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A-level  
**ENGLISH LITERATURE B**  
**7717/2B**

Paper 2B Texts and genres: Elements of political and social protest writing

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**Mark scheme**

June 2019

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Version 1.0 Final

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](http://aqa.org.uk)

## 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, i.e. 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 political and social protest 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 the following 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 features.

### 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

1. 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 extract based 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 either the poetry text or the third text being pre 1900?
- 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

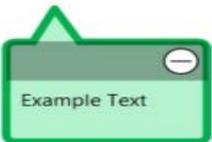
15. Examiners should remember that annotation is directed solely to senior examiners.

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
<b>Annotation Type: Stamp</b>				
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
<b>Band 5</b> <b>Perceptive/Assured</b> <b>21-25 marks</b>  '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"> <li>perceptive and confident engagement with the debate set up in the task</li> </ul>	This band is characterised by <b>perceptive</b> and <b>assured</b> work which shows confidence, sharpness of mind and sophistication in relation to the task.  At the top of the band students are consistently <b>assured</b> and will demonstrate sensitivity and <b>perception</b> 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 <b>perception</b> but with less consistency and evenness.
	AO4	<ul style="list-style-type: none"> <li>perceptive exploration of connections across literary texts arising out of generic study</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>perceptive understanding of the significance of relevant contexts in relation to the task</li> <li>assuredness in the connection between those contexts and the genre studied</li> </ul>	
	AO2	<ul style="list-style-type: none"> <li>perceptive understanding of authorial methods in relation to the task</li> <li>assured engagement with how meanings are shaped by the methods used</li> </ul>	
	AO1	<ul style="list-style-type: none"> <li>perceptive, assured and sophisticated argument in relation to the task</li> <li>assured use of literary critical concepts and terminology; mature and impressive expression</li> </ul>	
<b>Band 4</b> <b>Coherent/ Thorough</b> <b>16-20 marks</b>  '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"> <li>thorough engagement with the debate set up in the task</li> </ul>	This band is characterised by <b>coherent</b> and <b>thorough</b> 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 <b>coherent</b> and <b>thorough</b> 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 <b>coherence</b> and accuracy.
	AO4	<ul style="list-style-type: none"> <li>logical and consistent exploration of connections across literary texts arising out of generic study</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>thorough understanding of the significance of relevant contexts in relation to the task</li> <li>coherence in the connection between those contexts and the genre studied</li> </ul>	
	AO2	<ul style="list-style-type: none"> <li>thorough understanding of authorial methods in relation to the task</li> <li>thorough engagement with how meanings are shaped by the methods used</li> </ul>	
	AO1	<ul style="list-style-type: none"> <li>logical, thorough and coherent argument in relation to the task where ideas are debated in depth</li> <li>appropriate use of literary critical concepts and terminology; precise and accurate expression</li> </ul>	

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

<p>Band 1 <b>Largely irrelevant/largely misunderstood/largely inaccurate</b> <b>1-5 marks</b></p> <p>‘<b>Largely irrelevant</b>’ work is shown when students write in an unclear way with only occasional reference to what is required by the question.</p> <p>‘<b>Largely misunderstood</b>’ and ‘<b>largely inaccurate</b>’ work is shown when knowledge of the text is insecure, hazy and often wrong.</p>		<ul style="list-style-type: none"> <li>• some vague points in relation to the task and some ideas about task and text(s)</li> <li>• the writing is likely to be unclear and incorrect; if it is accurate the content will be irrelevant</li> <li>• 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</li> </ul>	<p>This band is characterised by work which is <b>largely irrelevant</b> and <b>largely misunderstood</b> and <b>largely inaccurate</b>, 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 <b>irrelevant</b>.</p>
<p><b>0 marks</b></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**

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 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 the author has shaped meanings.

**[25 marks]**

*The Winslow Boy* by Terence Rattigan was first performed in 1946. It is set before the First World War. It dramatises the case of a young naval cadet, Ronnie Winslow, who was wrongly accused of stealing some money (a 'five-bob postal order'). The Winslow family fight to clear Ronnie's name in a high-profile campaign involving national newspapers, Parliament and the Appeal Court. This extract takes place in the Winslow family home. Ronnie's sister, Catherine, is discussing the case with her fiancé, John, while Ronnie is asleep in the same room.

**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 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:

- the discussion between the engaged couple beginning uncertainly and then developing into clearly opposed positions while Ronnie Winslow sleeps in front of them; the fight to clear Ronnie's name emerging within the personal conversation about the engagement; Catherine's articulating principled ideas about how the government operates; the key moment of John articulating his view about the greater importance of international and domestic issues ('the European war' and the 'coal strike') which escalates the tension and causes the estrangement between the two; the ironic ending of the argument as the extract ends with John's 'correcting himself' that he is 'not wavering'
- Catherine's admirable resistance to the pressure John is exerting about respectability and reputation
- Catherine's impassioned idealism about law and government
- Catherine, as a woman, standing up for what is right and not submitting to patriarchy
- John's reasonableness in pointing out the pressing wider issues of the day, such as the impending war or the coal strike
- John's unpleasant condescending, patronising attitude to Catherine
- the way that weighty political issues can impact upon personal lives, as in the uncertainty of John and Catherine's future
- the absurdity of such a trivial case being given so much attention by Parliament
- the surprising view of Catherine that Ronnie's guilt or innocence is not important to her
- the right of individuals to have recourse to the law to represent themselves
- the conviction of Catherine that it is the duty of the House of Commons to represent ordinary

people such as her brother

- the vulnerability of the individual in the face of powerful institutions, as seen by the presence of the sleeping Ronnie Winslow during John and Catherine’s exchange
- the responsibility of Parliament to scrutinise the law and institutions like the Navy
- the oppressive power of the Navy in using its might and influence over a fourteen-year-old boy
- the accessibility of the Law and its vital role in defending principles such as freedom, justice and right
- the power of the elites that shape society’s values, eg the Admirals and ‘die-hards’ like John’s father
- the role of government and what it should focus on, eg the ‘European War blowing up’
- John’s scepticism about the usefulness of the case
- the protest against the importance of reputation as a way to judge a person
- 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 exercising their power over the powerless, as seen in the Admiralty charging Ronnie Winslow with theft
- the element of defiance as seen in Catherine’s refusal to do what is perceived as respectable and stop fighting for Ronnie
- the element of individuals struggling against institutions as seen in the Winslows’ fight against the Navy
- the element of the powerless being given a voice by those more powerful, as seen in Ronnie’s need to be defended by his father and sister
- the element of state power and the way it intervenes in individual lives
- 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 political context of the state standing up for ordinary people against the vested interests of the elites
- the legal context of the need to defend the innocent
- the historical context of the impending war that makes Ronnie’s case seem less important
- the social context of not acquiescing in prevailing values of what is acceptable, eg the perceived damage to John’s family reputation through his relationship with Catherine Winslow
- etc.

#### **AO2 Analyse ways in which meanings are shaped in literary texts**

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

- structure: the use of a moment of escalating conflict that is concluded by a revelation of John’s ‘wavering’ about their relationship; the embedded story of the fight to clear Ronnie’s name, and this being the source of the conflict between John and Catherine; the counterpointed positions of the two with Catherine’s idealism set against John’s prosaic concerns about what people think; the interweaving of the personal story of John and Catherine against a wider story of the wrongful accusation Ronnie Winslow

- setting: the use of the Winslow family home as a site of privacy and intimacy for the difficult conversation taking place; the implied settings of Parliament, and the army mess for John's recollection of the derision he experiences; the wider setting of a world in turmoil eg the threat of war, strikes etc.
- the use different voices and stage directions to present different perspectives on the trial and the presence of the sleeping child on stage
- the use of dialogue and language features to point up the power shifts between the couple, eg interruptions, the use of questions, non-fluency features and discourse markers, minor sentences, exclamations, interjections
- the use of a prosaic vernacular style
- the use of lexical fields relating to politics, the law, marriage and relationships
- 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*****Songs of Innocence and of Experience* – William Blake**

‘In Blake’s poetry religion is a source of misery rather than comfort and joy.’

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 have read and studied *Songs of Innocence and Songs of Experience* 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 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 misery of the children who are oppressed by religion e.g. as in *Holy Thursday* in *Experience* where children live in poverty despite being educated at religious schools, or *The Chimney Sweeper* in *Experience* where the child is miserable because he is neglected by his parents who are worshipping at church
- how in *A Little Boy Lost* the cruel treatment of the boy by the priest results in misery for his parents and death for the boy
- how religious indoctrination results in misery seen in the boy and his parents in *A Little Boy Lost* or *Dame Lurch* in *The Little Vagabond*
- how the Church creates misery by restricting access to the green by building a chapel on it in *The Garden of Love* and oppressing the impulse to freedom and love
- how the angel offers false hope in *The Chimney Sweeper* in *Innocence* and so perpetuates the miserable fate of the indentured climbing boys
- how Ona is made miserable by ‘trembling fear’ and ‘dismal care’ in *A Little Girl Lost* when Blake introduces the father with his ‘holy book’
- the limitations placed on human relationships and sexual conduct through religion, and which cause misery, e.g. the miserable isolation of the speaker in *The Angel*
- the way in which organised religion dehumanises people and creates ‘mutual fear’ and ‘selfish loves’ in *The Human Abstract*
- etc.

Some students might consider:

- the compassion shown by the speaker in *The Little Black Boy* in volunteering himself as a protector of the white boy; his religious beliefs offering comfort for the prejudice he endures, and joy in his

reward in God's 'golden tent'

- the power of inspiration provided by religion which offers comfort e.g. in the 'harmonious thunderings' of the children singing in *Holy Thursday* in *Innocence*
- the comfort offered by religion, as shown by the angel unlocking the child chimney sweepers in *The Chimney Sweeper* in *Innocence* and so alleviating their misery, and the joy found in 'leaping, laughing' in Tom Dacre's dream
- the comforting protection that can be offered by religion as seen in *The Little Boy Found* which offers comfort after the boy's fear
- the joy that can be found in religious devotion and practising Christian teachings, e.g. *The Divine Image* or *On Another's Sorrow*, or *A Cradle Song*
- the joy and freedom found in nature when appreciated with a religious perspective, e.g. *The Lamb*
- 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 institutions exerting power over individuals as seen in *The Garden of Love*
- the element of authority figures exercising their power over the powerless, as seen in *A Little Boy Lost*
- the element of speaking out by the author at the oppressive nature of institutions which cause misery, as seen in *The Chimney Sweeper* 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 contextual issues arising from the question and the poems students might focus on:

- the religious context: the way Christianity is used by those in power to uphold their influence, eg the ambiguous voice of the angel in *The Chimney Sweeper* in *Innocence* who at the end justifies the hardship of the sweeping boys
- the social context: the use of religion to regulate moral attitudes and behaviour as seen in *The Little Vagabond*
- the historical context: the role of religion in culture, as seen in the processions of children to church from the charity schools in *Holy Thursday*
- etc.

#### **AO2 Analyse ways in which meanings are shaped in literary texts**

With respect to authorial method students might focus on:

- structure: the use of contrasting or paired poems in relation to misery or comfort and joy; the arrangement of the collection to focus on particular aspects of religion, e.g. in the family relationships, in sexual relationships, or in wider society; the use of repeated imagery, motifs or symbols in relation to religion, misery or comfort and joy
- settings: the use of the church setting in relation to misery or comfort and joy, e.g. in *A Little Boy Lost*, *Holy Thursday*, or *The Little Vagabond*; the use of open spaces or pastoral settings contrasting with the enclosed spaces of the church, e.g. *The Chimney Sweeper* or *The Garden of Love*
- the use of voices: the judgemental or condemnatory tone of the poet-speaker about the misery caused by the church, e.g. *Holy Thursday*; the voices that perpetuate oppression and misery, e.g.

the priest in *A Little Boy Lost*; the voices that seem to resist misery or express comfort and joy, e.g. *The Chimney Sweeper* in *Innocence* or *The Little Black Boy*

- the use of repetitions and contrasts of imagery e.g. of nature or of animals, e.g. the lamb, or the 'kingly lion', motifs of incarceration or of light, in relation to misery or comfort and joy
- 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
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**Selected Poems – Tony Harrison**

‘In his poetry Harrison urges resistance to social constraints.’

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 have read and studied *Selected Poems* 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 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 way the poet-speaker’s voice is used to urge the reader to judgements, e.g. the final lines of *National Trust*
- the resistance of the skin in *v.* who challenges the thuggish stereotype placed on him by the speaker
- the resistance to social constraints caused by prejudice and unemployment articulated by the poet-speaker in *v.*
- the resistance of the adult speaker in *Them & [uz]* in rejecting the establishment’s constraints on language, e.g. the correcting of his name by the *Times* that ‘automatically made Tony Anthony’
- the resistance of the poet-speaker in speaking up for the convict in *National Trust* who asserts his right to use Cornish
- the silence of the convict as resisting the constraints of class prejudice from the ‘gentlemen’ in *National Trust*
- etc.

Some students might consider:

- the poet-speaker’s acceptance of the constraint of his working class origins in *v.* rather than his resistance to it
- the way the poet-speaker accepts the value of heritage when visiting his parents’ grave in *v.* and so does not urge resistance
- the way the poet-speaker appreciates the security and comfort offered by his conventional domestic situation (‘home to my woman’) in *v.* and so does not urge resistance
- the poet-speaker’s acceptance of the constraint of filial duty and his ambivalence towards it in *v.*
- the way the poet-speaker accepts his privilege and his place in literary tradition in *v.* and so does not urge resistance to social constraint
- the schoolboy’s submitting to the constraints of R.P. shown by the insults of the teacher in *Them &*

[uz]

- the way the unemployed men in *Divisions* submit to prevalent ideas of masculinity, e.g. the 'bravado', the tattoos, the drinking and anti-social behaviour and so are not presented as resisting social constraints
- the passive endurance of the hurrier in *Working* as submitting to the constraint of her having to work, rather than resisting it
- how the baker accepts his lack of education in *Marked with D.* and that Harrison is not urging resistance
- the unavoidable nature of the convict's submission because he was a prisoner in *National Trust*
- etc.

Students might argue that he doesn't urge resistance but calls for understanding of social constraints.

#### **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 writers urging their readers not to be complacent and to take action
- the element of defiance as shown by the skin's rejection of the poet-speaker's arguments in *v.*
- the element of powerlessness of the individual as shown in *Patience Kershaw* or the convict who seem to accept their lot
- 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 historical context of writing during a period of unrest during the miner's strike in 1980-81 and so writing as an act of resistance
- the social context of family relationships that result in constraints, eg the guilt at not cleaning the headstone in *v.*
- the social context of class identity being a constraint on individuals as seen in *Them & [uz]*
- the moral context of creating cohesion rather than division between individuals or communities as seen in *v.*
- etc.

#### **AO2 Analyse ways in which meanings are shaped in literary texts**

With respect to authorial method students might focus on:

- structure: in *v.* the shift from being on the side of the oppressed back to his comfortable established life and the revelation of the skin's name; in *Them & [uz]* the use of parts to convey time leaps in relation to constraints; in *National Trust* the ending of the poem with the line of Cornish to urge resistance
- settings: the use of the graveyard in *v.* and then his home; the school room in *Them & [uz]*; the pub in *Divisions* in relation to resistance or constraint
- the use of the poet-speaker as narrator and of different voices
- the use of form, e.g. the elegy, the sonnet form, and rhyme and rhythm in relation to resistance or constraints
- the use of language features in relation to resistance or constraints e.g. dialect words, eye-dialect, taboo words, Latin, Greek, French or Cornish phrases, phonetic forms, rhyme or rhythm, 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** *The Kite Runner* – Khaled Hosseini

‘In *The Kite Runner* Hosseini is more interested in oppressors than in their victims.’

To what extent do you agree with this view of the novel?

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 have read and studied *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 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 novel’s focus on Amir and the telling of events through his eyes which frames him as a perpetrator of wrongs towards Hassan contributing to Hassan’s oppression
- Hosseini’s brief coverage of Hassan and the near-complete omission of Hassan’s perspective on what happens to him
- Hosseini’s use of Assef to provide the narrative trajectory as he oppresses Hassan, Amir, and others and his characterisation as an oppressor through his violent treatment of Hassan, and others, e.g. the man and woman convicted of adultery at the Ghazi Stadium in Ch 21
- that Hassan is constructed in a two-dimensional way and so the interest is always with Amir
- the climactic confrontation between Amir and Assef which focuses on their fight in Ch 22, putting the oppressors centre-stage
- the focus on Amir’s own wrongdoings in driving Hassan and Ali away from the house, presenting him as ultimately responsible for their exile and so oppressing them, rather than on Hassan’s suffering
- the brief coverage of systematic violence e.g. the attacks on Sanaubar or Farzana suggesting that the novel does not focus on the victims of oppression
- the presentation of men in the novel who oppress women, e.g. General Taheri, the Taliban patrols, the Russian soldier who attempts to rape the married woman in Ch 10
- the ubiquitous presence of oppressors in the back story – the Taliban, the Russian soldiers, the mullahs, the *rafiqs* whose spying inhibits free speech in the community and even at school, Karim the people-smuggler
- the narrative gap of Hassan’s response to events in the alley and his life apart from Amir’s family showing how Hosseini’s focus is on Amir rather than Hassan as his victim, and Hassan’s voice is mostly mediated through Amir’s story-telling
- that the reader only sees Sohrab’s rescue from Amir’s point of view framed through his need to assuage his guilt for oppressing Hassan and so overlooking Sohrab’s suffering
- etc.

Some students might consider:

- that the focus of the novel is on Amir and Hassan as victims of Assef and the novel unfolds as they respond to this victimisation and so Hosseini is more interested in victims
- that in spite of the prominence of Amir’s storyline, the suffering of Hassan and Sohrab is so terrible that it defines key moments of the novel, showing Hosseini’s interest in victims
- that the focus of the novel is on the suffering of individual victims in the interwoven threads of narrative, e.g. the relating of Hassan’s death which occurs in Rahim Khan’s final conversation with Amir; Hassan’s rape and Sohrab’s abuse as key moments in the main story and then individual moments of suffering, e.g. the violence done to Sanaubar or Farzana, or the dramatic end to Soraya’s relationship with the Afghani man in America
- Amir’s being a victim because of the way Baba treats him and the suffering it causes him
- that Hosseini is more interested in victims because of the issues it tackles, such as child exploitation and abuse, as seen in the later chapters as Amir and Farid try to track down Sohrab in the orphanage
- the relatively small coverage that Assef receives in the novel suggesting that Hosseini is not interested in him, but in his victims
- that the focus is on victims because of their ubiquity in the novel, e.g. Ali and Hassan when they are taunted by the soldiers, the now-homeless Pashtun academic Amir meets who used to work with Sofia, Farid’s family, the treatment of Jamila Taheri by her husband; the treatment of the Nguyens by Baba; Rahim Khan’s former girlfriend
- that the novel ends by focusing on the novel’s most oppressed victim, Sohrab, showing Hosseini’s interest in victims
- 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 exercising power over the powerless, as seen in Assef’s treatment of Hassan, the soldiers taunting Ali and Hassan
- the element of the oppressed enduring cruelty and injustice shown in Hassan’s treatment by Assef and Amir
- the element of violence being used to subjugate individuals as seen in the treatment of children in the orphanage
- the element of bearing witness to oppression, as seen in Amir’s narration
- the element of complicity as seen in Amir’s ambivalent response to Hassan
- 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 moral context: the cruelty Assef shows to Hassan individually and to Kabulis once he has political control
- the religious context: the way religion is harnessed by the Taliban to limit civil freedom and create fear
- the political context: the divisions in Kabuli society caused by ethnicity
- the legal context of the human rights and the entitlement of individuals not to endure violence or oppression based on their ethnicity, religion, race, class, etc.

- etc.

## **AO2 Analyse ways in which meanings are shaped in literary texts**

With respect to authorial method students might focus on:

- structure: the use of first-person retrospective narration to focus on Amir as an oppressor; the use of parallel timeframes of the remote past of Amir's childhood and the narrative present to focus on oppressors or victims; the use of gaps, time shifts, letters or flashbacks in relation to oppressors or victims
- setting: the use of sites where oppressors act such as the Ghazi Stadium, the alleyway, Baba's mansion, Assef's compound; locales such as Mazar-i-Sharif where Hazara are massacred
- narrative perspective: the use of Amir's voice to select, narrate and comment on events; the use of other voices such as Hassan and Rahim Khan to reveal plot and to 'fill in' gaps; the use of dialogue to present events in relation to oppressors or victims, e.g. Soraya's dialogue with Amir about teaching her servant to read, or Baba's judgemental discussion about Amir never standing up for himself
- the use of imagery and motifs in relation to oppressors or victims, e.g. the 'look of the lamb' or Assef's 'brass knuckles' or the slingshot
- 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

**Harvest – Jim Crace**

'In *Harvest*, human decency is always defeated by economic power.'

To what extent do you agree with this view of the novel?

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 have read and studied *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 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 taking over of the estate by Master Jordan through hereditary right and for economic gain which results in the villagers and Master Kent losing their homes
- the bias of Walter Thirsk which Crace uses to portray Jordan as focused on economic power, rather than as a decent human being
- the callousness of Master Jordan in rounding up the women accused of witchcraft showing his lack of human decency
- the focus Master Jordan puts on the sheep holding as a better use of the land so showing how economic power dominates his thinking
- his dismissive and derogatory attitude to Master Kent showing his economic power which gives him social superiority
- the sense of entitlement and ownership that Master Jordan displays resulting in his intimidating the villagers, e.g. by having his men search their homes
- etc.

Some students might consider:

- the compassion that Master Kent shows in not incriminating the beldam
- the generosity of Master Kent in providing the feast for the villagers showing that his human decency is not defeated
- the challenge that the Chart-maker presents to Master Jordan showing that human decency is not always defeated by economic power
- Thirsk's critical and detached voice when commentating on events, showing his human decency, e.g. Crace's descriptions of Jordan's men interrogating the women
- the loyalty that Thirsk feels for Master Kent and his acting to protect him which shows human decency
- that there are moments of human decency that transcend Jordan's economic power, such as the kindness the Chart-maker shows in choosing 'little Lizzie Carr' to be the Gleaning Queen, or the

kindness of Lucy Kent in the way she ran the Manor House before her death

- the violence in the novel which arises from neither human decency nor economic power, but from malice or fear or prejudice such as the murder of the Chart-maker
- 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 wealthy elites using their power over those with less power
- the element of intimidation shown by Jordan and the way he deploys his men
- the element of passivity and submission shown by Kent
- the element of resistance shown by the villagers the newcomers and perhaps Thirsk as they try to take matters into their own hands to challenge Jordan
- the element of futility shown by the fruitlessness of any attempt to defy Jordan
- 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 of Jordan inheriting the land in the absence of an heir to Lucy Kent's estate and so amassing even more wealth and economic power
- the historical context of enclosure removing people from the land in order to increase its productivity
- the social context of a community being able to provide for itself and stand in judgement on itself acting on commonly-held beliefs and values
- etc.

#### **AO2 Analyse ways in which meanings are shaped in literary texts**

With respect to authorial method students might focus on:

- structure: the introduction of Jordan at a point of moral confusion; the escalating tension as Jordan's plan for the estate is gradually revealed and his relative remoteness from the story; the compressed timescale of seven days to tell the story in relation to economic power or human decency
- the use of settings as a backdrop for human decency or economic power, e.g. Jordan's taking over of the manor house, the pillory set near the unfinished chapel, the home of the newcomers, the dwellings of the villagers
- the use of the first-person perspective of Walter Thirsk, the sympathetic presentation of the newcomers and Kent and the critical presentation of Jordan focalised through Thirsk
- the use of dialogue and key exchanges to point up the conflict between economic power and human decency
- the use of descriptive detail and imagery in relation to economic power or human decency
- 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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**Hard Times – Charles Dickens**

‘In *Hard Times*, women are marginalised and powerless.’

To what extent do you agree with this view of the novel?

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 *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 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:

- how women are marginalised from public life in the novel through their containment in the domestic scenes, e.g. Mrs Gradgrind as an invalid, Mrs Sparsit as a spectator on the world in Bounderby’s house
- how Louisa’s cruel treatment by Bounderby leaves her isolated from the Gradgrinds and causes her suffering
- Louisa’s being subject to the unscrupulous manipulations of Harthouse which would bring shame on her and marginalise her from respectable society
- Louisa’s being excluded from the decision process about her marriage partner because of the arrangement undertaken by her father
- Sissy’s being marginalised by losing her identity at the Gradgrind school – ‘Girl number twenty’
- Sissy’s being taken away from her family and the Circus to be educated so being excluded from the warmth of Circus life
- the vilifying by Dickens of Stephen’s wife as a morally depraved drunk and so being excluded from society
- the exclusion of Mrs Pegler from Bounderby’s life and from social respectability
- the marginalisation of Stephen Blackpool’s wife who is an inconvenient burden to him
- etc.

Some students might consider:

- that Dickens gives Louisa narrative agency by focalising her viewpoint, giving her key interventions, such as lending Stephen money in Bk 2 and helping to find him in Bk 3
- that Dickens gives Sissy a central role as rescuer in the narrative, healing Louisa in Bk 2 and engineering the escape of Tom in Bk 3
- that Dickens gives Mrs Sparsit a central role in the Bounderby household and uses her power to manipulate Louisa

- that Louisa is not marginalised by Gradgrind – he welcomes her back into the family home after her split from Bounderby
- the moral power that Rachel has to accept the difficulties of her life
- that some of the female characters are empowered in the narrative by the way they resolve the plot or state their views
- Louisa shows a moral power to influence Tom in her negotiation with him
- the power of Mrs Pegler as perceived by Bounderby, to bring about his shame and ruin
- that women as participants in the workforce have an emerging economic power
- 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 ruling elites who oppress and marginalise those with less power
- the element of unquestioning group mentality shown in the women who do not challenge their status
- the element of individuals subverting social expectations, as seen in the way Mrs Sparsit controls social interactions for Mr Bounderby
- 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 gender context seen by the limited roles that women have in the novel, as sisters, mothers, wives, daughters
- the social context of Victorian expectations of women conforming to prevailing ideas of respectability
- the production context of Dickens' limited presentation of women as marginal in the narrative
- etc.

#### **AO2 Analyse ways in which meanings are shaped in literary texts**

With respect to authorial method students might focus on:

- structure: the role of female characters in resolving the key moments of the narrative; the central focus given by Dickens to some female characters in the action such as Louisa leaving Bounderby; the dividing of the novel into parts to point up the storylines that involve the female characters, e.g. the ending of Bk 2 with Louisa's leaving Bounderby; Bk 3 being dominated by the unravelling of the deceptions that involved male characters, e.g. the revealing of Mrs Pegler's true identity, Sissy's helping Tom to escape etc.
- setting: the use of places in relation to the marginalisation or powerlessness of women such as the Bank, the Gradgrinds' home, the school, Bounderby's home, Stephen Blackpool's dwelling, the mine shaft
- the use of a sympathetic narrator to point up the marginalisation or powerlessness of women; the use of different voices, dialogue and centre of consciousness to present stories of female characters, e.g. the focalisation of Mrs Sparsit in Bk 2 Ch 10
- the use of descriptive detail and imagery, e.g. the storm that coincides with Louisa leaving Bounderby in Bk 2 Ch 11: the 'infinite confusion' of the 'tremendous rain'
- 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

**Henry IV Part I – William Shakespeare**

'In *Henry IV Part I*, the best way to gain political influence is to be manipulative and cunning.'

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 have read and studied *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 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:

- Hal's cunning pretence to be the wayward son in order to 'show more goodly' and create a greater impression of his suitability for the throne later in the play ('I know you all what you are') and the gaining of his father's loyalty in him
- the cunning of Falstaff in claiming responsibility for the death of Hotspur to boost his reputation
- the manipulative way Worcester and Vernon withhold from Hotspur the King's offer of pardon in 5.2 to influence the timing and outcome of the imminent battle
- the manipulative way King Henry usurped the throne – an event on which the play is founded and which led to political influence which the rebels now want to challenge
- the manipulative way Falstaff inveigles himself into Hal's confidence so gaining political influence and protection
- the cunning shown in battle as King Henry orders others to dress as him
- etc.

Some students might consider:

- how Prince Harry's honourable conduct gives him political influence with his opponents once he presents as his reformed character (noted by his opponents e.g. Worcester in 5.2)
- the honourable way in which Prince Harry does battle with Hotspur and eulogises him once dead, and thus gains political influence with his father
- the moral authority that Prince Harry commands at the end of the play showing his political influence
- the presentation of honour as heroic and instrumental in military success, e.g. Hotspur and The Douglas's determination to fight in Northumberland's absence in 4.1
- how ideas of loyalty to a monarch or a noble are effective ways to gain influence and are unfairly criticised by Falstaff
- the focus on Hotspur's military prowess and the respect it brings him

- how Falstaff uses his weakness to gain political influence asking Hal to protect him in battle in 5.1
- how loyalty to the nation rather than honour or cunning may be the most effective way to gain influence, as seen in Blunt's engagement with Hotspur in 4.3
- 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 power of authority figures such as the king who wield power
- the element of secrecy to gain influence as seen in Prince Harry's plan to change the king's view of him
- the element of deception to mislead those in power to secure influence in the play
- 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 play students might focus on:

- the political context: the autocratic nature of the English monarchy at the time the play is set, resulting in courtiers and nobles vying to influence the king
- the cultural context of martial virtue and honour as integral to noble conduct
- the historical context of the unstable line of succession for the throne which created rival factions competing for influence and control
- etc.

#### **AO2 Analyse ways in which meanings are shaped in literary texts**

With respect to authorial method students might focus on:

- structure: the relationship of the main plot and the sub-plot to show Prince Harry's duplicity or honour; the counterpointing of characters to point up duplicity or honour in the play's trajectory, e.g. Hotspur's favour with the king contrasted with Prince Harry's lack of favour early in the play and its climactic reversal before the concluding battle of Shrewsbury; the rapid shifting between the rebels and the king's forces in the second half of the play in relation to duplicity or honour; the references to the preceding narrative of the tetralogy to foreground dishonour and duplicity of the king; the dominating of the final scenes by Prince Harry
- the use of settings as a backdrop for cunning or manipulative actions: the East Cheap tavern, the battlefield, the rebels' camp, the king's camp
- the use of dialogue, dramatic action, soliloquies, entrances or exits or imagery to foreground duplicity or honour
- 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

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

'The title of the play signifies a world of imprisonment and constraint.'

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 have read and studied *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 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 students might consider:

- the significance of the title linking to the imagery of the doll's house in the final defiance of Nora in Act 3
- the significance of the title in creating the overwhelming claustrophobia Nora feels in the doll's house which constrains her freedom
- the significance of the title linking to the doll's house as property and ownership for Torvald and exclusion for Nora
- the connotations of Nora being a 'toy' who is objectified as a doll by Torvald and her father
- the imprisoning smallness of the world within the doll's house
- the chilling pleasure that Torvald derives from containing Nora in the doll's house ('then I pretend to myself that you are my young bride, that I'm taking you to my house for the very first time')
- how the doll's house is the place where Torvald exerts control over her, eg his attempted seduction of her in Act 3
- the constraints on Nora's appearance created by Torvald because he sees her as a doll
- the child-likeness of Nora because she is placed in a doll's house
- the role of the doll's house in limiting Nora's self-perception – Ibsen gives her the lines that introduce the metaphor of the doll
- the domestic constraints placed on Nora by being a wife and a mother which limit her existence to the home
- Nora's acquiescing with the rules of the doll's house
- the erasure of Nora's self by being in the doll's house

Some students might consider:

- that the play encompasses worlds of work, commerce, the law, medicine as shown through Christine Linde, Torvald Helmer, Nils Krogstad, Doctor Rank etc.
- Nora's defiance or subversion of the rules of the doll's house, e.g. in manipulating Torvald, showing that it is not a world of constraint

- the liberation Nora feels at being able to work in secret in the doll's house, suggesting that it is not a place of constraint
- the pleasure Nora takes in playing with the children or in the Christmas preparations inside the house
- the way the doll's house values come into conflict with Nora personal values ('First and foremost I am a human being') and with the values of the outside world ('then the law is stupid')
- the way Nora makes dolls of her children perpetuating the cycle of oppression
- 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 constraints limiting freedom as shown in Nora's confinement to the doll's house for the entire play
- the element of dystopian settings seen in the doll's house being the play's only setting
- the element of transgressing societal norms shown through Nora's leaving the doll's house at the end of the play
- the element of defiance shown when Nora breaks out of the doll's house at the end
- 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 play students might focus on:

- the legal context: the prohibition on married women owning property in late-nineteenth-century Norway thus reducing Nora's status to a doll and her home to a doll's house
- the gender context of women being defined by their domestic role
- the ideological context of patriarchy as seen in Torvald's pejorative attitude to Nora and her 'feminine helplessness', which confines her to the doll's house
- etc.

#### **AO2 Analyse ways in which meanings are shaped in literary texts**

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

With respect to authorial method students might focus on:

- structure: the compressed timescale taking place over three days in the Helmers' home; the establishment of action within the Helmers' home to focus on the constraints experienced by Nora in the doll's house; the escalating tension in Acts 1 and 2 followed by the climax and denouement in Act 3 which shows Nora rejecting the confines of the doll's house
- setting: the use of the Helmers' front room as the only setting
- the use of speeches, soliloquies and dialogue to engage with ideas of the doll's house in relation to imprisonment or constraint
- the use of entrances and exits, and the use of doors to present ideas of confinement or claustrophobia in the doll's house; the use of naturalistic drama and detailed stage directions in presenting the Helmers' home as a 'doll's house'
- the use of the title to develop symbolism in the play in relation to the doll's house and the extended metaphor of Nora and her children being 'doll's' contained in the 'doll's house'
- the use of language and imagery which links to ideas signified by the 'doll's house' such as

Torvald's patronising, reifying terms of endearment for Nora

- the use of costume and music to signify the doll-like existence of Nora in the doll's house
- 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** *The Handmaid's Tale* – Margaret Atwood

'In the worlds Atwood presents, men are always oppressors.'

To what extent do you agree with this view of the novel?

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 have read and studied *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 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 in Gilead men subject women to excessive constraints so their lives are always oppressive, e.g. not being able to make free choices about what to do with their time, their bodies, etc.
- that the Commanders have established a systematically repressive regime for all the women in Gilead and so are always oppressive, e.g. the rituals of the Ceremony or the Particution, forbidding of Handmaids to read or write, the use of tokens to buy food, the constraints imposed on Wives e.g. the frustrated energy that goes into Serena Joy's garden or her knitting
- that religion in Gilead is predicated on masculine authority derived from a male god and so all the political structures always oppress women
- the derogatory and oppressive way the men treat women in Jezebels - as an evening 'rental'
- that Luke's attitude to his first wife and to Offred is oppressive because of his infidelity and the disrespectful way he treats women
- that the pre-Gileadean feminist protests against pornography show that masculine power is always oppressive
- that Luke's acquiescence about looking after Offred's finances is oppressive to her
- that the Historical Notes present Piexoto as oppressively patriarchal or misogynistic in his attitude to women
- etc.

Some students might consider:

- how the power exerted by the Commander is exhilarating and intriguing for Offred rather than oppressive, e.g. when he meets Offred in his study to play scrabble and talk
- that the power of the Commander creates illicit privileges for Offred, e.g. the night in Jezebel's where she meets up with Moira
- that the power of the Commander enables Offred to learn more about 'what's going on'
- that Nick is liberating rather than oppressive as he seems to help Offred escape
- that Nick's attractiveness is enjoyable for Offred rather than oppressive

- that Professors Piexoto and Wade are self-serving rather than oppressive in the naming and editing of Offred's narrative into *The Handmaid's Tale*
- that the patronising tone of Professor Piexoto in the 'Historical Notes' is offensive and demeaning rather than oppressive
- that the male clients in Jezebel's are contemptible rather than oppressive to Moira
- the comfort and fulfilment that Offred finds in her relationship with Luke, which is not oppressive
- 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 exercising power over the powerless, as seen in the Commander taking Offred to Jezebel's
- the element of violence and intimidation being used to subjugate the powerless
- the element of individuals being subjugated, as with Offred's submission during the Ceremony
- the element of deception being used to keep individuals powerless
- 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 gender context: the way men use their power to oppress women as seen in the Commander's expectations of Offred
- the context of power as men assert control over institutions as well as daily routines
- the political context of how force is used to oppress women, as seen in the punishments meted out to any handmaid labelled a 'gender traitor'
- the social context of the ways roles are divided between men and women: men as having legal, governmental or military roles; women as having reproductive, sexual or domestic roles

#### **AO2 Analyse ways in which meanings are shaped in literary texts**

With respect to authorial method students might focus on:

- structure: fragmented, non-linear chronology including time leaps to narrate examples of oppression by men; the use of time and retrospection to present oppressive events in the narrative present, the remembered past and the future world of the Historical Notes
- narrative perspective: first-person fictive autobiography; episodic narration to reconstruct events; use of different voices and dialogue; ironic tone of narrative voice in relation to oppressive episodes of masculine power
- setting: sites where men act as oppressors, e.g. Jezebel's or the Commander's house, the repressive state of Gilead, the more liberal pre-Gileadean world, the academic conference in 2195 at which Offred's reconstructed story is presented
- the use of descriptive detail, recurring images or motifs, in relation to men as oppressors
- 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****1 0**

Explore the significance of the abuse of power as presented in **two** political and social protest texts you have studied.

Remember to include in your answer relevant detailed exploration of the author's 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 **political and social protest 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:

- Blake – the way the priest abuses his power in punishing the boy in *A Little Boy Lost*, the abuse of the husband's power over his wife and the prostitute in *London*, the abuse of power by parents in *The Chimney Sweeper* poems – selling the child to the sweep or the neglect of leaving it out in the cold and snow, etc.
- Harrison – the abuse of power by the gentlemen in *National Trust* in throwing the convict down the well, and by eradicating the Cornish language, the teacher's abuse of power in *Them & [uz]*, etc.
- Hosseini – the abuse of power by Assef over Hassan and Sohrab that leads to sexual violence/abuse, the abuse of power by Baba by committing adultery and by keeping secrets from Amir, the abuse of power by the Taliban that results in the genocide of ethnic Hazaras, etc.
- Crace – the abuse of power by the villagers in taking the law into their own hands when confronting the villagers or the groom, the abuse of power by Master Jordan as his men round up women in the village to question them, the abuse of power of the newcomers as sole inhabitants of the manor house and burning it down, etc.
- Dickens – the abuse of power by those at the Gradgrind school that deprives the children of imagination; the abuse of power by Bounderby in keeping Mrs Pegler secret and in penury; the abuse of power by Bounderby in his manoeuvrings to marry Louisa, the abuse of power by Tom in framing Stephen Blackpool for the robbery at the bank or his influencing Louisa to marry Bounderby, etc.
- Shakespeare – the abuse of power by Falstaff who swindles the soldiers in his charge, the abuse of power by Worcester in not revealing the true terms of combat to Hotspur, the abuse of power by Henry in having usurped the throne, etc.
- Ibsen – the abuse of power by Torvald who controls what Nora wears or eats, the abuse of power by Krogstad who tries to intimidate Nora about the IOU, etc.
- Atwood - the abuse of power by the Commander who arranges to see Offred in his study and takes her to Jezebels, the abuse of power by the doctors who assault the women they are supposed to care for, etc.
- 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 abuse of power that highlights the corrupt nature of authority figures as seen in The Commander in *The Handmaid's Tale*
- the abuse of power that shows the resistance of individuals against an elite, as seen in *Harvest* with the new-comers destroying the manor house
- the abuse of power that creates victims as in Nora in *A Doll's House*
- the abuse of power that leads to violence, as seen in *The Kite Runner*
- 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 context of how power is abused to create superiority or submission in individuals as seen in Bunderby in *Hard Times*
- the political context of how states abuse their power as seen in the violence committed in *The Handmaid's Tale*
- the social context of how class is used to abuse power as seen in *Them & [uz]*
- the psychological context how abuse of power is used to manipulate and intimidate as shown by Jordan's men in *Harvest*, or Assef in *The Kite Runner*, Torvald in *A Doll's House*
- etc.

#### **AO2 Analyse ways in which meanings are shaped in literary texts**

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

- structure: the way narrative events escalate to a crisis involving an abuse of power, or are resolved
- the different settings where abuses of power take place
- the use of dialogue, dramatic action, exits and entrances, soliloquies, flashbacks, stage directions to foreground the abuse of power
- the use of narrative perspective and different voices to foreground abuses of power
- the use of form, language, imagery descriptive detail in relation to the abuse of power
- 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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‘Political and social protest writing often celebrates acts of transgression and the breaking of boundaries.’

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

Remember to include in your answer relevant detailed exploration of the author’s 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 **political and social protest 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:

- Blake – the transgression of Ona in *A Little Girl Lost* as she defies her father, the transgression of the boy in *A Little Boy Lost* in questioning the authority of the priest, the comic transgression of the speaker’s vision for the church in *The Little Vagabond*, etc.
- Harrison – the transgression of moral right by the gentlemen in *National Trust*, abusing the convict, the transgressive acts of the skin as he vandalises the graveyard in *v.*, etc.
- Hosseini – the transgression of Assef in his rape of Hassan, the transgressive nature of Baba’s relationship with Sanuabar, the perceived transgression by others of Pashtun Amir’s friendship with Hazara Hassan, the way Amir transgresses cultural values by being open about Sohrab’s relationship to him as nephew, the transgressive relationship that Soraya has before meeting Amir, etc.
- Crace – the transgression of decency by the villagers in their treatment of the newcomers; the moral transgression of the Beldam as she murders Willowjack; the transgressions of the law as the villagers wound the groom, etc.
- Dickens – the transgression of Bounderby in the falsifying of his origins and denying his mother; the temptation to transgress the sanctity of her loveless marriage by Louisa; the moral transgression of Tom in his manipulation of Louisa to gain influence with Bounderby, the transgression of Tom in framing Stephen Blackpool for the bank robbery, etc.
- Shakespeare – the moral transgression of Falstaff as he sacrifices the lives of the soldiers under his command; the transgression of honour as Falstaff claims he slew Hotspur while in fact hiding during the battle; the political transgression of Henry in having usurped the throne and which underpins the political instability in the play, etc.
- Ibsen – Nora’s transgressive act of leaving the doll’s house and Torvald at the end of the play; Nora’s religious transgression of renouncing her faith; the domestic transgression of leaving her children; the legal transgression of forging her father’s signature; the moral transgression of Torvald of turning her into a doll and objectifying and belittling her, etc.
- Atwood – the moral, psychological and political transgression of Gileadean commanders who institute legalised rape into the state; the transgressive act of the Handmaids in creating a

communication network; the transgressive act of the Commander in contriving to meet Offred beyond prescribed contact, e.g. alone in his study; the transgressive actions of Moira eg her escape attempt, or her decision to work at Jezebel's, etc.

- etc.

Some students may legitimately understand transgression in a number of ways, such as: refusal to conform; defiant actions; resistance; escape from constraints, etc. Some students may legitimately comment on 'celebrates'.

#### **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 transgression showing the oppressiveness of regimes or societies
- the element of transgression as a response to repression and constraint
- the element of transgression to show the heroism or resistance of individuals
- the element of transgression needing to be punished or redeemed

#### **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 of defying family or community expectations
- the political context of challenging authority by transgressing as seen by Falstaff in *Henry IV Part I*
- the gender context as seen in the transgression of women who do not accept society's normative values as seen in Louisa, Nora, Soraya, Moira
- the moral context of transgressing boundaries as seen in Soraya and Amir finding a loophole in the law to relocate him to America
- the psychological context of transgressing boundaries to affirm selfhood as seen in Ofglen's suicide, or Offred's breaking Serena Joy's rules about seeing Nick
- etc.

#### **AO2 Analyse ways in which meanings are shaped in literary texts**

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

- structure: the way narrative events escalate to a crisis involving an abuse of power, or are resolved
- the different settings where abuses of power take place
- the use of dialogue, dramatic action, exits and entrances, soliloquies, flashbacks, stage directions to foreground the abuse of power
- the use of narrative perspective and different voices to foreground abuses of power
- the use of form, language, imagery descriptive detail in relation to the abuse of power
- 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.**