

## AS ENGLISH LITERATURE B

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

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Wednesday 20 May 2020

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.

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**Section A**

Answer **one** question from this section.

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**Either**

0	1
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***John Keats selection***

Explore the view that it is difficult to sympathise with the women in Keats' tragic poetry.

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***

L

With duller steel than the Persèan sword  
 They cut away no formless monster's head,  
 But one, whose gentleness did well accord  
 With death, as life. The ancient harps have said,  
 Love never dies, but lives, immortal Lord:  
 If Love impersonate was ever dead,  
 Pale Isabella kissed it, and low moaned.  
 'Twas love – cold, dead indeed, but not dethroned.

LI

In anxious secrecy they took it home,  
 And then the prize was all for Isabel.  
 She calmed its wild hair with a golden comb,  
 And all around each eye's sepulchral cell  
 Pointed each fringed lash; the smearèd loam  
 With tears, as chilly as a dripping well,  
 She drenched away – and still she combed, and kept  
 Sighing all day – and still she kissed, and wept.

LII

Then in a silken scarf – sweet with the dews  
 Of precious flowers plucked in Araby,  
 And divine liquids come with odorous ooze  
 Through the cold serpent-pipe refreshfully –  
 She wrapped it up; and for its tomb did choose  
 A garden-pot, wherein she laid it by,  
 And covered it with mould, and o'er it set  
 Sweet basil, which her tears kept ever wet.

or

0	2
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**Thomas Hardy selection**

Explore the view that the tragic outcomes in Hardy's poetry result from division and distrust between lovers.

You must refer to *The Going* 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 *The Going***

Why did you give no hint that night  
That quickly after the morrow's dawn,  
And calmly, as if indifferent quite,  
You would close your term here, up and be gone  
    Where I could not follow  
    With wing of swallow  
To gain one glimpse of you ever anon!

    Never to bid goodbye,  
    Or lip me the softest call,  
Or utter a wish for a word, while I  
Saw morning harden upon the wall,  
    Unmoved, unknowing  
    That your great going  
Had place that moment, and altered all.

Why do you make me leave the house  
And think for a breath it is you I see  
At the end of the alley of bending boughs  
Where so often at dusk you used to be;  
    Till in darkening dankness  
    The yawning blankness  
Of the perspective sickens me!

**Turn over for the next question**

**Turn over ►**

or

0	3
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**Poetry Anthology: Tragedy**

Explore the view that in the *Poetry Anthology: Tragedy* the fall of the tragic hero does not evoke sympathy.

You must refer to *Extract from 'The Monk's Tale'* and **at least one** other poem.

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

**[25 marks]**

**From *Extract from 'The Monk's Tale'***

*Heere biginneth the Monkes Tale  
De casibus virorum illustrium.*

I wol biwaille, in manere of tragedye,  
The harm of hem that stode in heigh degree,  
And fillen so that ther nas no remedye  
To bringe hem out of hire adversitee.  
For certein, whan that Fortune list to flee,  
Ther may no man the cours of hire withholde.  
Lat no man truste on blind prosperitee!  
Be war by thise ensamples trewe and olde.

*Lucifer*

At Lucifer, thogh he an aungel were,  
And nat a man, at him wol I biginne;  
For thogh Fortune may noon aungel dere,  
From heigh degree yet fel he, for his sinne,  
Doun into helle, whereas he yet is inne.  
O Lucifer, brightest of aungels alle,  
Now artow Sathanas, that mayst nat twinne  
Out of miserye in which that thou art falle.

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**Section B**

Answer **one** question from this section.

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**Either**

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

Explore the view that 'in *The Great Gatsby* only those from lower class backgrounds experience suffering'.

Remember to include in your answer relevant analysis of Fitzgerald's authorial methods.  
**[25 marks]**

**or**

0	5
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***Tess of the D'Urbervilles* – Thomas Hardy**

Explore the view that Angel Clare is a tragic victim.

Remember to include in your answer relevant analysis of Hardy's authorial methods.  
**[25 marks]**

**or**

0	6
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***The Remains of the Day* – Kazuo Ishiguro**

Explore the view that 'despite Stevens' isolation and loneliness it is hard to sympathise with him'.

Remember to include in your answer relevant analysis of Ishiguro's authorial methods.  
**[25 marks]**

**END OF QUESTIONS**

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