



AS
ENGLISH LITERATURE B

Paper 2A

Literary genres: Prose and poetry: Aspects of tragedy

7716/2A

Thursday 26 May 2016

Morning

Time allowed: 1 hour 30 minutes

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.**

[Turn over]

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 your 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 connections across the texts you have studied
 - explore different interpretations of your texts.

DO NOT TURN OVER UNTIL TOLD TO DO SO

SECTION A: POETRY

Answer ONE question from this section.

EITHER

0 1 'John Keats selection'

Explore the view that, in Keats' poems, 'the villains are presented as physically cruel'.

You must refer to 'Isabella; or, The Pot of Basil' 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 'Isabella; or, The Pot of Basil'

XIV

With her two brothers this fair lady dwelt,
Enrichèd from ancestral merchandise,
And for them many a weary hand did swelt
In torchèd mines and noisy factories,
And many once proud-quivered loins did melt
In blood from stinging whip – with hollow
eyes
Many all day in dazzling river stood,
To take the rich-ored driftings of the flood.

XV

For them the Ceylon diver held his breath,
And went all naked to the hungry shark;
For them his ears gushed blood; for them in
death
The seal on the cold ice with piteous bark
Lay full of darts; for them alone did seethe
A thousand men in troubles wide and dark:
Half-ignorant, they turned an easy wheel,
That set sharp racks at work to pinch and peel.

[Turn over]

OR

0 2 'Thomas Hardy selection'

Explore the view that, in Hardy's poems, tragic outcomes are largely the result of misfortune and bad luck.

You must refer to 'A Sunday Morning Tragedy' and AT LEAST TWO other poems.

In your answer you need to analyse closely Hardy's authorial methods and include comments on the extract below. [25 marks]

From 'A Sunday Morning Tragedy'

**'Where is she? O the stealthy miss,
Still bantered they, alas for me,
'To keep a wedding close as this . . .'
Ay, Fortune worked thus wantonly!**

**'But you are pale – you did not know?'
They archly asked, alas for me,
I stammered, 'Yes – some days – ago,'
While confined clay I wished to be.**

**' 'Twas done to please her, we surmise?'
(They spoke quite lightly in their glee)
'Done by him as a fond surprise?'
I thought their words would madden me.**

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[Turn over]

OR

0 3 'Poetry Anthology: Tragedy'

Explore the view that poets writing in the tragic tradition always present the world as uncaring and indifferent to human tragedy.

You must refer to "Out, out —" and AT LEAST ONE other poem.

In your answer you need to analyse closely the poets' authorial methods and include comments on the extract on the next page. [25 marks]

From “Out, out — ”

Since he was old enough to know, big boy
Doing a man’s work, though a child at heart—
He saw all spoiled. “Don’t let him cut my hand
off—

The doctor, when he comes. Don’t let him,
sister!”

So. But the hand was gone already.

The doctor put him in the dark of ether.

He lay and puffed his lips out with his breath.

And then—the watcher at his pulse took fright.

No one believed. They listened at his heart.

Little—less—nothing!—and that ended it.

No more to build on there. And they, since they

Were not the one dead, turned to their affairs.

[Turn over]

SECTION B: PROSE

Answer ONE question from this section.

EITHER

0 4 'The Great Gatsby' – F Scott Fitzgerald

Explore the view that 'Gatsby's obsession with Daisy is the ultimate cause of his tragic isolation'.

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 Tess is primarily a victim of her poverty.

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 Miss Kenton is not a tragic figure.

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

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