she done to deserve the past nine days, hearing appalling things, looking at terrible images? Been a citizen. Nothing else. He had often wondered how people like her coped when it had all been forgotten, but the images and the accounts wouldn't leave their heads. Once you knew something you couldn't un-know it. His Dad had tried to un-know what he'd learned about Hindley and Brady for years afterwards.

'All rise.'

The court murmured; the murmur faded. Everything went still. Every eye focused on the jury benches.

In the centre of the public benches a knot of elderly women sat together. Two had their hands on one another's arms. Even across the room, Charlie Vogt could see a pulse jumping in the neck of one, the pallor of her neighbour. Behind them, two middle-aged couples, one with a young woman. He knew relatives when he saw them, very quiet, very still, desperate for this to be over, to see justice being done. Hang in there, he willed them, a few minutes and then you walk away, to try and put your lives back together.

Schoolteacher, he thought, as the foreman of the jury stood. Bit young, no more than early thirties. Several of them looked even younger. When he'd done jury service himself, several years ago now, there had only been two women and the men had all been late-middle-aged.

'Have you reached a verdict on all three counts?'

'Yes.'

'On the first count, do you find the accused guilty or not guilty?' The first murder of Carrie Gage.

Charlie realised that he was clenching his hand, digging his nails into the palm.

'Not guilty.'

The intake of breath was like a sigh round the room.

'Is this a unanimous verdict?'

'Yes.'

'On the second count of murder, do you find the accused guilty or not guilty?' Sarah Pearce.

'Not guilty.'

The murmur was faint, like a tide coming in. Charlie glanced at the faces of the legal teams. Impassive except for the junior barrister of the defence who had put her hands briefly to her mouth.

'Is this verdict unanimous?'

'Yes.'

'On the third count, do you find the accused guilty or not guilty?'

His honour Judge Palmer was sitting very straight, hands out of sight, expression unreadable.

'Not guilty.'

'Is –'

The gavel came down hard on the bench and the judge's voice roared out: 'Order...'

Susan Hill (2012)

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

Section B

Answer **one** question in this section.

Either

0	2
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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
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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]

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
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***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
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***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]

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 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
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‘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

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