



**AS**  
**ENGLISH LITERATURE B**

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

**7716/2A**

**Wednesday 23 May 2018      Afternoon**

**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 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.**

**DO NOT TURN OVER UNTIL TOLD TO DO SO**

## SECTION A

Answer ONE question from this section.

EITHER

0	1
---	---

 'John Keats selection'

Explore the view that 'the tragic outcome for both Lycius and Lamia is a result of their unwise and excessive love'.

In your answer you need to analyse closely Keats' authorial methods and include comments on the extract on page 5 and other relevant parts of 'Lamia'. [25 marks]

From 'Lamia'

Part II

Love in a hut, with water and a crust,  
Is – Love, forgive us! – cinder, ashes, dust;  
Love in a palace is perhaps at last  
More grievous torment than a hermit's fast  
That is a doubtful tale from faery land,  
Hard for the non-elect to understand.  
Had Lycius lived to hand his story down,  
He might have given the moral a fresh frown,  
Or clenched it quite: but too short was their bliss  
To breed distrust and hate, that make the soft voice  
hiss.

Besides, there, nightly, with terrific glare,  
Love, jealous grown of so complete a pair,  
Hovered and buzzed his wings, with fearful roar,  
Above the lintel of their chamber door,  
And down the passage cast a glow upon the floor.

[Turn over]

OR

**0 2** 'Thomas Hardy selection'

**Explore the view that in Hardy's poetry romantic love and tragic loss are inextricably linked.**

**In your answer you need to analyse closely Hardy's authorial methods and include comments on the extract on page 7.**

**You must refer to 'Tess's Lament' and AT LEAST ONE other poem. [25 marks]**

From 'Tess's Lament'

3

And now he's gone; and now he's gone; . . .

And now he's gone!

The flowers we potted perhaps are thrown

To rot upon the farm.

And where we had our supper-fire

May now grow nettle, dock, and briar,

And all the place be mould and mire

So cosy once and warm.

4

And it was I who did it all,

Who did it all;

'Twas I who made the blow to fall

On him who thought no guile.

Well, it is finished – past, and he

Has left me to my misery,

And I must take my Cross on me

For wronging him awhile.

[Turn over]

OR

**0 3** 'Poetry Anthology: Tragedy'

**Explore the view that in the 'Poetry Anthology: Tragedy' it is difficult to sympathise with the tragic heroes.**

**You must refer to 'Tithonus' and AT LEAST ONE other poem.**

**In your answer you need to analyse closely the poets' authorial methods and include comments on the passage on page 9. [25 marks]**



From 'Tithonus'

Me only cruel immortality  
Consumes: I wither slowly in thine arms,  
Here at the quiet limit of the world,  
A white-hair'd shadow roaming like a dream  
The ever-silent spaces of the East,  
Far-folded mists, and gleaming halls of morn.

Alas! for this gray shadow, once a man –  
So glorious in his beauty and thy choice,  
Who madest him thy chosen, that he seem'd  
To his great heart none other than a God!  
I ask'd thee, 'Give me immortality.'  
Then didst thou grant mine asking with a smile,  
Like wealthy men, who care not how they give.  
But thy strong Hours indignant work'd their wills,  
And beat me down and marr'd and wasted me,  
And tho' they could not end me, left me maim'd  
To dwell in presence of immortal youth,  
Immortal age beside immortal youth,  
And all I was, in ashes.

[Turn over]

**SECTION B**

**Answer ONE question from this section.**

**EITHER**

**0 4** 'The Great Gatsby' – F. Scott Fitzgerald

**Explore the view that Fitzgerald ultimately presents Daisy as a tragic victim.**

**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 significance of Flintcomb-Ash to the tragedy of 'Tess of the D'Urbervilles'.**

**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 significance of the relationship between Stevens and his father to the tragedy of 'The Remains of the Day'.**

**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**

**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](http://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 © 2018 AQA and its licensors. All rights reserved.

**IB/M/Jun18/JW/7716/2A/E2**

