



A-Level

English Literature B

7717/2B

Final Mark scheme

7717

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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 Assessment Writer.

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.

Further copies of this mark scheme are available from aqa.org.uk

Information for examiners marking Elements of political and social protest writing: 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 they have in front of them to make specific and detailed reference to structural and organisational issues.

Arriving at marks

1. All questions are framed to address all the Assessment Objectives (AOs). Weightings are given above the generic mark scheme. Answers are marked holistically but, when deciding upon a mark in a band, examiners should bear in mind the relative weightings of the assessment objectives (see page 5 and 6) and be careful not to over/under credit a particular skill. This will be exemplified and reinforced as part of examiner training and standardisation. 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 and not 'bunch' scripts in the middle for safety. Top marks are attainable if students could not be expected to do more in the time and under the conditions in which they are working.
4. Examiners should mark positively. Although 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 is no one right answer. 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 try to remain flexible if a student introduces unusual or unorthodox ideas.
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 may 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 7. 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 political and social protest 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 political and social protest 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, with one of the texts being pre-1900?
 - has the student given substantial coverage of two texts?
 - the student's AO1 competence.

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. Please remember that scripts can go back to students, so although your audience is a senior examiner, you must express your views temperately.
18. The following symbols can be used when marking scripts:
- tick for a good point, idea, reference etc
 - REP for repetition
 - IR for irrelevance
 - ? for when marking is not clear.

Please do not use your own private systems, as these will mean nothing to senior examiners. If in doubt about what to use, simply write clear comments.

19. Use the model marked script for guidance.

The assessment objectives and their significance

20. 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%)

Weightings for each question are as follows:

AO5: 3 marks AO4: 3 marks AO3: 6 marks AO2: 6 marks AO1: 7 marks

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.	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.
	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 	

<p>'Thoroughness' is shown when students write carefully, precisely and accurately.</p>	<p>AO1</p>	<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>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.</p>
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<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

Question 01

Explore the significance of elements of political and social protest writing in this extract.

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

[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 extract through the lens of **political and social protest writing**, the AOs must necessarily be connected to that genre through the task.

Please refer to pages 3 to 6.

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:

- the despicable power of governments to intrude in individual lives
- the admirable daring of individuals who challenge repressive authority
- the power(-lessness) of individual actions which is to be admired or pitied
- the view of the firemen that literature is a subversive force
- the disturbing collective mentality of groups as shown by the unquestioning acceptance of the firemen in burning books
- etc

AO4 Explore connections across literary texts.

With respect to significance of connections with the political and social protest writing genre students might focus on:

- the element of a dystopian setting as shown by the storyworld in which firemen start fires rather than extinguish them
- the aspect of an authority figure wielding power as shown by Beatty’s confrontation with Montag
- the aspect of a challenge to authority as shown in Montag’s conflict with Beatty and the other firemen
- the element of state intervention in individual lives as shown in the banning of books and the punishment of book-owners
- etc

AO3 Demonstrate an 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 contextual setting of a futuristic world that highlights repressive conformity eg in Beatty's quiet menace ('Any man's insane who thinks he can fool the Government or us.')
- the cultural context of books as important sources of knowledge and the way that the burning of books restricts individual freedom and suppresses dissent, as seen in Montag's hiding and reading books to find out why they are banned
- the social context of the power of groups to make individuals conform shown in the way the other firemen in the extract immediately align with their superior, Captain Beatty
- the psychological context of the paranoia of suspecting anyone or everyone expressed through the way Beatty questions Montag about owning books
- etc

AO2 Analyse the ways in which meanings are shaped by literary texts

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

- the setting of the fire station to emphasise Beatty's difference from his colleagues and the embedded nature of book burning in society
- the wider setting of the war and the sense of foreboding this may convey
- narrative perspective: the omniscient narrator focalising Guy Montag's thoughts
- the parallel passage of time – seemingly slow in Montag's thoughts and accelerating in the dialogue with Beatty
- the use of flashbacks to indicate Montag's lies about his subversive activity, eg the veiled reference to concealing books in the grille; the meeting with the 'very old man'
- the use of dialogue, sometimes unattributed, and different voices: Beatty's clipped and concise dialogue, Montag's interior voice, and his utterances and the use of rhetorical questions, the voices of the other firemen, the imagined voice of Clarisse McClennan
- the inclusion of aspects of different genres: the change of form to present the 'rule-book'; the fairy tale fragment 'Once upon a time'; the manipulated version of history that is presented through Benjamin Franklin as the 'first fireman'
- the use of descriptive language to portray the firemen, eg 'sunburnt' 'flushed' and 'fevered' to describe their faces; the presentation of the firemen as uniform
- repeated images of fire and lexical choices associated with fire: 'soot', 'ash', 'flame', 'cinders'
- 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 written 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

Question 02***Songs of Innocence and Songs of Experience - William Blake***

‘In the world Blake represents, there is no escape from political and social constraints.’

To what extent do you agree with this view?

Remember to include in your answer relevant detailed exploration of Blake’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 will be writing about Blake’s poetry through the lens of **political and social protest writing**, the AOs must necessarily be connected to that genre through the task.

Please refer to pages 3 to 6.

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 social constraint of poverty that offers no escape from misery eg the children in *Holy Thursday*
- the social constraint presented by the racist attitude in *The Little Black Boy*
- the political constraint of monarchy on the populace in *London* and their inability to escape it
- the presence of death in some of the poems, suggesting no escape, eg *The Chimney Sweeper*
- the inability of children to escape the constraints imposed by their parents, eg *Little Boy Lost*
- etc

Some students might consider:

- the joy of childhood offering escape eg *Laughing Song*
- religious devotion and spirituality offering escape eg the choir singing in *Holy Thursday*
- the power of the imagination offering escape eg in *Laughing Song*
- the rehabilitative power of nature offering escape eg in *Echoing Green*
- love of God offering escape eg in *The Divine Image* or *The Little Boy Lost*
- etc

AO4 Explore connections across literary texts.

With respect to connections with the wider political and social protest writing genre students might focus on:

- the element of dystopian settings as shown by the political or social settings conveying constraint, eg the misery of the city in *London*
- the element of contrasting worlds that show freedom and oppression seen in the uninhibited activity of the community in *Echoing Green* and the ‘iron chain’ that binds the boy in *A Little Boy Lost*
- the element of a pessimistic or ambiguous ending as shown by the darkness of the message of *Songs of Experience* that concludes the selection, with constraints dominating the storyworlds, eg *London*, *The Chimney-Sweeper*, *The Poison Tree*
- 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 social context of organised religion seen in *Holy Thursday* that compels the children of charity schools to attend church
- the social context of education seen in *The School Boy* where his being in the school room deprives him of the freedom of being outside in summer
- the political context of repressive regimes constraining individual freedom and thought as seen in *London*
- the religious context of Blake’s non-conformism challenging the constraint of organised religion on the individual that pervades *Songs of Innocence and of Experience* eg *The Divine Image*, *Introduction to Experience*, *Earth’s Answer* and *The Garden of Love*
- etc

AO2 Analyse the ways in which meanings are shaped by literary texts.

With respect to authorial method students might focus on:

- structural aspects: the sequential structure of *Experience* following *Innocence* and its being the concluding collection; the complementary pairing of poems and the use of repetition and oppositions to establish the relationship between constraint and escape from it; Blake’s later choice to include *Little Girl Lost* and *Little Girl Found* in *Experience*
- the use of settings where constraint or escape take place, eg the church, the ‘ale-house’, the ‘green woods’
- narrative perspective: the voice of the poet-speaker to present ideas of constraint or escape eg *The Voice of the Ancient Bard* and other voices, eg child narrators in *The Lamb* or *The Chimney Sweeper*
- recurring motifs in relation to ideas of constraint or escape eg of imprisonment/children/laughter and symbols, eg the rose, the lily, the lamb
- use of imagery in relation to ideas of constraint or escape (eg religious, animal, nature), rhyme and rhythm, language features (eg exclamations, rhetorical questions)
- 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 written argument
- organisation of ideas
- use of appropriate concepts and technical vocabulary
- technical accuracy

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

Question 03**Selected Poems – Tony Harrison**

‘Harrison presents the victims of oppression as inarticulate and powerless.’

To what extent do you agree with this view?

Remember to include in your answer relevant detailed exploration of Harrison’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 will be writing about the poems of Harrison through the lens of **political and social protest writing**, the AOs must necessarily be connected to that genre through the task.

Please refer to pages 3 to 6.

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 powerlessness created by the frustrating lack of achievement in *Divisions* and *Working*
- the victimised student as painfully inarticulate in part I of *Them and [uz]*
- the inarticulate father who is oppressed by his awkwardness of speech in *Marked with D*.
- the pity evoked for the parents as silent victims in the grave in *v*.
- the ‘skin’ as defiantly inarticulate in *v*. as he is a victim of society’s failings in education and employment opportunities
- etc

Some students might consider:

- the skin’s empowering engagement with political discourse, eg advocating ‘class war’
- the skin’s speeches articulating a challenge to the society that oppresses him perhaps
- the empowering nature of the miner’s work in *Working* and that her silence may suggest stoicism and resolve rather than her being inarticulate
- Harrison’s articulate treatment of his father’s emotional repression in *Marked with D*. as a way to resist becoming a victim
- Harrison’s act of writing poetry as an empowered and articulate response to experiences that focused on his victim status, eg the articulate, erudite speaker remembering oppression in part II of *Them and [uz]* as a way to overcome being a victim
- etc

AO4 Explore connections across literary texts

With respect to connections with the wider political and social protest writing genre students might focus on:

- the element of authority figures exerting power over victims as shown by the teacher in *Them and [uz]* and the ‘gentlemen’ in *National Trust*
- the aspect of a challenge to social authority and class identity as shown through the confrontation between the privileged, educated poet and the disenfranchised, uneducated skin in *v.*
- the element of a sympathetic portrayal of the oppressed as shown in *National Trust* by the poet-speaker’s concluding focus on the ‘dumb’ who ‘disappear’ from history
- the aspect of an ambiguous ending as shown in *v.* where the narrator imagines his own graffitied grave and deprecating epitaph that belittles his poetry
- etc

AO3 Demonstrate an 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 political context of inequality between the privileged and the disenfranchised as shown in the treatment of the convict in *National Trust*
- the social context of the way education exposes inequality as shown in *Them and [uz]* where the scholar is victimised by the teacher using his intellectual and dialectal authority over him
- the gender context of how the loss of conventionally masculine opportunities shape masculine identity – eg lifelong unemployment for the skin in *v.* or for the men in *Divisions*
- the historical context of the 1984-85 miners’ strike and Ian MacGregor’s schedule of pit closures creating socio-economic victims out of unemployed miners as seen in *v.*
- etc

AO2 Analyse the ways in which meanings are shaped by literary texts.

With respect to authorial method students might focus on:

- narrative perspective: the erudite and detached voice of the poet-speaker and other voices to present powerlessness or inarticulateness or victimisation eg the skin in *v.*, the miner in *Working*, the speaker’s father or teacher, and the absence of voices in *National Trust*
- structural aspects: the organisation of the narrative into climactic moments, the use of linear chronology, structural divisions eg parts or single concluding lines to heighten ideas of powerlessness, inarticulateness, victimisation or oppression
- the use of settings eg the landscape, the pub, the graveyard, the mine, the narrative present of 1980s Britain, the nineteenth century for *National Trust* to heighten ideas of powerlessness, inarticulateness, oppression or victimisation
- the use of intertextuality and allusion in relation to articulateness or powerlessness, eg reference to historical figures in *Them and [uz]* such as Demosthenes
- the use of taboo language, dialect words/phrases and Latin and Greek phrases to point up ideas of (in-)articulateness, oppression and powerlessness
- 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 written argument
- organisation of ideas
- use of appropriate concepts and technical vocabulary
- technical accuracy

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

Question 04

***The Kite Runner* – Khaled Hosseini**

‘Hosseini presents a world in which ethnic differences always lead to violence.’

To what extent do you agree with this view?

Remember to include in your answer relevant detailed exploration of Hosseini’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 will be writing about *The Kite Runner* through the lens of **political and social protest writing**, the AOs must necessarily be connected to that genre through the task.

Please refer to pages 3 to 6.

AO5 Explore literary texts informed by different interpretations

With respect to meanings and 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 Pashtuns’ violent treatment of the Hazaras as shown in Assef’s rape of Hassan and his abuse of Sohrab
- the execution by Pashtun Taliban sympathisers of Hassan and his family as part of the Hazara minority
- the terrible purges by the Pashtun Taliban of the Hazaras that occur in the backstory eg the massacre in Mazar-i-Sharif
- the uneasy resolution to the novel which may suggest that violence caused by ethnic differences is always possible in Afghanistan; Amir has learnt from his experience, but in the Afghanistan he leaves with Sohrab there is no sense that that the violence is over
- etc

Some students might consider:

- Amir’s non-violent response to ethnic difference by writing a story that elevates Hassan as a Hazara, emphasising his heroism and nobility in enduring injustice
- non-violent actions from Hazara characters to Pashtun ones, eg Hassan’s not retaliating after his rape by Assef, or smearing pomegranates on his own face instead of throwing them at Amir
- the gentleness of the early friendship between Hassan and Amir who have different ethnic backgrounds (Hazara and Pashtun) seen when Amir consoles Hassan after insults about his mother from the soldiers

- the way ethnic differences may lead to hostile attitudes but not lead to violence, eg General Taheri's attitude to Sohrab, Amir's treatment of Hassan, the taunting of Ali
- the love relationships in the novel that are non-violent and present ethnic differences, eg Rahim Khan's relationship with a Hazara woman, or Baba and Sanaubar's, perhaps
- etc

AO4 Explore connections across literary texts

With respect to connections with the wider political and social protest writing genre students might focus on:

- the element of force to subjugate others as shown by Assef's rape of Hassan because of his ethnic identity
- the aspect of the challenge to an authority figure by an individual as shown by Amir's violent confrontation with Assef to rescue Sohrab who is terrorised because of his Hazaran ethnicity
- the aspect of a group following an authority figure as shown by the support of Assef's gang for his raping of Hassan
- the element of an ambiguous ending as shown in the traumatised silence of Hazara Sohrab after his abuse by Pashtun Assef
- etc

AO3 Demonstrate an 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 moral context of using violence against others seen in the brutality of Pashtuns against Hazaras, eg the massacre of Mazar-i-Sharif
- the religious context of long-standing conflict between the predominantly Pashtun Sunni and the predominantly Hazara Shi'a and how it leads to violence, as seen in Assef's attitude to Hazaras
- the psychological context of attitudes to ethnicity seen in Amir and Assef's sense of superiority as Pashtuns and Hassan's deference as a Hazara
- the historical context of ethnic violence in Afghanistan, as shown in the violent suppression by Pashtuns of Hazara uprisings that are omitted from the history books that Amir studies
- etc

AO2 Analyse the ways in which meanings are shaped by literary texts.

With respect to authorial method students might focus on:

- narrative perspective and different voices: the use of the first person narrator as a voice against systematic oppression and violence in relation to ethnic differences, Rahim Khan's narration as a Pashtun witnessing violence against Hazaras, Hassan's letter providing testimony of the violence against the Hazara minority
- the settings of Afghanistan and America and their contrasts, places where violence takes place and where different ethnic groups interact, eg the deserted alleyway in Ch. 7 or the guarded room in Ch. 22
- structural aspects: the location of violent episodes at key moments in the novel's structure – eg the significance of Hassan's rape for the overarching narrative, the use of flashbacks and of non-linear chronology, the contrast of a remote narrative past of Amir's childhood and a

disturbing present in the novel's timeframe to show how ethnic differences cause violence such as Hassan's rape

- use of descriptive detail for violent scenes between those with differing ethnicities, eg in Chs 7, 21 and 22 and the use of insulting or deferential language linked to ethnicity eg Amir's contempt for Hassan at times ('just a Hazara') or Hassan's deferential language to Amir ('Amir agha')
- 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 written argument as students address 'To what extent' they agree with the given view
- organisation of ideas
- use of appropriate concepts and technical vocabulary
- technical accuracy

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

Question 05***Harvest* – Jim Crace**

‘The collective power of the villagers is ultimately more destructive than the power of any single individual.’

To what extent do you agree with this view?

Remember to include in your answer relevant detailed exploration of Crace’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 will be writing about *Harvest* through the lens of **political and social protest writing**, the AOs must necessarily be connected to that genre through the task.

Please refer to pages 3 to 6.

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 amassing of the villagers outside the newcomers’ cottage as a destructive act that sets the plot in motion
- the senseless destructiveness of the villagers’ collective hostility towards an outsider as shown in the wounding of the groom
- the collective unspoken decision of the villagers to abandon their home thus destroying their way of life
- the collective power of the villagers to take matters into their own hands surpassing Kent’s weak authority and so destroying the way of life for the whole village
- etc

Some students might consider:

- the individual power of the Beldam as she avenges the death of her father making her more powerful than the villagers as shown in her destroying the manor house
- the seductive power of the Beldam which is destructive as it leads to Mr Quill’s death
- the power of Jordan to re-structure the village utterly and enclose the land thus displacing all the villagers
- the constructive power of the villagers after the harvest or at the gleaning to show a positive sense of community and harmony
- the collective unspoken decision of the villagers to abandon their home, thus determining their own future - empowering rather than destructive, perhaps
- etc

AO4 Explore connections across literary texts

With respect to connections with the wider political and social protest writing genre students might focus on:

- the aspect of the abuse of power seen in Kent's excessive punishment of the newcomers and Jordan's cruel interrogation of the women
- the element of a dystopian setting as shown through the disintegration of the pastoral world
- the element of individuals oppressed by power as shown in the economic force of Jordan's wealth to disempower the villagers by enclosing the land and changing its use
- the aspect of singling out an individual by an empowered group as shown by the attack on the groom, the shaving of the Beldam's head, the setting of her father in the pillory where collective action causes physical or psychological harm
- etc

AO3 Demonstrate an 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 of the power of a landholder over tenants/labourers as seen in Jordan's plans to convert the land into livestock pasture, depriving the villagers of a means of subsistence
- the psychological context of the power of the crowd and the way it can shape behaviour seen when the crowd of villagers unite to intimidate the groom or the newcomers
- the economic context of enclosure depriving agricultural labourers of land and means to supplement their subsistence seen in Jordan's restructuring of the estate, its boundaries and the use of its lands, which displaces the villagers
- etc

AO2 Analyse the ways in which meanings are shaped by literary texts.

With respect to authorial method students might focus on:

- the use of setting: the transformation of the pastoral setting from one that is harmonious to one that is chaotic/mutilated; contrasting settings – the village/Master Kent's house to show social status or those who are isolated and those who are part of a group; the fields; the unspecific pre-industrial time setting which heightens social hierarchies, seen in relation to collective or individual power
- structural aspects: the linear chronology (interspersed with recollections of a past) that contributes to the backstory of a harmonious cohesive community; sequencing of key events, eg the initial assault on the 'newcomers', the wounding of the groom, the murder of Master Kent's horse, the destructive resolution at the novel's conclusion; the use of the compressed timescale of seven days to present the extent of destruction
- narrative perspective: the first person narration offering commentary on those who have power; the use of different voices through dialogue to show who is in control at key moments, eg Walter Thirsk remaining silent while he overhears the interrogators
- the use of descriptive detail and imagery in relation to those who have power and its destructiveness
- 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 as students address 'To what extent' they agree with the given view
- organisation of ideas
- use of appropriate concepts and technical vocabulary
- technical accuracy

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

Question 06***Hard Times* – Charles Dickens**

‘In *Hard Times* everyone is oppressed by social institutions and their rules.’

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 will be writing about *Hard Times* through the lens of **political and social protest writing**, the AOs must necessarily be connected to that genre through the task.

Please refer to pages 3 to 6.

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 institution of education: Gradgrind’s emphasis on the importance of ‘facts’ being oppressive stifling imagination and emotion in Louisa and the other children being ‘educated’
- the institution of marriage: the deep misery and suffering that Louisa endures in her oppressive marriage to Bounderby; Stephen Blackpool’s being oppressed by the depravity and indolence of his alcoholic wife, for whom he is still responsible
- the institution of work: the unrelenting hard work of the factory workers who are oppressed by capitalist values
- the institution of the family: Louisa’s striving to be a model daughter and sister which results in personal suffering and unhappiness; Mrs Pegler’s devotion to her son which leads her into penury, thus oppressing her
- the institution of wealth: Bounderby’s being oppressed by his obsession with enterprise and wealth-creation
- etc

Some students might consider:

- the unstructured nature of the circus world rejecting some institutions, offering a much freer existence as seen in the care Sissy receives from others when her father leaves
- the social institution of class: Gradgrind’s social superiority resulting in privilege, comfort and freedom from oppression

- the institution of the family: Tom Gradgrind's not being shamed by his moral lapses and the embarrassment they might cause his family; Louisa's conforming to the expectations of family which liberates her from her marriage
- etc

AO4 Explore connections across literary texts

With respect to connections with the wider political and social protest writing genre students might focus on:

- the aspect of the dystopian narrative world as shown in the dysfunctional products of Gradgrind's school: Louisa, Tom and Bitzer
- the element of victims engaged in a power struggle as shown by the sympathetic portrayal of Louisa Gradgrind, Stephen Blackpool, and Mrs Pegler
- the element of authority figures oppressing victims as shown in Bounderby's and Louisa's relationship, Gradgrind and his children
- the aspect of a pessimistic ending as shown in Louisa's loss, Stephen's death and Tom's exile suggesting that some characters continue to be oppressed after the novel ends
- etc

AO3 Demonstrate an 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 of deep divisions in the represented nineteenth-century industrial society showing women to be oppressed or unhappy in their marriages and showing the poor to have little control over their working or living conditions
- the economic context of the hardship of the workers as seen in the inability of Stephen to pay the legal fees required for divorce, or in the union's demands for better wages
- the gender context of the relative submissiveness of the female characters as seen in Louisa's agreeing to marry Bounderby in accordance with the preference of her father and her brother
- etc

AO2 Analyse the ways in which meanings are shaped by literary texts.

With respect to authorial method students might focus on:

- the use of settings in relation to oppression and institutions: Coketown as an industrial town; the school, the circus-ring, the bank, the factory
- structural aspects: the linear chronology; the intertwined plot strands of Louisa and Stephen Blackpool to show the pernicious effect of institutions; the narrative trajectory that punishes oppressors and rewards the virtuous, according to the values of the storyworld
- the narrative perspective: the use of a judgemental omniscient narrator, the use of changing centres of consciousness to shift perspective eg Mrs Sparsit, use of different voices and dialogue
- the use of humour to ridicule those with a vested interest in institutions, eg Bounderby's pompous speeches
- characterisation in relation to the institutions they represent and the oppression they cause, eg Gradgrind as a figure for education and its misdirected outcomes

- use of detailed description in relation to institutions and the way they oppress characters in the novel
- 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 as students address 'To what extent' they agree with the given view
- organisation of ideas
- use of appropriate concepts and technical vocabulary
- technical accuracy

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

Question 07**Henry IV Part I – William Shakespeare**

‘Those who challenge the authority of the King cannot be admired.’

To what extent do you agree with this view of *Henry IV Part I*?

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 will be writing about *Henry IV Part I* through the lens of **political and social protest writing**, the AOs must necessarily be connected to that genre through the task.

Please refer to pages 3 to 6.

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 challenge to the authority of the king leads to civil war, the loss of life and the instability of the country which is not admirable
- that the challenge to King Henry’s authority from the poorly organised rebel forces cannot be admired because it is uncoordinated and does not suggest that the rebels would make a legitimate, stable and successful government
- that Hotspur’s impulsiveness cannot be admired because it leads to poor military judgement
- the over-confidence of Hotspur and Douglas which cannot be admired because it leads them into a disastrous battle
- that Worcester as chief instigator in challenging the King is full of self interest, seen when he lies to Hotspur about King Henry’s offer of amnesty, behaviour which cannot be admired as it ultimately results in defeat at Shrewsbury and the death of Hotspur
- Prince Harry’s unbecoming behaviour early in the play which cannot be admired for the disgrace he brings to his father
- the challenge to the previous King (Richard) and to Divine Right by the usurper Henry who is responsible for the unrest and turmoil that haunts this play and who cannot be admired
- etc

Some students might consider:

- the idea that the rebels have a legitimate cause given that Henry is not the rightful king and that their actions are admirable
- Hotspur's personal desire to revenge the death of Richard ('that sweet lovely rose') and to honour Richard's proclamation that Mortimer should be the next king
- that Hotspur's military prowess and appetite for battle can be admired because it is noble and courageous
- that Prince Harry can be admired because his rebellious behaviour is a shrewd tactic to 'show more goodly/Than that which hath no foil to set it off' and is part of his growth in magnitude and preparing for kingship
- Falstaff's humour which reveals an anarchic potential challenge to any political authority including the King, and which may be deemed admirable, perhaps
- etc

AO4 Explore connections across literary texts

With respect to connections with the wider political and social protest writing genre students might focus on:

- the element of authority figures subjugating challengers, as shown by King Henry's execution of Worcester and Vernon at the end of the play
- the element of individuals challenging state power as shown by Hotspur's challenge to King Henry
- the element of the use of force to achieve a political objective as shown by Henry's victory over the rebel forces at the battle of Shrewsbury suggesting that the play endorses the idea that challenging the King is not admirable
- the element of the ambiguous ending as shown in Henry's victory at Shrewsbury being undercut by his need to divide his power to deal with planned uprisings by Northumberland and Scroop and Glendower and the Earl of March which suggest an ongoing challenge to the king's authority
- etc

AO3 Demonstrate an 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 play students might focus on:

- the context of power seen here in the desire of King Henry and his supporters to keep the country stable and to avoid insurgency and civil war
- the context of war seen in the way the rebels amass their armies to fight the King and in the way that Falstaff conscripts soldiers
- the moral context as seen in the reasons given by the rebels for their challenge to the king eg the back story of King Henry's usurpation of Richard II
- the cultural context of honour and glory as shown in Hotspur's prowess, perhaps making challengers to the king's authority admirable
- etc

AO2 Analyse the ways in which meanings are shaped by literary texts

With respect to dramatic method students might focus on:

- structural aspects: the climactic conclusion of the battle scene which upholds King Henry's authority and shows the conspirators as disunited and unworthy, key moments of Prince Harry confronting his father where the prince is or isn't admirable, the resolution of the rebel action resulting in the ignominious death of Worcester or the heroic death of Hotspur
- the 'low-life' sub-plot (and the way it is interspersed with the main plot) creating a 'seedy' milieu for Falstaff, exacerbating his devious qualities showing that his challenge to authority cannot be admired
- the use of humour through Falstaff's wit to challenge the authority of the King
- the use of soliloquies, imagery and language in relation to challenges to the King's authority and its being never admirable or otherwise
- 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 as students address 'To what extent' they agree with the given view
- organisation of ideas
- use of appropriate concepts and technical vocabulary
- technical accuracy

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

Question 08***A Doll's House* – Henrik Ibsen (Translated by Michael Meyer)**

'Lack of economic independence is presented as the principal cause of Nora's oppression.'

To what extent do you agree with this view?

Remember to include in your answer relevant detailed exploration of Ibsen'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 will be writing about *A Doll's House* through the lens of **political and social protest writing**, the AOs must necessarily be connected to that genre through the task.

Please refer to pages 3 to 6.

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:

- Nora's constant worrying about money which limits her imagination and freedom
- her being forced to borrow money for Torvald's convalescence, the consequences of which haunt her and cause her oppression
- her deviousness in obtaining money, which shows how little economic independence she has how and how lack of money oppresses her
- her deviousness with Torvald about what she spends money on which leads to the play's crisis, showing that she is oppressed by the limitations placed on what she is permitted to purchase
- her needing to rely on those with financial independence to effect her resolution
- etc

Some students might consider:

- the appalling objectification of Nora in the way men make her into a 'doll' and this being the principal cause of oppression as seen in Torvald's control over all her actions, not just economic actions but what she does, wears, eats
- the principal cause being the limiting of her role to the suffocating confines of the house and how she is oppressed by gender expectations of feminine domesticity
- the principal cause being her role as a wife, mother or daughter in the play
- the way the personal intimidation by Krogstad oppresses her spirit
- that the absence of money does not oppress Nora but triggers both her ingenuity in finding ways to obtain it, and her resourcefulness in keeping her money hidden
- etc

AO4 Explore connections across literary texts

With respect to connections with the wider political and social protest writing genre students might focus on:

- the element of the dispossessed as shown through Nora's only having access to money through Torvald
- the element of an oppressive authority figure as shown by Torvald's dominance over Nora
- the element of an individual's struggle against a repressive world as shown in Nora's struggle against her father, against Torvald, and against Krogstad, as well as against social and cultural expectations of being a wife and daughter
- the element of an ambiguous ending as shown in Nora's uncompromising exit at the end of the play
- etc

AO3 Demonstrate an 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 play students might focus on:

- the gender context of how attitudes to women in the nineteenth century were limited/negative/objectifying as shown by Torvald's belittling of Nora eg the diminutives he uses to address her eg 'my little featherhead')
- the social context of the expected submission of women to their husbands as shown by Torvald's ideas of 'womanly helplessness' as 'double attractiveness' and when he tells Nora that she is not able to act on her 'own responsibility'
- the psychological context seen in the way the everyday world is oppressive/sterile/limiting to Nora's identity as shown in her attempt 'to try and educate' herself by leaving Torvald
- the economic context of money being used to exert control over an individual, as shown in Krogstad's bribery of Nora or Torvald's making Nora beg for money from him
- etc

AO2 Analyse the ways in which meanings are shaped by literary texts.

Although this is a translated text, we will treat the translated text as Ibsen's own words.

With respect to dramatic method students might focus on:

- structural aspects: the climactic confrontation in the final scene and the suspenseful build-up; the compressed timescale of the action; the sub-plot of Nora being menaced to re-pay the loan; the structural importance of the loan and the climactic revelation of it
- the use of setting: the family home at Christmas to highlight the lack of economic independence and the oppressive nature of her domesticity
- the language Torvald uses to address Nora, the use of imperatives and conditionals in relation to her oppression or lack of money
- the significance of the title in relation to Nora's lack of independence or her oppression
- 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 as students address 'To what extent' they agree with the given view
- organisation of ideas
- use of appropriate concepts and technical vocabulary
- technical accuracy

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

Question 09***The Handmaid's Tale* – Margaret Atwood**

'Moira's resistance is futile rather than heroic.'

To what extent do you agree with this view?

Remember to include in your answer relevant detailed exploration of Atwood'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 will be writing about *The Handmaid's Tale* through the lens of **political and social protest writing**, the AOs must necessarily be connected to that genre through the task.

Please refer to pages 3 to 6.

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:

- Moira's resistance being futile because she is caught and punished
- the repressive rules Moira abides by in Jezebel's making her prior resistance futile
- the 'resignation' and 'indifference' that Offred sees in her suggests Moira's resistance has failed
- how Moira's escape causes more surveillance at the 'Red Centre'
- the pervasive presence of state apparatus to control individual action which makes resistance futile, eg the enforced sterilisation
- etc

Some students might consider:

- how Moira's daring escape from the Red Centre is heroic
- how Moira's bravery in making choices that give her a kind of control is heroic, eg not going to the Colonies
- how the single-mindedness of her defiance which others find 'frightening', may be seen as heroic
- how Moira's defiant behaviour resisting the Gileadean regime and her political activities in the pre-Gileadean past is heroic
- Moira's being constructed as a hero by the narrator
- etc

AO4 Explore connections across literary texts

With respect to connections with the wider political and social protest writing genre students might focus on:

- the element of a futuristic, dystopian setting to present a repressive regime as in the creation of Gilead
- the element of individual actions against state power seen in Moira's escape and the subterfuge required to undertake it eg overpowering the Aunt and removing her cattle prod and clothes and leaving her tied up behind the furnace
- the element of violence to subdue individual acts of defiance as shown in Moira's treatment after her capture eg being beaten on the soles of her feet
- the element of the act of writing/story-telling as an act of resistance shown in the narrator writing/recording/reconstructing Moira's story as an act of defiance/resistance
- etc

AO3 Demonstrate an 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 gender context and the inequality for women seen in the role of the handmaids devised by the male commanders, their systemic abuse of women and Moira's refusal to accept this
- the political context seen in the lack of freedom to speak out against the repressive ideology of the Gileadean regime but which Moira resists
- the political context of feminism seen in the presentation of Moira as capable, independent and self-determining in the pre-Gileadean timeframe and in her defiant attitude in the Gileadean timeframe
- the historical context seen in the novel's composition as a response to the fundamentalist extremism of the American religious right and of the Islamic regime in Afghanistan in the 1980s which Atwood saw as repressing women's freedom
- etc

AO2 Analyse the ways in which meanings are shaped by literary texts.

With respect to authorial method students might focus on:

- structural aspects: the intersecting of Moira's story with key events in Offred's eg the encounter at Jezebel's; the fragmented, non-linear chronology including time leaps; the use of time and retrospection to present recollections of resistance
- the narrative perspective: first person fictive autobiography; the episodic narration to reconstruct events; the use of different voices and dialogue to recount Moira's story; the ironic tone of the narrative voice - sometimes playful, sometimes solemn
- the uses of setting: the Red Centre; Jezebel's; the state of Gilead; the unspecified future time setting to show Moira's resistance
- the use of descriptive detail in clothing or setting as it relates to Moira's resistance
- 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 as students address 'To what extent' they agree with the given view
- organisation of ideas
- use of appropriate concepts and technical vocabulary
- 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

Question 10

‘Political and social protest writing focuses on the force used by those in power against those they oppress.’

Explore the significance of various types of force as presented in **two** political and social protest texts you have studied.

[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 extract through the lens of **political and social protest writing**, the AOs must necessarily be connected to that genre through the task.

Please refer to pages 3 to 6.

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. Student need to address two texts.

Some possible ideas:

- Blake – psychological force that oppresses individual freedoms eg in *The Human Abstract*, the force of society in establishing rules and conventions eg the ‘struggling’, ‘striving’ baby in *Infant Sorrow*, the force of the government or the military to uphold their own interests, eg *London*, etc
- Harrison – the threat of force through violent language and confrontation in *v.*; the power of the state to oppress, eg the convict in *National Trust*, or the power used to extinguish a language, eg *National Trust*, the power of education to force compliance in *Them and [uz]*; the power of accent to make people ‘fit in’ in *Them and [uz]*
- Hosseini – the individual violence against Hassan; the physical force used against those accused of adultery in the Ghazi Stadium; the brutal, excessive force of Hassan’s execution; Assef’s sadistic abuse of Sohrab etc
- Crace - the physical force in the use of the pillory, the shaving of the Beldam’s head – and the psychological effect intended by this; the wounding of the groom; the legal force of the rights of Jordan to claim the land, etc
- Dickens – the psychological force of Bounderby and Harthouse in the pressure they place on Louisa; the technological force of industrialisation that oppresses the work force by creating exploitative conditions for the workers; the force of education over the minds of the children, etc
- Shakespeare - the military force to oppress an enemy, eg the armed combat between Hotspur and Prince Harry; the military force of a king to suppress dissent or rebellion, the use of state-sanctioned violence, eg execution to silence critics of the king, etc
- Ibsen - the force of societal expectations on Nora to be a wife and mother that oppress her, the power that Torvald has over Nora as her husband to treat her oppressively, in a way that

disregards her autonomy, independence or self-respect; the psychological force of Krogstad which oppresses Nora as a victim of his blackmail, etc

- Atwood - the repressive force of state apparatus to control the population, eg surveillance and enforcement of individual conformity through the Eyes and the Guardians; the coercion of the handmaids; the social force of public meetings and gatherings to control behaviour, eg prayvaganzas or particutions, etc

AO4 Explore connections across literary texts

With respect to significance of connections with the political and social protest writing genre students might focus on:

- the element of force as a punishment for resistance shown in *The Handmaid's Tale* eg the brutal beating of Moira for attempting to escape
- the element of a state upholding the status quo by military force as seen in *Henry IV Part I* eg King Henry's army conquering the rebels at the end of the play
- the element of psychological force, such as personal intimidation, that controls the way an individual behaves eg in *The Handmaid's Tale* Serena Joy's warnings to Offred
- the use of physical force that creates physical suffering, eg in *Harvest*, the father being put in the pillory
- the element of the force of the authorities to silence individuals/groups/communities as seen in Harrison's *National Trust*
- the element of gender violence with men using force against women, seen in *Hard Times* in Louisa's treatment by Harthouse and Bounderby

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:

- settings (time and place) where force takes place eg the C19th domestic setting of *The Doll's House* conveys the entrapment of Nora in her husband's world
- the social context seen in the economic force of those in power to inflict poverty on the oppressed reducing children to misery in Blake's *Holy Thursday*
- the moral context seen in the oppressive behaviour and physical bullying of Amir towards Hassan in *The Kite Runner*, which makes him feel guilty and which makes him want to find 'a way to be good again'
- the gender context seen in the physical, emotional and political force that men use over women in *The Handmaid's Tale*
- the psychological context seen in the self-questioning of the poet-narrator after the threat of force from the skin in *v.*
- etc

AO2 Analyse ways in which meanings are shaped in literary texts

If students are writing about *A Doll's House*, although this is a translated text, we will treat the translated text as Ibsen's own words.

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

- the text's form of drama, poetry or prose in relation to types of force - in *Henry IV Part I* the dramatic action and stage directions that signal military force
- the use of narrators and different voices to relate experiences of types of force – in *The Kite Runner* the first person narrator to describe and comment on types of force he witnesses or experiences; in Harrison's *v.*, the voice of the skin using verbal force to attack the values of the poet
- the use of settings to present force, eg in *Henry IV Part I* Shrewsbury Plain as a victorious battle for the King
- the uses of structural features to present types of force eg in *The Handmaid's Tale* the episodic sequencing to focus on moments of physical force or psychological coercion
- the uses of contrasts to heighten types of force being used eg in Blake to present force and the misery it causes in *Experience* and a world without it in *Innocence*
- the use of dialogue to show how force is used – in *The Doll's House* the dramatic confrontation between Torvald and Nora at the end
- the use of descriptive language and detail in relation to the use of force - in *Hard Times* Gradgrind's introduction conveys the forceful education of the children learning 'nothing but Facts'
- 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 in relation to task
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy

Accept any valid interpretations, any valid comments on contexts and any relevant integrated comment on authorial methods.

Question 11

Explore the significance of authority figures as they are presented in **two** political and social protest texts you have studied.

[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 **political and social protest writing**, the AOs must necessarily be connected to that genre through the task.

Please refer to pages 3 to 6.

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:

- Blake – the oppressive presence of the father in *A Little Girl Lost* who induces ‘terror’ in the girl; the benevolent authority of the mother and of God in *The Little Black Boy*; the authority figure of the poet criticising the dystopian, unjust world he sees in *London*; the priests in *The Garden of Love* who repress the poet speaker’s freedom to express himself, etc
- Harrison – the poet’s father as an authority figure for his son; the ‘gentlemen’ in *National Trust* who assert the authority of their class over the convict; the poet-speaker in *v.* who uses his education to establish authority over the skin; the teacher in *Them and [uz]* asserting the authority of his knowledge and his RP over the scholar, etc
- Hosseini – Assef and his abuse of Sohrab, and the terror he inflicts as an authority figure in the Taliban in Kabul; Baba as a parental authority over Amir; Amir as a self-appointed intellectual authority over Hassan manipulating his knowledge to uphold the inequality between them; General Taheri as a patriarch who imposes parental and marital authority over his daughter/wife, perhaps ineffectively, etc
- Crace – Kent as an example of a benevolent authority figure, perhaps; Jordan as the legally-endowed owner of the land exerting his authority over the villagers whom he wants to remove; the Chart-maker having delegated authority to mark out the land and its ownership, etc
- Dickens – Gradgrind as a patriarch and educator imposing a value-system onto those he teaches; Harthouse exerting authority over Louisa through class in order to manipulate her; Bounderby, the male factory owner, oppressing Louisa as her husband; Tom as a middle class authority using his social power to entrap working class Stephen, etc
- Shakespeare – Henry as king with fragile political authority, strengthened by his defeating of the rebels at Salisbury Plain; Prince Harry assuming martial authority to prove his worth to his father; King Henry’s decisive authorising of the execution of the rebels at the end of the play to consolidate his power, etc
- Ibsen – the social and legal authority of Torvald as Nora’s husband; the power her father has over her in constructing her identity as a ‘little doll’, etc

- Atwood – the commander, as a founder of Gilead, dominating the household and the actions of those in it; the ideological authority Offred's mother exercises over her through her feminist activism; the institutional authority of state roles, such as the Aunts or the Guardians, that control individual behaviour, etc

AO4 Explore connections across literary texts.

With respect to significance of connections with the political and social protest writing genre students might focus on:

- the element of authority figures oppressing the weak as seen in *The Kite Runner* eg Assef's role in the stoning in the Ghazi stadium
- the element of authority figures as 'villains' as seen in *Hard Times* eg Harthouse corrupting Louisa
- the element of the abuse of power by authority figures seen in *A Doll's House* with Torvald's oppressive treatment of Nora
- the element of authority figures as ultimately flawed seen in the weakness of Master Kent as he lets Jordan take over the estate
- the element of authority figures being corrupt as seen in *The Handmaid's Tale* eg the commander's attendance at Jezebel's
- the moral authority of a writer who uses his/her voice to challenge social or political injustice as seen in Blake's *Songs of Experience* eg the bleak vision of the world in *Introduction in Experience*
- 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:

- contextual settings (time and place) – the composition of Harrison's *v.* in the 1980s presents authority figures as enemies in the class war seen in the references to Ian Macgregor or Margaret Thatcher
- the social context– the power of authority figures in the community, eg Baba in *The Kite Runner* who uses his power for social good when he builds the orphanage
- the moral context – the terrible power the commanders exert over women, emotionally, spiritually and physically in *The Handmaid's Tale* eg in the performing of the ceremonies
- the psychological context – the effect authority figures can have on an individual's mental well-being, eg in *Hard Times* Louisa's misery as a result of Bounderby's advances and the pressure from her father and brother to accept his proposal

AO2 Analyse ways in which meanings are shaped in literary texts

If students are writing about *A Doll's House*, although this is a translated text, we will treat the translated text as Ibsen's own words.

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

- the text's form of drama, poetry or prose in relation to the significance of authority figures – the use of stage directions to convey Torvald's authority over Nora

- the use of settings to present authority figures in power dynamics, eg the class-room in *Them and [uz]*
- the use of narrators – the omniscient judgemental narrator in *Hard Times* to establish antipathy towards authority figures, eg Gradgrind who is mocked through his unflattering appearance that matches the dullness of the facts he delivers to the students
- the uses of structural features in relation to the significance of authority figures - the build-up followed by the anticlimactic end to the episode in Jezebel's showing the commander's power and his frailty, perhaps, and Offred's distaste towards him
- the use of humour to mock authority figures – in *Henry IV Part I* Falstaff's wit in mocking Henry's kingship
- the use of dialogue – in *The Kite Runner* the voice of Amir undercuts the authority of General Taheri when labelling Sohrab 'that Hazara boy'

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 in relation to task
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy

Accept any valid interpretations, any valid comments on contexts and any relevant integrated comment on authorial methods.