AQA

AS

ENGLISH LITERATURE B
7716/2A

Paper 2A: Literary Genres: Aspects of Tragedy

2015	Morning	1 hour 30 minutes

Materials

For this paper you must have:
* an AQA 12-page answer booklet
* 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 **Examining Body** for this paper is AQA. The **Paper Reference** is 7716/2A.
* Do all rough work in your answer book. Cross through any work that 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 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   *Lamia, Isabella or The Pot of Basil, La Belle Dame sans Merci*, **and** *The Eve of St. Agnes* − **John Keats**

Explore the view that, in Keats' poems, the boundaries between villains and victims are continually blurred.

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

[25 marks]

From 'Lamia'

Muffling his face, of greeting friends in fear,
       Her fingers he press'd hard, as one came near
       With curl'd gray beard, sharp eyes, and smooth bald crown,
       Slow-stepp'd, and robed in philosophic gown:
       Lycius shrank closer, as they met and past,
       Into his mantle, adding wings to haste,
       While hurried Lamia trembled: "Ah," said he,
       "Why do you shudder, love, so ruefully?
       "Why does your tender palm dissolve in dew?"—
       "I'm wearied," said fair Lamia: "tell me who
       "Is that old man? I cannot bring to mind
       "His features:—Lycius! wherefore did you blind
       "Yourself from his quick eyes?" Lycius replied,
       "'Tis Apollonius sage, my trusty guide
       "And good instructor; but to-night he seems
       "The ghost of folly haunting my sweet dreams.

---

or

0 2   *Selected Poems* – **Thomas Hardy**

Explore the view that, in Hardy's poems, it is women who are the victims.

You must refer to 'The Haunter' and **at least two** other poems.

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

[25 marks]

From 'The Haunter'
He does not think that I haunt here nightly:
   How shall I let him know
That whither his fancy sets him wandering
   I, too, alertly go? -
Hover and hover a few feet from him
   Just as I used to do,
But cannot answer the words he lifts me –
   Only listen thereto!

When I could answer he did not say them:
   When I could let him know
How I would like to join in his journeys
   Seldom he wished to go.
Now that he goes and wants me with him
   More than he used to do,
Never he sees my faithful phantom
   Though he speaks thereto.

---

or

0 3   *Poetry Anthology: Tragedy*

Explore the view that poets writing in the tragic tradition always convey a deep sense of sadness.

You must refer to 'The Death of Cuchulain' and **at least one** other poem.

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

[25 marks]

From 'The Death of Cuchulain'

     Again the fighting sped,
But now the war rage in Cuchulain woke,
And through the other's shield his long blade broke,
And pierced him.
     "Speak before your breath is done."
"I am Finmole, mighty Cuchulain's son."

"I put you from your pain. I can no more."

While day its burden on to evening bore,
With head bowed on his knees Cuchulain stayed;
Then Concobar sent that sweet-throated maid,
And she, to win him, his grey hair caressed:
In vain her arms, in vain her soft white breast.

Turn over for Section B

Section B: Prose

Answer **one** question from this section.

Either

| 0 | 4 |

The Great Gatsby – F Scott Fitzgerald

Explore the view that it is difficult to decide who is most villainous in *The Great Gatsby.*

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 fate is presented as the ultimate cause of Tess' downfall.

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 Stevens is to be pitied rather than admired.

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

[25 marks]

END OF QUESTIONS