



A-level
ENGLISH LITERATURE B
7717/2A

Paper 2A Texts and genres: Elements of crime writing

Mark scheme

June 2020

Version: 1.0 Final Mark Scheme

Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

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Level of response marking instructions

Level of response mark schemes are broken down into levels, each of which has a descriptor. The descriptor for the level shows the average performance for the level. There are marks in each level.

Before you apply the mark scheme to a student's answer read through the answer and annotate it (as instructed) to show the qualities that are being looked for. You can then apply the mark scheme.

Step 1 Determine a level

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptor for that level. The descriptor for the level indicates the different qualities that might be seen in the student's answer for that level. If it meets the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptor and the answer. With practice and familiarity you will find that for better answers you will be able to quickly skip through the lower levels of the mark scheme.

When assigning a level you should look at the overall quality of the answer and not look to pick holes in small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level, ie if the response is predominantly level 3 with a small amount of level 4 material it would be placed in level 3 but be awarded a mark near the top of the level because of the level 4 content.

Step 2 Determine a mark

Once you have assigned a level you need to decide on the mark. The descriptors on how to allocate marks can help with this. The exemplar materials used during standardisation will help. There will be an answer in the standardising materials which will correspond with each level of the mark scheme. This answer will have been awarded a mark by the Lead Examiner. You can compare the student's answer with the example to determine if it is the same standard, better or worse than the example. You can then use this to allocate a mark for the answer based on the Lead Examiner's mark on the example.

You may well need to read back through the answer as you apply the mark scheme to clarify points and assure yourself that the level and the mark are appropriate.

Indicative content in the mark scheme is provided as a guide for examiners. It is not intended to be exhaustive and you must credit other valid points. Students do not have to cover all of the points mentioned in the Indicative content to reach the highest level of the mark scheme.

An answer which contains nothing of relevance to the question must be awarded no marks.

Information for examiners marking Elements of crime writing Paper 2: open book

Welcome to this mark scheme which is designed to help you deliver fair and accurate assessment. Please read all sections carefully and ensure that you follow the requirements that they contain.

The significance of open book

Examiners must understand that in marking an open book exam there are examining implications. Students have their texts in front of them, and they are expected to use them to focus on specific passages for detailed discussion. They will not have had to memorise quotations so when quotations are used they should be accurate. Because students have their texts in the examination room, examiners need to be alert to possible malpractice. The texts should not be annotated but if examiners suspect that they have been or that notes from texts have been copied, they must alert the malpractice team.

There are specific issues for AO2 – how meanings are shaped in texts. There is, with open book, the expectation that students can use the text to make specific and detailed reference to structural and organisational issues and to other methods where appropriate.

Arriving at marks

1. All questions are framed to address all the Assessment Objectives (AOs). Answers are marked holistically. Examiners need to read the whole answer taking into account its strengths and weaknesses and then place it in the appropriate band.
2. Examiners should avoid making early snap judgements before the whole answer has been read. Some students begin tentatively but go on to make relevant points.
3. Examiners should be prepared to use the full mark range in order to discriminate and not 'bunch' scripts in the middle for safety.
4. Examiners should mark positively. Although the possible content of the mark scheme provides some indicators for what students are likely to write about, examiners should be willing to reward what is actually there – **provided of course, that it is relevant to the question being asked.**
5. Examiners should remember that there are no right answers. Students' views which are relevant, well-argued and supported by appropriate textual evidence must receive credit whether the examiner agrees with the views or not. It is important to remain open to a student's ideas which could be unusual or unorthodox.
6. Examiners should remember that length and quality are not synonymous. Some brief answers may be relevant and concise. Equally, long answers may be diffuse and repetitive.
7. If answers are short or incomplete, examiners can only reward what is there and assess accordingly. Some further credit can be given to answers finished in note form.

Using the Mark Bands

8. When placing answers in mark bands, examiners need to look closely at the descriptors and the detailed generic mark bands on page 9. The key words for the bands are important and are printed below.

MARK BAND DESCRIPTORS	
Band 5 (21–25)	perceptive/assured
Band 4 (16–20)	coherent/thorough
Band 3 (11–15)	straightforward/relevant
Band 2 (6–10)	simple/generalised
Band 1 (1–5)	largely irrelevant, largely misunderstood, largely inaccurate

9. Answers placed at the top of the band will securely address the descriptors; answers at the lower end of the band will securely address the descriptors below and begin to show the qualities of the band into which you are placing them. Careful judgements need to be made about marks in the middle of the range; here it is likely that the key descriptors will be more intermittent but still clearly evident.
10. There will be occasions when an answer addresses descriptors in different bands; in such cases, the 'best-fit' model applies. Here examiners will need to exercise a different kind of judgement, looking to see where the answer can be most fairly and appropriately placed in terms of its quality against the descriptors.
11. Examiners must remember that the mark bands are not equivalent to grades: grades are decided by the awarding committee at the end of each session.

Advice about marking each section**Section A**

12. Examiners need to bear in mind the following key points when marking unseen passage questions:
- does the candidate have an overview of the unseen passage?
 - has the student written about elements of crime writing?
 - has the student written about authorial method?
 - has the student quoted from the extract to support ideas?
 - the student's AO1 competence.

In the case of a significant omission to an answer the examiner should not give a mark higher than Band 4.

Section B

13. Examiners need to bear in mind the following key points when marking questions based on single texts:

- has the student engaged in a relevant debate or constructed a relevant argument?
- has the student referred to different parts of the text to support their views?
- has the student referred to the writer's authorial method?
- the student's AO1 competence.

In the case of a significant omission to an answer the examiner should not give a mark higher than Band 4.

Section C

14. Examiners need to bear in mind the following key points when marking questions connecting two texts:

- has the student focused on the element of crime writing set up in the question and referred to two texts?
- has the student engaged with significance in relation to the task and the two texts?
- has the student considered the writers' authorial methods in the two texts?
- has the student satisfied the rubric over Sections B and C – one poetry text, one post-2000 novel and a third text?
- has the student given substantial coverage of two texts?
- the student's AO1 competence.

In the case of a significant omission to an answer the examiner should not give a mark higher than Band 4.

Annotation











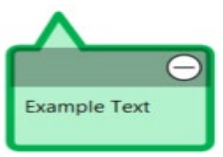




















15. Examiners should remember that annotation is directed solely to senior examiners.

16. In addition to giving a mark, examiners should write a brief summative comment indicating how the mark has been arrived at. These comments are likely to mirror the appropriate mark band descriptors but comments must not be mechanical. Examiners need to describe student performance.

17. The most important annotation you will use elsewhere is the tick. This will signal positive achievement in relation to the question. Ticks should be placed in the body of an answer where apt points are made. Further ticks should be given for development of points and support. Strong answers will have more ticks than weaker responses. If points are partially made the bracketed tick can be used.

18. Apart from making a summative comment in a comment box, you could use the comment box elsewhere in your marking if you need to explain your thinking to a senior marker. However, in most cases the annotation stamps will be sufficient to explain your ticks or the absence of them.

The following annotation is available for use on e-Marker 2:

Annotation Name	Toolbar Image	Details	Examples of Use on Script	Y/N
Annotation Type: Stamp				
Correct		Toolbar Tooltip: Correct		Y
Seen		Toolbar Tooltip: Seen		Y
NotRelevant		Toolbar Tooltip: Not Relevant		Y
Red Line		 Toolbar Tooltip: Red Line		Y
Green Empty Comment		Toolbar Tooltip: Green Empty Comment No Default Text - text shown in screenshot was typed into annotation by user		Y
AssessObjective1		Toolbar Tooltip: Assessment Objective 1		Y
Repetition		Toolbar Tooltip: Repetition		Y
Vague		Toolbar Tooltip: Vague		Y
Development		Toolbar Tooltip: Development		Y
SomethingHere		Toolbar Tooltip: Something here		Y
Unfocused		Toolbar Tooltip: Unfocused		Y
UnclearExpression		Toolbar Tooltip: Unclear expression		Y
LackOfClarity		Toolbar Tooltip: Lack of Clarity		Y
FactualInaccuracy		Toolbar Tooltip: Factual Inaccuracy		Y
PartiallyMadePoint		Toolbar Tooltip: Partially made point		Y

19. Please remember that scripts can go back to students, so although your audience is a senior examiner, you must express yourself temperately when writing in the comment boxes.

The assessment objectives and their significance

All questions are framed to test Assessment Objectives (AOs) 5, 4, 3 and 2, so if students answer the question, then they will be addressing the AOs. In marking questions, however, examiners must also take account of AO1.

The AOs are as follows:

- AO5** Explore literary texts informed by different interpretations. (12%)
- AO4** Explore connections across literary texts. (12%)
- AO3** Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. (24%)
- AO2** Analyse ways in which meanings are shaped in literary texts. (24%)
- AO1** Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression. (28%)

Mark	AO	Typical features	How to arrive at mark
Band 5 Perceptive/Assured 21–25 marks ‘Perception’ is demonstrated when students are showing the depth of their understanding and responding sensitively to the texts and task. ‘Assuredness’ is shown when students write with confidence and conviction.	AO5	<ul style="list-style-type: none"> perceptive and confident engagement with the debate set up in the task 	This band is characterised by perceptive and assured work which shows confidence, sharpness of mind and sophistication in relation to the task. At the top of the band students are consistently assured and will demonstrate sensitivity and perception across all five assessment objectives in the course of their response. At the bottom of the band there will be coherence and accuracy with some perception but with less consistency and evenness.
	AO4	<ul style="list-style-type: none"> perceptive exploration of connections across literary texts arising out of generic study 	
	AO3	<ul style="list-style-type: none"> perceptive understanding of the significance of relevant contexts in relation to the task assuredness in the connection between those contexts and the genre studied 	
	AO2	<ul style="list-style-type: none"> perceptive understanding of authorial methods in relation to the task assured engagement with how meanings are shaped by the methods used 	
	AO1	<ul style="list-style-type: none"> perceptive, assured and sophisticated argument in relation to the task assured use of literary critical concepts and terminology; mature and impressive expression 	
Band 4 Coherent/ Thorough 16–20 marks ‘Coherence’ is shown when students are logical and consistent in their arguments in relation to the task. They hold their ideas together in an intelligible way. ‘Thoroughness’ is shown when students write carefully, precisely and accurately.	AO5	<ul style="list-style-type: none"> thorough engagement with the debate set up in the task 	This band is characterised by coherent and thorough work where ideas are linked together in a focused and purposeful way in relation to the task. At the top of the band students will demonstrate a fully coherent and thorough argument across all five assessment objectives in the course of their response. At the bottom of the band ideas will be discussed in a shaped, relevant and purposeful way with a clear sense of direction, with one or two lapses in coherence and accuracy.
	AO4	<ul style="list-style-type: none"> logical and consistent exploration of connections across literary texts arising out of generic study 	
	AO3	<ul style="list-style-type: none"> thorough understanding of the significance of relevant contexts in relation to the task coherence in the connection between those contexts and the genre studied 	
	AO2	<ul style="list-style-type: none"> thorough understanding of authorial methods in relation to the task thorough engagement with how meanings are shaped by the methods used 	
	AO1	<ul style="list-style-type: none"> logical, thorough and coherent argument in relation to the task where ideas are debated in depth appropriate use of literary critical concepts and terminology; precise and accurate expression 	

<p>Band 3 Straightforward/ Relevant 11–15 marks</p> <p>‘Straightforward’ work is shown when students make their ideas in relation to the task clearly known.</p> <p>‘Relevant’ work is shown when students are focused on the task and use detail in an appropriate and supportive way.</p>	AO5	<ul style="list-style-type: none"> straightforward engagement with the debate set up in the task 	<p>This band is characterised by straightforward and relevant work where the student’s response to the task is clear and intelligible.</p> <p>At the top of the band students will demonstrate consistent straightforward understanding in the course of their argument. Ideas will be developed relevantly.</p> <p>At the bottom of the band there will be flashes of relevant understanding with evidence of straightforward thinking.</p>
	AO4	<ul style="list-style-type: none"> explores connections across literary texts arising out of generic study in a straightforward way 	
	AO3	<ul style="list-style-type: none"> straightforward understanding of the significance of relevant contexts in relation to the task relevant connections between those contexts and the genre studied 	
	AO2	<ul style="list-style-type: none"> straightforward understanding of authorial methods in relation to the task relevant engagement with how meanings are shaped by the methods used 	
	AO1	<ul style="list-style-type: none"> sensibly ordered ideas in a relevant argument in relation to the task some use of literary critical concepts and terminology which are mainly appropriate; straightforward and clear expression 	
<p>Band 2 Simple/Generalised 6–10 marks</p> <p>‘Simple’ work is shown when students write in an unelaborated and basic way in relation to the task.</p> <p>‘Generalised’ work is shown when students write without regard to particular details.</p>	AO5	<ul style="list-style-type: none"> simple and generalised response to the debate set up in the task 	<p>This band is characterised by simple and generalised work which is mainly linked to the task.</p> <p>At the top of the band students will demonstrate a basic generalised understanding in the course of their answer. Ideas will be developed in a simple way.</p> <p>At the bottom of the band there will be inconsistency, but the beginnings of a simple and generalised understanding.</p>
	AO4	<ul style="list-style-type: none"> simple exploration of connections across literary texts arising out of generic study 	
	AO3	<ul style="list-style-type: none"> simple understanding of the significance of relevant contexts in relation to the task generalised connections between those contexts and the genre studied 	
	AO2	<ul style="list-style-type: none"> simple understanding of authorial methods in relation to the task generalised engagement with how meanings are shaped by the methods used 	
	AO1	<ul style="list-style-type: none"> a simple structure to the argument which may not be consistent but which does relate to the task generalised use of literary critical concepts and terminology; simple expression 	

<p>Band 1 Largely irrelevant/largely misunderstood/largely inaccurate 1–5 marks</p> <p>‘Largely irrelevant’ work is shown when students write in an unclear way with only occasional reference to what is required by the question.</p> <p>‘Largely misunderstood’ and ‘largely inaccurate’ work is shown when knowledge of the text is insecure, hazy and often wrong.</p>	<ul style="list-style-type: none"> • some vague points in relation to the task and some ideas about task and text(s) • the writing is likely to be unclear and incorrect; if it is accurate the content will be irrelevant • little sense of the AOs in relation to the task; little sense of how meanings are shaped; little sense of any relevant contexts; little sense of any connection arising out of generic study; little sense of an argument in relation to the task 	<p>This band is characterised by work which is largely irrelevant and largely misunderstood and largely inaccurate, and so unlikely to be addressing the AOs in a relevant way.</p> <p>At the top of the band students will mention some unconnected points in relation to the task during the course of their writing. The writing is likely to lack clarity.</p> <p>At the bottom of the band there will be no connection with the task; the writing will be hard to follow and irrelevant.</p>
<p>0 marks</p>	<p>No marks for response when nothing is written or where response has no connection to the text(s) or task.</p>	

Section A**0 1**

Explore the significance of elements of crime writing in this extract.

Remember to include in your answer relevant detailed analysis of the ways that the author has shaped meanings.

[25 marks]

This extract is from Jane Harper's novel, *Force of Nature* (published in 2017). Aaron Falk and his colleague, Carmen Cooper, are discussing how they came to work for the Financial Investigation Department of the Australian Police Force.

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed, but as 'significance' relates to contextual, structural, linguistic and interpretative issues many strands listed could easily address more than one AO.

Examiners must also remember that because students will be writing about the extract through the lens of **crime writing**, the AOs must necessarily be connected to that genre through the task.

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

With respect to the interpretative significances that can be found, there will be a variety of interpretations here.

Some possible ideas:

- there is a discussion taking place between Falk and Carmen where they confide in each other their reasons for working for the financial investigation department; Carmen started off working for child protection but found it too upsetting; Falk had initially been in anti-drug squad but the extract describes the influential experience which made him realise that money lies at the heart of drug-related crime and so can also be the key to prevention and resolution
- Carmen's veiled reference to her reactions to some of the disturbing situations she witnessed in working for child protection, 'I couldn't handle the frontline stuff over there', which is likely to provoke sympathy in the reader for what is left unsaid and increase the reader's horror at what the police have to deal with
- Carmen's discovery of what she is good at, 'the technical side', and her regaining her peace of mind having found her niche
- Falk's memory of the bungalow, which initially seems homely and endearing from the post box on the outside, and the contrasting decayed and neglected interior and the ominous lack of an 'answer' to their summons
- Falk's view of his own part in the action – he barely recognises himself in his protective gear which may be read symbolically
- Falk's view of the pathetic old man who is the victim of drug criminals; they have abused him and his home
- Falk's sympathy with the old man and his attempts to talk to him which may partly spring from the death of his own father just three months earlier
- Falk's feeling that the old man's victimisation might have been detected earlier if someone had noticed the problem with the old man's financial situation which prompts his transfer
- the reader's respect for Falk who is genuinely trying to prevent crime by getting to its root
- responses to different types of crime – some criminals are generally considered 'worse' than others and some police work is considered more difficult or exciting but in actual fact, the criminal world is

so inter-linked, it is naïve to attempt to make distinctions; all crime has its vulnerable victims and the educated ‘white collar’ financial criminals have their poor victims further down the line

- both Carmen and Falk are presented as characters to admire who fight for justice for the right reasons and are clearly emotionally affected by the plight of the vulnerable, prompting them to action
- etc.

AO4 Explore connections across literary texts

With respect to significance of connections with the crime writing genre students might focus on:

- the element of the police force and its structure as shown by the different departments mentioned in the extract and the types of work involved
- the element of criminals and the different types of criminal as seen in the references to drug traffickers, child abusers, fraudsters, con men etc
- the element of victims and the people who suffer as a result of criminal activities, particularly the old and the young
- the element of motivation as seen in what motivates individuals to become policemen and what motivates criminals to commit crime
- the element of detection and investigation, as shown in the means of trying to detect crime through financial investigation
- etc.

AO3 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received

With respect to significance of contexts students might focus on:

- the social contexts as shown by the description of the poverty and neglect of the old man’s home and the contrast of the thriving criminal world which preys on the vulnerable; the contrast between the lower and middle classes; the presentation of the police force as a social institution fighting for justice; the interconnectedness of society as a whole
- the legal context as seen in Falk’s financial investigations
- the moral context as seen in the desire of Falk and Carmen to protect the weak and the vulnerable
- the political context of the power of money
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to significance of authorial method students might focus on:

- structural aspects eg Carmen’s brief explanation of why she joined the financial investigation department in contrast with Falk’s more detailed and lengthy description of the experience which shaped his future; what Carmen leaves unsaid, ‘I couldn’t handle the frontline stuff’ which is effective as it leaves much to the reader’s imagination; Carmen’s unfinished sentence, ‘but-’, the powerful last sentence of the extract
- the use of dialogue eg Carmen recounts her views in her own words and Falk begins to when the narrative switches to third person with ‘Falk remembered...’ which makes the description of the event slightly more objective and maybe more shocking as a consequence and then a reversion to Falk’s own words which reflect his personal reactions to the disturbing situation
- the use of setting eg the contrast between the hand-made post box where someone had once ‘cared enough’ and the neglect and decay of the present day which reflect the state of the occupant

- the use of descriptive detail which reflects the abuse by the drug traffickers eg the difference between past and present, 'graffiti scrawled across floral wallpaper and mouldy takeaway cartons littering the carpet'
- the use of emotive diction to describe the state of the old man's house eg 'stinking'
- the use of dramatic effect eg when the police enter the house not knowing what to expect, 'shouting, weapons raised' and the bathos of simply finding 'an old bloke with dementia'
- the use of contrast eg the homely, domestic nature of cupboards which are now 'being used to store drugs' which emphasises the abuse by the criminals and the contrasting comfort Falk offers the old man with his talk of cricket
- the use of colloquial language eg 'bloke', 'stuck it out' which echoes the personal nature of the discussion and the characters
- the use of imagery eg 'cut off the head and the rotten limbs withered and died' which expressively illustrates the purpose of more abstract and intellectual processes
- etc.

AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression

With respect to competence in writing focus needs to be on the:

- quality of argument
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy

Accept any valid discussion of interpretations, any valid discussion of contexts and any valid discussion of authorial method.

Section B

0 | 2

Selected Poems – George Crabbe, Robert Browning and Oscar Wilde

‘In these poems, physical cruelty is presented as the worst crime of all.’

To what extent do you agree with this view?

Remember to include in your answer relevant detailed exploration of the poets’ authorial methods.

You should refer to the work of at least **two authors** in your answer.

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed. Some ideas will inevitably address more than one AO.

Examiners must also remember that, because students have read and studied *Selected Poems* through the lens of **crime writing**, the AOs must necessarily be connected to that genre through the task.

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

With respect to meanings and interpretations, students may choose to look at all sides of the debate or just one. It is the quality of the student’s response that matters.

Some students might consider:

- the horror of the physically cruel treatment of the boys by Peter Grimes in Crabbe’s poem, the beatings and starvation of them by Grimes
- the cruelty of the casual way the rest of society is presented as overlooking Grimes’ physically cruel treatment of the boys, ‘Grimes is at his exercise’
- the potentially physical cruelty of the Duke in *My Last Duchess* who has his wife assassinated
- the physical cruelty of the way Porphyria’s lover kills her by strangling her with her own hair, stressing ‘Three times her little throat around’
- the cruelty of the way in which the speaker in *The Laboratory* relishes the thoughts of the physical presence of the poison and its imagined effects eg ‘the gold oozings’
- the terrible physically cruel treatment of the prisoners in *The Ballad of Reading Gaol* which is dwelt upon at length by Wilde eg the hard physical labour, the barbarity of the hanging and lack of pity
- that although the treatment of the prisoners in the Wilde poem is not legally a crime, it is presented as criminal by Wilde because of its physical cruelty which seems worse than the crimes the prisoners have committed which in most cases are not mentioned
- that Wilde dwells at some length on the cruel treatment of the prisoners but the murder is only briefly referred to so is not presented as the worst crime
- etc.

Some students might consider:

- that Grimes’ worst crime is his indifference to what he does to vulnerable boys as Crabbe stresses their ‘piteous’ condition and his initial lack of feelings of guilt

- that Grimes' murder of his father is a betrayal of natural ties and feelings; it is presented as shocking as he is not only his father but presented as a 'good old man'
- the way in which the speaker in *Porphyria's Lover* sees a perverted justification for murdering her and commits the crime without second thought, suggesting he does not see it as cruel
- the mental cruelty of the Duke's coldness towards his wife in *My Last Duchess*; although she has wealth and favour she does not seem to be loved by her husband and he cold-bloodedly orders her murder and now wishes for a new wife, showing no sense of remorse
- the cruelty of the plotting of the speaker in *The Laboratory* and her desire to get revenge upon the vulnerable, injuring someone whom she claims to have loved
- that the worst crime in *Porphyria's Lover* is her betrayal by the man she supposes loves her
- the presentation of the murder in *Porphyria's Lover* which is not described as physically gruesome
- that the murder of his wife by the Guardsman in *The Ballad of Reading Gaol* is far worse than the treatment of the prisoners in the gaol which is technically not a crime; they are given sustenance, work and shelter
- that the Guardsman's innocent victim suffered a bloody death 'murdered in her bed' when defenceless which is the worst crime
- etc.

AO4 Explore connections across literary texts

With respect to connections with the wider crime writing genre students might focus on:

- the element of cruelty as shown in the actions of the perpetrators eg Grimes' treatment of the boys, the cruel treatment of the prisoners in Reading Gaol
- the element of murder as shown in the different murders which take place eg poisoning in *The Laboratory*, strangulation in *Porphyria's Lover*
- the element of violence as seen in the behaviour of the criminals eg the murder of Grimes' father
- the elements of murderers and their victims as seen in the Guardsman's murder of his wife and the Duke's ordered assassination of his wife
- etc.

AO3 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received

With respect to contextual issues arising from the question and the poems students might focus on:

- the moral context of the cruel treatment of the victims which may be moral rather than legal crime eg the Duke's treatment of his wife before her murder in *My Last Duchess* which may be seen as cold and uncaring
- the legal context as seen in the criminal activity of murder and its punishment and in the physically cruel treatment of prisoners in Reading Gaol
- social contexts as seen in the cruel treatment of women by their husbands and lovers or children by adults as seen in *The Laboratory* and *Peter Grimes* and the social structure in *Porphyria's Lover* and *My Last Duchess*
- historical context as seen in the lives of apprentices in *Peter Grimes*
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- structural aspects eg the lengthy descriptions of the harsh lives of the prisoners in *The Ballad of Reading Gaol*

- the perspectives of the poems eg the third person perspective of *Peter Grimes* which helps to shape the reader's attitude towards Peter's actions
- the use of voice eg the first person speaking voices in *Porphyria's Lover* and *My Last Duchess* which shape reader response and attempt to engage their sympathy
- the use of repetition and listing for emphasis to shape reader response eg the lists of tasks the prisoners had to do in *Reading Gaol*, 'We sewed the sacks, we broke the stones, we turned the dusty drill'
- the use of language and imagery eg the choice of specific emotive diction as seen in the description of Peter's victims as 'pinn'd, beaten, cold, pinch'd, threaten'd and abused' or Porphyria's lover's image of his strangled victim's eye as 'a shut bud that holds a bee' and her blue eyes laughing 'without stain' which reveal his view of the crime
- etc.

Given that this is an **open book** exam, comment on the ways meanings are shaped should be specific and accurate.

AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression

With respect to competence in writing focus needs to be on the:

- quality of argument
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy

Accept any valid interpretations, any valid comments on and any relevant integrated comment on authorial methods that are embedded into the argument.

0 3

***The Rime of the Ancient Mariner* – Samuel Taylor Coleridge**

‘The Mariner’s harshest punishments are his loneliness and isolation.’

To what extent do you agree with this view?

Remember to include in your answer relevant detailed exploration of Coleridge’s authorial methods.

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed. Some ideas will inevitably address more than one AO.

Examiners must also remember that, because students have read and studied *The Rime of the Ancient Mariner* through the lens of **crime writing**, the AOs must necessarily be connected to that genre through the task.

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

With respect to meanings and interpretations, students may choose to look at all sides of the debate or just one. It is the quality of the student’s response that matters.

Some students might consider:

- the deaths of the 200 sailors who were with the Mariner, leaving him ‘alone, alone, all, all alone’, making that his harshest punishment
- the fact that the Mariner has to keep on living alone with no family although he clearly wishes for company as his harshest punishment
- the Mariner’s isolation even from God as he is initially unable to pray as his harshest punishment; at the end of the poem he admits, ‘so lonely ‘twas, that God himself scarce seemed there to be’; alienation from God would be a Christian’s harshest punishment
- the Mariner’s state of living death
- the Mariner’s ghostly company; although the ship moved on, it was not sailed by humans and he is unable to communicate even with his ‘brother’s son’ who ‘said nought’ to him
- the Mariner’s exclusion from the ‘seraph-band’
- the reactions of the Pilot and the Pilot’s boy to the Mariner who wish to get away from him and even the Hermit questions ‘What manner of man art thou?’
- the wedding guest’s similarly wishing to escape the Mariner’s clutches and being afraid of him
- the Mariner’s exclusion from society emphasised by the context of the marriage-feast
- the fact that the Mariner has to continue wandering the earth on his own, ‘I pass, like night, from land to land’ on a seemingly unending journey of isolated retribution
- etc.

Some students might consider:

- the physical hardships the Mariner has to endure as the harshest punishment eg the drought caused by the ‘copper sun’ and the lack of drinking water
- the state of stasis the ship was initially in, almost an unnatural suspension of time, causing distress and punishment to the Mariner

- the horror of the rotting nature of the natural world which surrounds him, with the ‘slimy things’ as a punishment
- the albatross which is hung round the Mariner’s neck, a harsh punishment as a symbol of his guilt and they are quite large birds!
- the encounter with the terrifying figures of Death/Life-in Death and the fact that the Mariner seems to have caused the deaths of 200 men and the subsequent guilt
- the curse of the men, their ghostly company
- the Mariner’s state of living death and having to live with his guilt which may be the harshest punishment
- the Mariner’s spiritual destitution
- the never-ending nature of his compulsion to repeat his story, a punishment which seems eternal
- etc.

AO4 Explore connections across literary texts

With respect to connections with the wider crime writing genre students might focus on:

- the element of punishment as shown by the Mariner’s isolation and his state of living death
- the element of guilt as shown by the Mariner’s compulsion to keep telling his story in order to make reparation
- the element of death and murder as shown in the crime of killing the albatross and the deaths of the crew
- the element of justice as shown by the harshness of the Mariner’s punishment
- etc.

AO3 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received

With respect to contextual issues arising from the question and the poems students might focus on:

- the moral context as seen in the punishment meted out to the Mariner for his crime
- the religious context as seen in the Mariner’s relationship with God and his creations
- the ecological context as seen in the Mariner’s relationship with nature
- the social context as seen in the Mariner’s exclusion from society
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- structural issues eg the lengthy descriptions of the Mariner’s punishment which may reflect the length of his punishment
- the use of the frame narrative to show the eternal nature of the Mariner’s punishment and the ‘normal’ reaction to the Mariner as symbolised by the wedding guest’s reactions
- the use of the Mariner’s own voice to describe the harshness of his punishment
- the use of dialogue eg the Pilot says ‘I am a-feared’, showing how society rejects the Mariner
- the use of setting eg the extremes of nature which act as punishments for the Mariner
- the use of repetition to emphasise the Mariner’s loneliness eg ‘alone, alone, all, all, alone’
- the use of language and imagery to reflect the Mariner’s isolation eg ‘the rotting sea’, his heart ‘dry as dust’, ‘a thousand thousand slimy things’
- etc.

Given that this is an **open book** exam, comment on the ways meanings are shaped should be specific and accurate.

AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression

With respect to competence in writing focus needs to be on the:

- quality of argument
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy

Accept any valid interpretations, any valid comments on and any relevant integrated comment on authorial methods that are embedded into the argument.

0 4

***When Will There Be Good News?* – Kate Atkinson**

Louise says to Brodie, ‘You’re just a waster, basically.’

To what extent do you think Atkinson presents Brodie as a failure rather than as an heroic detective?

Remember to include in your answer relevant detailed exploration of Atkinson’s authorial methods.

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed. Some ideas will inevitably address more than one AO.

Examiners must also remember that, because students have read and studied *When Will There Be Good News?* through the lens of **crime writing**, the AOs must necessarily be connected to that genre through the task.

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

With respect to meanings and interpretations, students may choose to look at all sides of the debate or just one. It is the quality of the student’s response that matters.

Some students might consider:

- Louise’s view of Brodie as a ‘waster’ as she has little patience with his involvement in her affairs
- the ways in which other characters in the text may view Brodie as a ‘waster’
- Jackson’s involvement in the train crash, being saved by Reggie, but suffering injury which makes him a victim rather than a hero; he’d also actually caught a train going the wrong way
- that Jackson is prompted by Reggie to find Joanna, rather than taking the lead himself; it is Reggie who does most of the detective work, not Jackson
- Jackson being conned by his wife who fakes an identity and defrauds him of his money; he is unable to detect her con trick
- Jackson’s failure in personal relationships; he has never had a successful relationship with Louise in spite of the attraction between them; his failed relationship with Julia who claims Nathan is not his child whilst Jackson tries to establish that he is through DNA testing – ‘his life went off the rails’
- that Jackson seems defeated by life on many levels, including chance and coincidence (near the start of the novel he is even defeated by a sheep who won’t move out of the way! ‘You win’ - symbolic of other aspects of his life); Decker shoots himself in Jackson’s flat
- that Jackson does not necessarily adhere to the law eg he stalks Nathan, he covers up Joanna’s crime, not the actions of a law-abiding detective
- that at the end of the novel Jackson is left alone on Westminster Bridge on Christmas Day, failing to find a place in family affections
- etc.

Some students might consider:

- Jackson's support of Reggie and his willingness to go along with her detection of Joanna, his participation in the road trip, the way he follows up clues with Reggie
- that Reggie sees Jackson as the potential rescuer of Joanna and the baby – 'They need your help', putting Jackson in the role of heroic rescuer
- Jackson's heroic defence of Reggie against Billy
- Jackson's part in the rescue of Joanna from her kidnappers, his setting fire to the house to cover up Joanna's crime, which though illegal, may have been the morally correct action; he has heroically come to her rescue
- Jackson's use of detective skills to find out whether Nathan is his son
- his determined recovery from the train crash and his brave determination to leave hospital on his own volition
- Jackson as a decent human being who cares about other people, defends the vulnerable and fights the criminal
- Jackson as the heroic rescuer of the young Joanna as he is the one who finds her hiding in the corn after the murder of her family
- Jackson soldiering on in spite of everything at the end of the novel and his determination to 'find the answers, solve the mysteries, be a good detective'
- the reader's view of Brodie which may differ from that of Louise; they may be more prepared not to view him as a 'waster'
- etc.

AO4 Explore connections across literary texts

With respect to connections with the wider crime writing genre students might focus on:

- the element of detectives as shown in the character of Jackson and his ability to follow clues
- the element of investigation as shown by Jackson's helping Reggie to find Joanna
- the element of justice as shown by Jackson's pursuit of what he believes to be right
- the element of victims as shown by Jackson's determination to help victims but he himself becomes the victim of fraud
- etc.

AO3 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received

With respect to contextual issues arising from the question and the novel students might focus on:

- the literary context as seen in the concept of a hero
- the legal context as seen in Jackson's role as a detective
- the moral context as seen in Jackson's pursuit of justice, the punishment of criminals and his desire to do what is right
- the social context as seen in Jackson's relationship with family members and his place within the social structure
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- structural issues eg the relationship between past and present and the way in which Atkinson divides the novel into parts where Jackson rescues Joanna as both a child and as an adult; 'Tomorrow', 'And Tomorrow', 'And Tomorrow' which references *Macbeth* and demarcates the passing of time along with Jackson's stoical pessimism

- the use of chapter headings which shape the reader's reaction to characters eg 'Ad Augusta per Augusta'
- the use of perspective where Jackson is the focaliser of some chapters but is also presented through the eyes of other characters in other chapters
- the use of dialogue which is used by Atkinson to present character
- the use of setting eg the chaotic scene of the train crash which reflects Jackson's situation
- the use of humour and irony eg the irony of Jackson's twice being the rescuer of Joanna and the often casual and flippant ways in which Atkinson presents disaster
- the use of intertextuality eg the Lyke Wake Dirge which helps to shape the reader's view of Jackson; Jackson alone on Westminster Bridge on Christmas Day, a contrast to Wordsworth's view!
- the use of language and imagery eg Jackson's use of colloquial language and his blunt use of swear words
- etc.

Given that this is an **open book** exam, comment on the ways meanings are shaped should be specific and accurate.

AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression

With respect to competence in writing focus needs to be on the:

- quality of argument
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy

Accept any valid interpretations, any valid comments on and any relevant integrated comment on authorial methods that are embedded into the argument.

0 5

***Atonement* – Ian McEwan**

‘In *Atonement* McEwan shows criminals to be products of the society they live in.’

To what extent do you agree with this view?

Remember to include in your answer relevant detailed exploration of McEwan’s authorial methods.

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed. Some ideas will inevitably address more than one AO.

Examiners must also remember that, because students have read and studied *Atonement* through the lens of **crime writing**, the AOs must necessarily be connected to that genre through the task.

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

With respect to meanings and interpretations, students may choose to look at all sides of the debate or just one. It is the quality of the student’s response that matters.

Some students might consider:

- Briony as a criminal as a result of the lack of attention given to her by her parents within her privileged background
- the privileged setting of the country house and wealth which allow Briony to indulge in her imaginative fantasies which result in her being a criminal
- Paul Marshall’s wealth and status which give him opportunity to perpetrate and hide his criminality
- Lola’s role as victim which may result from her lack of protection and secure parental guidance, enabling her to become the victim of a criminal
- the class system and Robbie’s lower class status which make him accepted as the criminal by those in power; his wrongful imprisonment and lack of justice as a result of this
- the effects of the war which might be considered as a crime against the innocent and vulnerable and those in power as criminals
- etc.

Some students might consider:

- Briony’s youth as responsible for her misunderstanding of the situation between Robbie and Cecilia which results in her being a criminal
- Briony’s ‘crush’ on Robbie which prompts jealousy of her sister and the childish revenge of giving false evidence making her a criminal
- Briony’s vivid imagination as a trait in her character which makes her a criminal, rather than a product of society; it is this which causes her to fantasise about what she sees and which is later evidenced by her career as a novelist
- chance which puts Robbie’s letter in Briony’s hands, enabling her to read and misinterpret it, prompting her to commit a crime

- the opportunist nature of Marshall's crime which is a result of his animal instincts; his depiction as a selfish, self-made man
- the potential role of chance in Marshall's becoming a criminal; Lola was in the wrong place at the wrong time
- the familial relationship between Briony and her sister, its protective nature which causes her to become a criminal; Briony lied to protect Cecilia
- etc.

AO4 Explore connections across literary texts

With respect to connections with the wider crime writing genre students might focus on:

- the element of criminals as shown in Briony's crime of giving false evidence
- the element of motivation as shown in the potential motives Briony may have for committing her crime
- the elements of justice and injustice as shown in Briony's evasion of legal consequences and Robbie's unjust punishment because of his background
- the element of victims as shown by Briony potentially being a victim of her socio-economic background
- etc.

AO3 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received

With respect to contextual issues arising from the question and the novel students might focus on:

- the social context as seen in Briony's socio-economic background
- the legal context as seen in the punishment of Robbie and the lack of punishment for Marshall and Briony
- the historical context as seen in the section set in the Second World War
- the moral context as seen in Marshall's lack of feelings of guilt possibly due to his wealth and power and Briony's attempts at atonement resulting from her feelings of guilt in spite of her background
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- structural issues eg the division of the novel into different parts where the social backgrounds of the different stages of the story are developed in detail
- the use of contrast eg Briony's romantic, imaginative fantasies of love contrasted with Robbie's bluntly-expressed sexuality
- the use of perspective eg telling the story from Briony's perspective; the trick played upon the reader as seen in the final section where the story is revealed to be Briony's fiction and hence she has shaped the reader's view of events and her motives
- the use of setting eg the historical settings of Part 1, a pre-war English country house and Part 2, during the Second World War which crucially demonstrate the background of the characters
- the use of descriptive detail eg the descriptions of the house and grounds in Part 1 which show Briony's privileged background
- the use of intertextuality eg the references to *Northanger Abbey* which reflect Briony's excessive imagination

- the use of dialogue eg the conversations between Briony and Cecilia which demonstrate their familial ties
- the use of language and imagery eg the gruesome descriptions of the horrors of warfare which may be seen as a crime against humanity; the trappings of wealth associated with Marshall – the metonymic ‘silver tray on which stood five cocktail glasses’; Briony’s youthful preoccupation with ‘princesses’ and ‘fairy tales’; the honest, down-to-earth but potentially crude bluntness of the language of Robbie’s letter to Cecilia which shocks the young Briony but may indicate differences in background
- etc.

Given that this is an **open book** exam, comment on the ways meanings are shaped should be specific and accurate.

AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression

With respect to competence in writing focus needs to be on the:

- quality of argument
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy

Accept any valid interpretations, any valid comments on and any relevant integrated comment on authorial methods that are embedded into the argument.

0	6
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***Oliver Twist* – Charles Dickens**

‘In *Oliver Twist* justice always triumphs.’

To what extent do you agree with this view?

Remember to include in your answer relevant detailed exploration of Dickens’ authorial methods.

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed. Some ideas will inevitably address more than one AO.

Examiners must also remember that, because students have read and studied *Oliver Twist* through the lens of **crime writing**, the AOs must necessarily be connected to that genre through the task.

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

With respect to meanings and interpretations, students may choose to look at all sides of the debate or just one. It is the quality of the student’s response that matters.

Some students might consider:

- Sikes’ death at the end and the ‘agony of fear’ which precedes it – ‘Let no man talk of murderers escaping justice’ which may be seen as the triumph of justice
- Fagin facing capital punishment as just punishment for his crimes
- Dodger’s capture and trial where he faces transportation
- Monks’ death in prison in the New World as just punishment for his crimes
- the Bumbles becoming paupers in ‘the very same workhouse in which they had once lorded it over others’ which seems poetic justice
- Nancy’s immorality and involvement with the criminal world being punished by death
- the rewards meted out to the good characters – they all live near each other; Harry and Rose marry; Mr Brownlow adopts Oliver; Grimwig and Losberne become friends etc
- etc.

Some students might consider:

- that Sikes actually escapes any form of legal punishment and his death is accidental which may not be seen as a triumph for the justice system
- Nancy’s fate as unjust – she is a victim of poverty and the criminal underworld and does not deserve to be murdered when she is trying to help Oliver
- Oliver’s treatment through most of the novel as lacking justice eg his treatment in the workhouse and his encounter with Fang as a representative of justice hardly seem ‘just’
- Oliver sharing his inheritance with Monks which Oliver himself considers just but hardly seems so in the light of Monks’ behaviour towards him

- Bates escaping just punishment and becoming the ‘merriest young grazier in all Northamptonshire’ – although he had reformed so this may be perceived as just
- Noah Claypole receiving a free pardon for turning informer and he therefore seems to escape punishment for his cruel treatment of Oliver which does not appear just
- representatives of the law such as magistrates and courtroom scenes which are not presented as strongholds of justice in the novel eg as Dodger says ‘This ain’t the shop for justice’
- etc.

Students should consider the implications of the word ‘always’ in the question.

AO4 Explore connections across literary texts

With respect to connections with the wider crime writing genre students might focus on:

- the elements of justice and injustice as shown by the punishment of Fagin and the lack of punishment for Bates
- the element of punishment as seen in Sikes’ eventual death and different forms of punishment such as transportation, imprisonment, hanging etc
- the element of guilt as seen in the range of crimes committed eg Fagin’s abuse of children, Sikes’ murder of Nancy
- the element of victims as shown by Nancy as the victim of poverty and Oliver as the victim of abuse by Bumble and Fagin
- etc.

AO3 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received

With respect to contextual issues arising from the question and the novel students might focus on:

- the legal context as seen in the trial of Dodger and the imprisonment of Fagin
- the moral context as seen in the potential triumph of justice where the guilty are punished eg Monks
- the social contexts as seen in the poverty of the young Oliver’s background and the den of thieves
- the historical context as seen in the effects of the Poor Laws shown in the novel
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- structural issues eg the development of the story which moves towards the ending when it is possible to assess the final triumph of justice; the implications of ‘always’ which invites a more progressive assessment of the critical view
- the use of the third person omniscient narrator who shapes reader response to the potential triumph of justice
- the use of direct speech eg Bumble’s hypocrisy is exposed through his speech and Sikes’ brutality is demonstrated through his violent language as when he describes his reactions to potential betrayal to Fagin, ‘I’d grind his skull under the iron heel of my boot into as many grains as there are hairs upon his head’
- the use of setting eg the description of Jacob’s Island as a setting for Sikes’ punishment and its sense of entrapment; the labyrinthine nature of the thieves’ den; the idyllic setting of the Maylie’s country cottage

- the use of humour eg the comic scene of Bumble’s courting of his future wife where his motivation is obviously greed through his checking of the tea spoons and for which he is eventually punished by an unhappy marriage; the irony of Dodger’s ‘glorious reputation’ and the comedy of his attitude to his arrest shown in his brazen responses, ‘Did you address yourself to me, my man?’
- the use of language and imagery eg ‘the eyes’ that haunt Sikes after Nancy’s murder, ‘the hideous apparatus of death’ that awaits Fagin
- the use of names in relation to the triumph of justice eg Dodger, Blathers and Duff, Fang
- etc.

Given that this is an **open book** exam, comment on the ways meanings are shaped should be specific and accurate.

AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression

With respect to competence in writing focus needs to be on the:

- quality of argument
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy

Accept any valid interpretations, any valid comments on and any relevant integrated comment on authorial methods that are embedded into the argument.

0	7
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Brighton Rock – Graham Greene

‘In *Brighton Rock* Greene presents the victims as having only themselves to blame.’

To what extent do you agree with this view?

Remember to include in your answer relevant detailed exploration of Greene’s authorial methods.

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed. Some ideas will inevitably address more than one AO.

Examiners must also remember that, because students have read and studied *Brighton Rock* through the lens of **crime writing**, the AOs must necessarily be connected to that genre through the task.

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

With respect to meanings and interpretations, students may choose to look at all sides of the debate or just one. It is the quality of the student’s response that matters.

Some students might consider:

- Rose as a willing victim of Pinkie eg she endures his physical abuse such as when he pinches her and is willing to go to eternal damnation with him
- Rose’s resenting and resisting Ida’s attempts to rescue her – she is dismissive of Ida even when she tries to tell her her life is in danger
- Hale’s involvement with Kite’s death which is why he becomes the victim of murder by Pinkie’s gang
- Pinkie as a victim hunted down by Ida’s determination for justice but he has chosen to commit terrible crimes
- Kite’s death as a result of his criminal involvement in gang warfare
- that Spicer, involved in Hale’s murder, has made a mistake and allowed his face to be shown which results in an attack on him at the Races and Pinkie pushing him down stairs and so has only himself to blame
- the attack on Brewer who has chosen to pay protection money to Colleoni instead of Pinkie
- etc.

Some students might consider:

- Rose’s youth, vulnerability and deprived background may mean that it is not her fault she is a victim of Pinkie – she is essentially innocent and desperate to be loved
- Ida’s role in pursuing justice for Hale and wishing to ‘save’ Rose which ironically makes her a more vulnerable victim of Pinkie who sets up the suicide pact

- the role of chance or fate which makes Rose an unwitting witness – not her fault
- Pinkie's deprived and poor background with dysfunctional parents of which he may be perceived to be a victim
- the background of gang warfare, as a consequence of social and economic deprivation which drags those who are vulnerable into its clutches eg Hale, Brewer and Spicer may be seen as victims of this
- the conflict with Colleoni who has wealth and its attendant power behind him, making those weaker than him his victims
- etc.

AO4 Explore connections across literary texts

With respect to connections with the wider crime writing genre students might focus on:

- the element of victims as shown by Rose being seen as a victim of Pinkie, Ida or her poor background
- the element of the criminal underworld as shown in the gang warfare between Pinkie and Colleoni
- the element of criminal responsibility as shown in the choices made by characters such as Pinkie and Spicer
- the element of motivation as shown by Ida's determination to pursue her idea of justice
- etc.

AO3 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received

With respect to contextual issues arising from the question and the novel students might focus on:

- the social context as seen in the poverty of the background of Rose and Pinkie and Colleoni's contrasting wealth
- the moral context as seen in the personal choices made by characters such as Pinkie and Hale about their involvement in crime
- the historical context of Brighton in the 1930s with its contrasting worlds of pleasure and wealth and the underworld of poverty and gang warfare
- the psychological context as seen in the reactions and behaviour of characters in response to the actions of others eg behaviour prompted by fear as shown by Hale in the opening of the novel
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- structural issues eg the way in which Greene delays revelation of the background of Pinkie and Rose; the opening of the novel which focuses on Hale's fear before the reader understands all the circumstances; the ending where Pinkie is driven over the cliff in desperation but Rose is saved from the suicide pact and where the responsibility lies for these events
- the use of the third person omniscient narrator who shapes the reader's view of the characters and events
- the use of direct speech eg the violence and bluntness of Pinkie's language to other characters such as when he says to Spicer, 'Spew if you like. You haven't any guts to spew.'
- the use of settings eg the wealth of the Cosmopolitan with its 'Louis Seize writing room' and 'PompadourBoudoir' and the dilapidated setting of Nelson Place which reflect the characters' socio-economic circumstances

- the use of contrast eg the holiday atmosphere of Brighton with its ‘glittering air’ and the cream houses running away to the west ‘like a pale Victorian watercolour’ contrasted with the seediness of the criminal underworld and the poverty of Nelson Place
- the use of slang eg the insulting slang of Dallow’s use of ‘tarts’ which reveals how he chooses to see women; Pinkie’s use of the word ‘bogies’ which identifies him as part of the criminal underworld
- the use of religious references eg Pinkie deliberately chooses to ‘sin’ and anticipates hell and damnation
- the use of language and imagery eg references to Pinkie as a ‘boy’ which emphasises his youth and vulnerability with a consequent lack of responsibility; Rose’s vulnerability shown by her being described as ‘pale’ and ‘thin’;
- etc.

Given that this is an **open book** exam, comment on the ways meanings are shaped should be specific and accurate.

AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression

With respect to competence in writing focus needs to be on the:

- quality of argument
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy

Accept any valid interpretations, any valid comments on and any relevant integrated comment on authorial methods that are embedded into the argument.

0 8

***The Murder of Roger Ackroyd* – Agatha Christie**

‘In spite of the terrible crimes committed during the course of the story, the novel has a happy ending.’

To what extent do you agree with this view?

Remember to include in your answer relevant detailed exploration of Christie’s authorial methods.

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed. Some ideas will inevitably address more than one AO.

Examiners must also remember that, because students have read and studied *The Murder of Roger Ackroyd* through the lens of **crime writing**, the AOs must necessarily be connected to that genre through the task.

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

With respect to meanings and interpretations, students may choose to look at all sides of the debate or just one. It is the quality of the student’s response that matters.

Some students might consider:

- that the culprit who has murdered Roger Ackroyd and committed a terrible crime is found and we are lead to believe he will take his own life as just punishment which could be seen as a happy outcome for the readers
- that although Ackroyd dies he is not presented as a pleasant or sympathetic character and it is difficult for the reader to grieve for him and be made unhappy by his death
- Mrs Ferrars’ fate as just and satisfactory as she did kill her husband, a happy outcome for readers
- that Mr Ferrars deserved to die for his cruel treatment of his wife so no one is particularly unhappy at his death
- the pairing off of Flora and the Major as lovers which is a happy ending for them and the readers
- the ability of Ralph and Ursula to bring their relationship into the open which is a happier situation
- the petty crimes and misdemeanours being all revealed and admitted so the truth is out eg Parker’s blackmailing of his former employer, Elizabeth Russell’s concealment of an illegitimate son who is a drug user, Flora’s theft of forty pounds so it is a happy ending because of the justice meted out
- secrets being brought into the open and the success of Poirot’s pursuit of truth means the ending is happy

- order being re-established in the social world of Kings Abbot so that Poirot can go back to growing marrows, having had the happy satisfaction of solving the crime
- etc.

Some students might consider:

- the ending as not happy for Sheppard who is discovered as the murderer and has to take his own life
- that Sheppard is not punished by the law as Poirot allows him to take his own life which some may consider as unjust and not a satisfactory punishment
- that the future for Caroline will not be happy when she has to live with the fact that her brother was a murderer
- that a number of characters will unhappily have to come to terms with circumstances, their faults and misdemeanours eg Elizabeth Russell still has a drug-using illegitimate son, Ralph Paton's troubled background, Parker's blackmail, Flora's theft, Mrs Ackroyd's insecure position
- that the re-established order seems to be merely a façade which papers over cracks in a greedy, class-conscious and unhappy social world
- the official representatives of law and order who cannot be trusted to solve crime eg the incompetence of Raglan and Inspector Davis which is not a happy picture of law enforcement
- etc.

Students may consider 'happy ending' in relation to the characters in the text or to the readers or both.

AO4 Explore connections across literary texts

With respect to connections with the wider crime writing genre students might focus on:

- the element of murder as seen in the death of Roger Ackroyd
- the element of solving a crime as seen when Poirot reveals the truth
- the element of motivation as shown by the motives the characters have to commit their various crimes from Flora's theft to Parker's blackmail
- the element of mystery as shown in the secrets and concealment of the truth by many characters and Poirot's ability to follow clues and solve the mystery
- etc.

AO3 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received

With respect to contextual issues arising from the question and the novel students might focus on:

- the social context as shown by the enclosed, middle-class world of King's Abbot where the need for money is often the motivation for crime
- the literary context as seen in the reference in the question to 'a happy ending'
- the moral context as shown by the search to establish the truth and solve the crime, together with attendant punishments
- the legal context as seen in the representatives of the law and the detectives who try to solve the crime
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- structural issues eg the way in which clues are given during the course of the story concerning the involvement in the case of all the characters and their potential guilt; the ending of the story where the crime is solved and punishments are given out, to the reader's satisfaction or otherwise; the use of the final set piece where Poirot gathers everyone together to reveal the truth; the use of the final chapter, 'Apologia' where Christie gives Sheppard the last word and directs the reader towards his intentions
- the use of the first person narrator who turns out to be the murderer; the way in which Christie uses his voice to shape reader responses
- the use of tension, suspense and mystery which Christie builds up to the final revelation
- the use of setting eg the cosy world of King's Abbot which is disrupted by crime
- the use of dialogue eg Poirot's detailed questioning of the suspects
- the use of language and imagery eg the direct and straightforward language used to convey details of events and clues to the reader; the language of the chapter headings which often arouse curiosity and anticipation – 'The Goldfish Pond', 'Ursula's Story', 'The Whole Truth'; the symbolic comfort of growing vegetable marrows which returns Poirot to a reassuring world of domesticity although the irony of it may not convince us that that is what he really wants to do!
- etc.

Given that this is an **open book** exam, comment on the ways meanings are shaped should be specific and accurate.

AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression

With respect to competence in writing focus needs to be on the:

- quality of argument
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy

Accept any valid interpretations, any valid comments on and any relevant integrated comment on authorial methods that are embedded into the argument.

0 9

Hamlet – William Shakespeare

‘Any attempts to deliver punishment in the play ultimately result in failure.’

To what extent do you agree with this view?

Remember to include in your answer relevant detailed exploration of Shakespeare’s dramatic methods.

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed. Some ideas will inevitably address more than one AO.

Examiners must also remember that, because students have read and studied *Hamlet* through the lens of **crime writing**, the AOs must necessarily be connected to that genre through the task.

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

With respect to meanings and interpretations, students may choose to look at all sides of the debate or just one. It is the quality of the student’s response that matters.

Some students might consider:

- Hamlet’s procrastination of any punishment for Claudius for the murder of Old Hamlet eg he does not kill Claudius when he has the opportunity as he is praying
- although Hamlet does eventually kill Claudius, it also results in his own death
- Laertes’ attempt to punish Hamlet for the deaths of his father and sister end in his own demise
- Claudius’ attempts to punish Hamlet at the end of the play end in failure in that he unintentionally kills Gertrude and ends by dying himself
- Hamlet’s verbal punishment of his mother for her incestuous marriage to his uncle does not result in her desertion of Claudius
- Hamlet’s accidental murder of Polonius who was hiding behind the arras; he mistakes him for Claudius
- Claudius’ decision to send Hamlet to England with Rosencrantz and Guildenstern and the commission to strike off Hamlet’s head which fails
- Hamlet’s punishment of Ophelia which is undeserved, unfair and maybe unintentional
- etc.

Some students might consider:

- Hamlet’s ultimate punishment of Claudius by killing him
- Hamlet’s ability to turn Gertrude’s eyes into her soul so that she perceives the ‘black and grieved spots’, making her agonised conscience a punishment for her incestuous behaviour
- that Gertrude is finally punished by drinking from the poisoned cup
- Laertes’ success in punishing Hamlet for the deaths of Ophelia and Polonius when he kills him with the poisoned rapier

- the punishment of Rosencrantz and Guildenstern for their part in Claudius's treachery by Hamlet's substitution of their commission to the English king for his beheading with instructions for their deaths
- the corruption of the Danish state being punished by the final takeover by the Norwegian, Fortinbras
- etc.

'Ultimately' might be handled in a number of ways in relation to where the student stands and assesses. Students might take it to mean – from a position at the end of the play or from any number of different points within the text or after weighing up a number of interpretations.

AO4 Explore connections across literary texts

With respect to connections with the wider crime writing genre students might focus on:

- the element of punishment as seen in Hamlet's desire to punish Claudius for murdering his father
- the element of guilt as shown by Gertrude's expression of her feelings of guilt when prompted by Hamlet in the closet scene
- the element of violence as shown by the series of violent deaths at the end of the play
- the element of betrayal as shown by Gertrude's betrayal of her former husband and Rosencrantz and Guildenstern's attempted betrayal of Hamlet
- etc.

AO3 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received

With respect to contextual issues arising from the question and the novel students might focus on:

- the psychological context as shown in Hamlet's psychological torment over getting revenge
- the political context as seen in the corrupt nature of the Danish state and its takeover by Norway
- the social context as seen in the high social status of the characters involved in the story
- the moral context as shown by the potential success of punishments given to the characters for their crimes
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- structural issues eg the consideration of actions and their consequences; the sequencing of crimes and their punishments; the dramatic climax of the final fight; the implications of the word 'ultimately' in the question are structural
- the use of dramatic action in the play eg the murder of Polonius on stage, the deaths caused by the final fight
- the use of tension and suspense eg the audience is aware of the approaching Norwegian forces
- the use of offstage action eg the audience hears about the fate of Rosencrantz and Guildenstern by report
- the use of the play within a play as a process in the punishment of Claudius
- the use of soliloquy to show the inner workings of Hamlet's mind, his desire to punish, his despair and his procrastination
- the use of language and imagery eg the powerful language of the verbal punishment of Gertrude by Hamlet, 'the rank sweat of an enseamed bed, stewed in corruption'; the cruel language of

Hamlet's punishment of Ophelia, 'Get thee to a nunnery'; the Ghost's harsh and powerful language with reference to Claudius, 'that incestuous, that adulterate beast'

- etc.

Given that this is an **open book** exam, comment on the ways meanings are shaped should be specific and accurate.

AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression

With respect to competence in writing focus needs to be on the:

- quality of argument
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy

Accept any valid interpretations, any valid comments on and any relevant integrated comment on authorial methods that are embedded into the argument.

Section C

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‘Guilt is its own punishment; it tortures those who have to live with it.’

Explore the significance of guilt in **two** crime texts you have studied.

Remember to include in your answer relevant detailed exploration of authorial methods.

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed, but as ‘significance’ relates to contextual, structural, linguistic and interpretative issues many strands listed could easily address more than one AO.

Examiners must also remember that because students will be writing about the two texts through the lens of **crime writing**, the AOs must necessarily be connected to that genre through the task.

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

With respect to the interpretative significances that can be found, there will be a variety of interpretations here. Students need to address two texts.

Some possible ideas:

- Crabbe, Wilde and Browning – neither the Duke in *My Last Duchess* nor Porphyria’s lover appear to be tortured by guilt as they think they were justified; Peter Grimes is eventually tortured by guilt in the form of the spirits which haunt him; the Guardsman in *The Ballad of Reading Gaol* is resigned to his guilt and seems to believe the subsequent punishment is just
- Coleridge – the Mariner admits his guilt to the wedding guest, ‘I shot the Albatross’; the mental torments and spiritual torments he suffers as a consequence are described by him in detail; the horrific extremes of nature he has to endure may symbolise his internal spiritual and moral guilt; the compulsion to continue telling his tale may be symptomatic of his continuing feelings of guilt and the need to expiate which seems to be eternal
- Atkinson – Decker’s suicide as a result of Joanna’s persuading him that he is unable to live with his guilt; the lack of guilt felt by some eg Billy and Joanna’s lack of feelings of guilt for killing her kidnappers; Neil Hunter’s guilt over his criminal involvements results in ruining his life; David Needler’s suicide; Jackson’s lack of guilt about destroying the evidence of Joanna’s killings
- McEwan – Briony is tortured by guilt for her lie about Robbie for the rest of her life and spends the rest of her life trying to atone for it; Briony gives up university to become a nurse where she suffers hardship and mental torment; Briony’s attempt to atone through writing; Paul Marshall is guilty but shows no remorse unless marrying his victim can be seen as an attempt at reparation; far from being tortured by guilt, Marshall becomes a rich and successful businessman
- Dickens – Sikes is tortured by guilt over his murder of Nancy and believes himself haunted by her, ‘the eyes’; Sikes is unable to escape and after fleeing, returns to London where he is punished by his own hand; the pickpockets do not seem to be tortured by their guilt as Dodger remains cheerful even through his trial and determined to make a name for himself and Bates becomes a cheerful young grazier; Fagin is not tortured by guilt until captured and then he is tortured by his crimes although it is more likely fear than guilt; Nancy has very low self-esteem as a result of her guilt about her way of life and sees herself as unworthy and beyond redemption

- Greene – Rose is not tortured by guilt over being Pinkie’s accessory as she will willingly be damned if it means being with him; Ida does not feel guilty about pursuing Pinkie to his death as she sees it as justice; Hale’s guilt makes him terrified; Pinkie seems to enjoy violence and shows no sign of guilt although as a Catholic, he believes in sin and hell and clearly expects eternal punishment; Pinkie is tortured by the thoughts of hell, acknowledging his guilt
- Christie – Sheppard is clearly not tortured by feelings of guilt and is mainly determined to conceal his crime and prove Poirot a failure; Mrs Ferrars’ suicide as a result of her feelings of guilt; Flora clearly feels guilty over her petty theft and is punished by her conscience; other characters do not seem very worried by their guilt but try to hide it eg Parker’s blackmail
- Shakespeare – Claudius is aware of his guilt and when he tries to pray, he finds it difficult showing his spiritual destitution; Hamlet does not seem tortured by guilt over his murder of Polonius and blames him as a ‘wretched, rash, intruding fool’ whom he unceremoniously lugs out to conceal; Claudius’ reactions to the play demonstrate his inner feelings of guilt; Gertrude does not feel guilt over her actions until Hamlet shows her how he sees her actions in the closet scene where she begins to show remorse; Hamlet is tortured by guilt over his inability to act to avenge his father’s death
- etc.

AO4 Explore connections across literary texts

With respect to significance of connections with the crime writing genre students might focus on:

- the element of guilt as shown in Briony’s continued guilt over her lie about Robbie and the guilt shown by Decker’s suicide
- the elements of punishment and expiation as seen in Ida’s pursuit of Pinkie over which she feels no guilt and Sikes being haunted by Nancy’s eyes
- the element of suffering as seen Peter Grimes’ haunted isolation and the Mariner’s mental and spiritual torments
- etc.

AO3 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received

With respect to significance of contexts students might focus on:

- the legal context as seen in the proof of Sheppard’s guilt and Fagin’s punishment
- the psychological context as seen in Claudius’s feelings of guilt when he tries to pray and in his reactions to the players’ play and the Duke’s lack of guilt in *My Last Duchess*
- the moral context as seen in the lack of guilt shown by Porphyria’s lover and Briony’s attempts at atonement
- the religious context as seen in Pinkie’s Catholic beliefs about sin and guilt and God not saying a word about Porphyria’s lover’s guilt
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to significance of authorial method students might focus on:

- structural issues eg the consequences of feelings of either guilt or lack of guilt as shown by the Duke in *My Last Duchess* or Hale in *Brighton Rock* and the final punishment of guilt as seen in Fagin’s execution
- the use of voice eg the use of Briony’s narrative voice to reveal her feelings of guilt
- the use of perspective eg Hamlet’s views of Claudius’s guilt and Ida’s view of Pinkie

- the use of setting eg Peter Grimes’s isolation in the haunted marshes as a result of his guilt
- the use of irony eg Sheppard’s lack of guilty feelings about his serious crime as opposed to Flora’s great feelings of guilt over her more minor one
- the use of language and imagery eg the title of the novel, *Atonement*, and the imagery of the ‘eyes’ haunting Sikes in *Oliver Twist*
- etc.

Given that this is an **open book** exam, comment on the ways meanings are shaped should be specific and accurate.

AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression

With respect to competence in writing focus needs to be on the:

- quality of argument
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy

Accept any valid discussion of interpretations, any valid discussion of contexts and any valid discussion of authorial methods that are embedded into the argument.

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‘The beginning of the story is crucial to the way the crime narrative develops.’

Explore the significance of beginnings in relation to **two** crime texts you have studied.

Remember to include in your answer relevant detailed exploration of authorial methods.

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed, but as ‘significance’ relates to contextual, structural, linguistic and interpretative issues many strands listed could easily address more than one AO.

Examiners must also remember that because students will be writing about the two texts through the lens of **crime writing**, the AOs must necessarily be connected to that genre through the task.

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

With respect to the interpretative significances that can be found, there will be a variety of interpretations here. Students need to address two texts.

Some possible ideas:

- Crabbe, Wilde and Browning – In *Peter Grimes* Crabbe employs a linear narrative, starting with Peter’s family history and upbringing, which allows the reader to see his background followed by the development of events in the order in which they happened, allowing the reader to understand his descent into crime and madness; in *The Ballad of Reading Gaol* Wilde begins with the Guardsman’s crime but referring to him only as ‘he’, creating mystery, then leaps forward to his punishment and so the reader has to piece together the beginning of the story; Browning uses retrospective devices, beginning later on in the stories, to reveal motive in *The Laboratory* and *My Last Duchess*; *Porphyria’s Lover* begins by setting the scene but then focuses on the climax of the story – the murder – but hints at the beginning explain situation and motivation
- Coleridge – the story begins with the frame narrative where the Mariner stops the wedding guest, one who must hear his tale; the tale within the frame is linear and explains how events lead to the Mariner’s current position, enabling understanding of the resolution; exploration of the function of the wedding guest and the frame narrative and the Mariner’s compulsion to tell his tale
- Atkinson – the opening of the novel with a short section entitled ‘In the Past’; the dramatic account of the brutal murder of Joanna’s family which has far-reaching effects into the future, prompting Joanna’s later actions for revenge and revealing the strength of her character but the trauma which underlies her façade of success; it also shows a continuous link between her and Brodie and sheds light on Brodie’s past
- McEwan – the opening of the novel relates events in Briony’s childhood, giving insight into her background, familial situation and her upbringing; the initial focus is on her play which foreshadows her career as a writer and the trick played on the reader and links to the ending; the play illustrates Briony’s powerful imagination which is also a factor in committing the crime which necessitates her atonement
- Dickens – the use of a linear narrative which begins with Oliver’s birth and Mudfog, leading to the unfolding of Oliver’s life in chronological order; the stress on Oliver’s poverty, his orphan state and harsh treatment which leads to Oliver’s involvement with the criminal world; the introduction of

clues which lead to the final establishment of Oliver’s true identity; the political and social criticism inherent in the descriptions of Oliver’s circumstances as a child

- Greene – the dramatic opening sentence which acts as a narrative hook ‘Hale knew, before he had been in Brighton three hours, that they meant to murder him’; significance of the story beginning with Hale’s murder and the concatenation of events which it sparks off; the descriptions of Bank Holiday Brighton which is a glittering façade for the criminal underworld we see as the story develops; the introduction of Pinkie, hints about his character and his relationship to Hale; the sense of mystery which leads to the gradual development of Hale’s backstory
- Christie – the opening with the blunt fact of Mrs Ferrars’ death, not the murder of the title but which arouses curiosity and is part of the wider story; the establishment of Sheppard as the first person narrative voice whom we are lead to trust; Caroline’s role established as observer of events; the reference to specific times which establishes Christie’s attention to specific detail which is characteristic of the novel and vital for giving the reader clues to follow; the ‘Who’s Who’ in King’s Abbot which conveys vital information to the reader about place and characters, crucial to understanding the development of the story
- Shakespeare – the play begins with minor characters but shows the crucial encounter with the ghost of Hamlet’s father which arouses curiosity about events which have pre-dated the play and which are later revealed and are the key motive for Hamlet’s desire for revenge; the dramatic effect of the opening where a ghost appears; the contrast of the court in Scene 2 where we hear about Hamlet before we see him; events which are vital for our understanding of Hamlet’s psychology and his subsequent actions; the political situation with regards to the relationship between Denmark and Norway is established which links to the ending of the play and the overthrow of a corrupt Denmark
- etc.

Examiners should be flexible about what students legitimately consider to be the ‘beginning’ of a text.

AO4 Explore connections across literary texts

With respect to significance of connections with the crime writing genre students might focus on:

- the element of mystery as seen in the reference to Hale at the beginning of *Brighton Rock* or the Mariner’s desire to tell his tale to the wedding guest
- the elements of tension and suspense as shown by Christie’s opening with Mrs Ferrars’ death and Shakespeare’s opening with Old Hamlet’s ghost
- the elements of motives and motivation as seen in Oliver’s poverty or the murder of Joanna’s family or Briony’s imagination
- the element of murder as shown in production of poison in *The Laboratory* or the Guardsman’s crime in *The Ballad of Reading Gaol*
- etc.

AO3 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received

With respect to significance of contexts students might focus on:

- the social context as shown by the Duke’s world of wealth and status in *My Last Duchess* or the wedding at the beginning of *The Rime of the Ancient Mariner*
- the psychological context as shown by Hamlet’s state of mind at the opening of the play or Hale’s terror at the beginning of *Brighton Rock*
- the geographical context as shown in Christie’s depiction of King’s Abbot or the lonely rural surroundings of Joanna’s family in Atkinson’s novel
- the historical context as shown by the Victorian workhouse system in *Oliver Twist* or the pre-war country house in *Atonement*

- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to significance of authorial method students might focus on:

- structural aspects eg consideration of the beginnings of texts and their impact on the reader; the ways in which the beginnings link to the rest of the story and affect the ways in which the story develops; potential links between the beginnings and endings of stories as in *The Rime of the Ancient Mariner*
- the use of mystery and unexplained facts eg the first sentence of *Brighton Rock*
- the use of setting eg the baking Devonshire countryside in *When Will There Be Good News?* and Christie's enclosed world of King's Abbot
- the use of perspective eg the first person narrative of *The Laboratory* and the omniscient third person perspective of *Oliver Twist*
- the use of direct speech and dialogue eg to convey the mystery and tension surrounding the ghost at the beginning of *Hamlet*
- the use of language and imagery eg the 'devil's-smithy' of *The Laboratory* and the 'sullen' wind and the vexed lake in *Porphyria's Lover*
- etc.

Given that this is an **open book** exam, comment on the ways meanings are shaped should be specific and accurate.

AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression

With respect to competence in writing focus needs to be on the:

- quality of argument
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy

Accept any valid discussion of interpretations, any valid discussion of contexts and any valid discussion of authorial methods that are embedded into the argument.