



A-level

ENGLISH LITERATURE B

Paper 2A Texts and genres: Elements of crime writing

Thursday 8 June 2023

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 Section 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.

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 taken from a chapter near the end of *Pine* by Francine Toon, published in 2020. The story is set in the Scottish Highlands. After the disappearance of his wife ten years ago, Niall, together with his daughter Lauren, lives in a remote hamlet at the edge of a forest. Now a teenager, Ann-Marie, the daughter of Angela and Malcolm, has gone missing. The police, along with neighbours including Diane and Kirsty, have been searching for her.

Close to ten o' clock, long after Lauren has fallen fast asleep once more, the doorbell rings, startling Niall on the sofa. It's the police again. Today, they searched the woods and are examining a dilapidated house, after a tip-off from a young member of the public who came across a secret annexe. Diane, Kirsty told him, has put something on social media that has been shared thousands of times. Niall only has a vague idea of what this really means. The police are interviewing a man found on the premises and have found *human remains*. The words don't click into place. He clings on to fragments of sentences. *Female*. They were *fast-tracked to a lab*. He wonders if Angela and Malcolm know.

The police pause. 'And we're sorry to bother you so late, but we're working against the clock and wanted to talk to you before anyone else, reporters and the like, do.' Their voices are smoothed out, softened.

'OK, sure,' says Niall, trying to figure out what they are getting at.

They tell him that the DNA does not match Ann-Marie's DNA and the search for Ann-Marie must continue. He breathes out.

The DNA, they continue, matches with Christine Mackay, his wife. He tries to understand but his brain has slowed. He goes to the kitchen and eyes four fingers of whisky in the bottle under the sink. He pours a glass.

'Niall, if we may . . .' The policeman's voice reminds him of laminate flooring, flat and colourless. 'Our forensic team found the remains – bones, to be precise – of your wife Christine, deep underground. We had her DNA on file and it is an exact match. Therefore, her status has changed from that of a missing person to deceased. We are sorry to tell you that her skull suffered trauma.'

'She was wearing a blue dress that day.'

'We have not yet found evidence of clothing in the basement. There was a dressing gown near the door. We have to tell you that while we have taken in a man for questioning, you remain a suspect in this case and we are going through your interviews on file. If you want to say anything else, now is the time. We will set up another interview with you at a later date. We're currently running tests. And we have this ring now as potential evidence.' They put a silver Claddagh ring on the table in a clear plastic wallet. 'It was handed in by your daughter today. But she says she found it earlier and didn't tell anyone. Can you tell us, Niall, if this belongs to your late wife, Christine?'

'Yes,' says Niall. 'My daughter. Why didn't she tell me?'

‘Are you sure?’

Niall’s muscles are contracting. ‘And any other DNA?’ he says flatly. ‘Any other DNA. You found that? Someone else?’

‘We’ve found separate DNA evidence, yes, but it is inconclusive. At this moment in time. We’d like to take a fresh sample of your DNA.’

He holds his emotions on a tight leash. ‘You don’t still have me on file?’

‘I’m sure we have. It’s just to make sure everything’s as up to date as it can be. We offer our sincere condolences, Mr Mackay, but we hope that you can find solace in this information, however small.’

She had not gone far. She had not deserted him.

‘We’ll keep you updated with more details as soon as we have confirmation. The press are already getting wind of this, as we say, because of social media, and you may see them about – but we would ask you not to speak to them at this stage. We’ll be preparing an official statement and will keep you updated. We wanted to tell you as soon as we could.’

He coughs like a wretch. ‘Just so . . . Excuse me, this is a lot to take in. The annexe?’

‘We cannot say much about the annexe we described as we want to interview you about it later. But we have reason to suspect . . . that she had been held there. Against her will.’

Niall stays motionless, the words sloshing through his head like blood. ‘I don’t know anything about it, I can tell you that now.’

‘We appreciate you may need a moment. We hope you can understand that we need to see . . . if there’s some kind of link between Ann-Marie’s disappearance’ – the policeman raises his eyebrows – ‘and Christine’s. Have you any idea?’

‘No, as I said before, I don’t, officer.’

‘Then we would like you to describe the nature of your relationship with your wife.’

‘We loved each other,’ he says. ‘I loved her, so much.’ His eyes are warm and wet. ‘I want you to know that.’

Turn over for Section B

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

‘The criminals in these poems fail to show any feelings of guilt.’

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]

or

0	3
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***The Rime of the Ancient Mariner* – Samuel Taylor Coleridge**

‘The Mariner continually searches for forgiveness which he never receives.’

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 is a successful hard-headed cop.’

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

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**

‘Cecilia is simply an innocent victim.’

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**

‘Nancy is more a victim than a criminal.’

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**

‘Rose is ultimately a heroine rather than a victim.’

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]

Turn over ►

or

0	8
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The Murder of Roger Ackroyd – Agatha Christie

‘Although Sheppard is a murderer, he is admirable.’

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

‘Of all the crimes in the play, it is Claudius’ killing of the king which is the most shocking.’

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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'Cruelty, either physical or mental, is an essential element in crime writing.'

Explore the significance of cruelty 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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Explore the significance of death 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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