

AS ENGLISH LITERATURE B

Paper 2A Literary genres: Prose and Poetry: Aspects of tragedy

Wednesday 24 May 2017 Afternoon Time allowed: 1 hour 30 minutes

Materials

For this paper you must have:

- an AQA 12-page answer book
- a copy of the set text(s) you have studied. 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 7716/2A.
- Do all rough work in your answer book. Cross through any work you do not want to be marked.
- You must answer **one** question from Section A and **one** question from Section B.

Information

- The maximum mark for this paper is 50.
- 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 the connections across the texts you have studied
 - explore different interpretations of your texts.

Section A: Poetry

Answer **one** question from this section.

Either

0	1
---	---

John Keats selection

Explore the view that Keats' protagonists are a mixture of goodness and evil.

You must refer to *The Eve of St Agnes* and **at least one** other poem.

In your answer you need to analyse closely Keats' authorial methods and include comments on the extract below.

[25 marks]

From *The Eve of St Agnes*

XVI

Sudden a thought came like a full-blown rose,
Flushing his brow, and in his pained heart
Made purple riot; then doth he propose
A stratagem, that makes the beldame start:
'A cruel man and impious thou art:
Sweet lady, let her pray, and sleep, and dream
Alone with her good angels, far apart
From wicked men like thee. Go, go! – I deem
Thou canst not surely be the same that thou didst seem.'

XVII

'I will not harm her, by all saints I swear,'
Quoth Porphyro: 'O may I ne'er find grace
When my weak voice shall whisper its last prayer,
If one of her soft ringlets I displace,
Or look with ruffian passion in her face:
Good Angela, believe me by these tears,
Or I will, even in a moment's space,
Awake, with horrid shout, my foeman's ears,
And beard them, though they be more fanged than
wolves and bears.'

or

0	2
---	---

Thomas Hardy selection

Explore the view that 'in Hardy's poetry, happiness has no lasting impact and only sharpens pain'.

You must refer to *At Castle Boterel* and **at least one** other poem.

In your answer you need to analyse closely Hardy's authorial methods and include comments on the extract below.

[25 marks]

From *At Castle Boterel*

What we did as we climbed, and what we talked of
Matters not much, nor to what it led, –
Something that life will not be balked of
Without rude reason till hope is dead,
And feeling fled.

It filled but a minute. But was there ever
A time of such quality, since or before,
In that hill's story? To one mind never,
Though it has been climbed, foot-swift, foot-sore,
By thousands more.

Primaeval rocks form the road's steep border,
And much have they faced there, first and last,
Of the transitory in Earth's long order;
But what they record in colour and cast
Is – that we two passed.

Section A continues on the next page

or

0	3
---	---

Poetry Anthology: Tragedy

Explore the view that poets writing in the tragic tradition present their tragic heroes as grand and majestic.

You must refer to the passage below from *Extract from Paradise Lost – Book 1* and at **least one** other poem.

In your answer you need to analyse closely the poets' authorial methods and include comments on the passage below.

[25 marks]

From *Extract from Paradise Lost – Book 1*

The mind is its own place, and in it self
Can make a Heav'n of Hell, a Hell of Heav'n.
What matter where, if I be still the same,
And what I should be, all but less then hee
Whom Thunder hath made greater? Here at least
We shall be free; th' Almighty hath not built
Here for his envy, will not drive us hence:
Here we may reign secure, and in my choice
To reign is worth ambition though in Hell:
Better to reign in Hell, then serve in Heav'n.
But wherefore let we then our faithful friends,
Th' associats and copartners of our loss
Lye thus astonisht on th' oblivious Pool,
And call them not to share with us their part
In this unhappy Mansion; or once more
With rallied Arms to try what may be yet
Regaind in Heav'n, or what more lost in Hell?

Section B: Prose

Answer **one** question from this section.

Either

0	4
----------	----------

***The Great Gatsby* – F Scott Fitzgerald**

Nick Carraway says of Gatsby ‘there was something gorgeous about him’.

Explore the view that Fitzgerald presents Gatsby as an admirable tragic hero.

Remember to include in your answer relevant analysis of Fitzgerald’s authorial methods.

[25 marks]

or

0	5
----------	----------

***Tess of the D’Urbervilles* – Thomas Hardy**

Explore the view that despite his villainy, readers could find Alec D’Urberville likeable.

Remember to include in your answer relevant analysis of Hardy’s authorial methods.

[25 marks]

or

0	6
----------	----------

***The Remains of the Day* – Kazuo Ishiguro**

Explore the view that ‘far from being a villain, Lord Darlington is an innocent’.

Remember to include in your answer relevant analysis of Ishiguro’s authorial methods.

[25 marks]

END OF QUESTIONS

There are no questions printed on this page.

There are no questions printed on this page.

There are no questions printed on this page.

Copyright information

For confidentiality purposes, from the November 2015 examination series, acknowledgements of third party copyright material will be published in a separate booklet rather than including them on the examination paper or support materials. This booklet is published after each examination series and is available for free download from www.aqa.org.uk after the live examination series.

Permission to reproduce all copyright material has been applied for. In some cases, efforts to contact copyright-holders may have been unsuccessful and AQA will be happy to rectify any omissions of acknowledgements. If you have any queries please contact the Copyright Team, AQA, Stag Hill House, Guildford, GU2 7XJ.

Copyright © 2017 AQA and its licensors. All rights reserved.

