AQA | A-LEVEL ENGLISH LITERATURE | 7717/2A

Paper 2A: Elements of crime writing

June 2024 exam series

MARK SCHEME

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A-level
ENGLISH LITERATURE B
7717/2A

Paper 2A Texts and genres: Elements of crime writing

Mark scheme

June 2024

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

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

No student should be disadvantaged on the basis of their gender identity and/or how they refer to the gender identity of others in their exam responses.

A consistent use of 'they/them' as a singular and pronouns beyond 'she/her' or 'he/him' will be credited in exam responses in line with existing mark scheme criteria.

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Level of response marking instructions

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

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

Step 1 Determine a level

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

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

Step 2 Determine a mark

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

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

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

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

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

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

The significance of open book

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

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

Arriving at marks

1. All questions are framed to address all the Assessment Objectives (AOs). Answers are marked holistically. Examiners need to read the whole answer taking into account its strengths and weaknesses and then place it in the appropriate band.

2. Examiners should avoid making early snap judgements before the whole answer has been read. Some students begin tentatively but go on to make relevant points.

3. Examiners should be prepared to use the full mark range in order to discriminate and not ‘bunch’ scripts in the middle for safety.

4. Examiners should mark positively. Although the possible content of the mark scheme provides some indicators for what students are likely to write about, examiners should be willing to reward what is actually there – **provided of course, that it is relevant to the question being asked**.

5. Examiners should remember that there are no right answers. Students’ views which are relevant, well-argued and supported by appropriate textual evidence must receive credit whether the examiner agrees with the views or not. It is important to remain open to a student’s ideas which could be unusual or unorthodox.

6. Examiners should remember that length and quality are not synonymous. Some brief answers may be relevant and concise. Equally, long answers may be diffuse and repetitive.

7. If answers are short or incomplete, examiners can only reward what is there and assess accordingly. Some further credit can be given to answers finished in note form.

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Using the Mark Bands

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

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

9. Answers placed at the top of the band will securely address the descriptors; answers at the lower end of the band will securely address the descriptors below and begin to show the qualities of the band into which you are placing them. Careful judgements need to be made about marks in the middle of the range; here it is likely that the key descriptors will be more intermittent but still clearly evident.

10. There will be occasions when an answer addresses descriptors in different bands; in such cases, the 'best-fit' model applies. Here examiners will need to exercise a different kind of judgement, looking to see where the answer can be most fairly and appropriately placed in terms of its quality against the descriptors.

11. Examiners must remember that the mark bands are not equivalent to grades: grades are decided by the awarding committee at the end of each session.

Advice about marking each section

Section A

12. Examiners need to bear in mind the following key points when marking unseen passage questions:

- does the student have an overview of the unseen passage?
- has the student written about elements of crime writing?
- has the student written about authorial method?
- has the student quoted from the extract to support ideas?
- the student's AO1 competence.

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

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Section B

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

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

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

Section C

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

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

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

Annotation

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

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

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

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

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

Annotation Name	Toolbar Image	Details	Examples of Use on Script	Y/N
Annotation Type: Stamp				
Correct		Toolbar Tooltip: Correct		Y
Seen		Toolbar Tooltip: Seen		Y
NotRelevant		Toolbar Tooltip: Not Relevant		Y
Red Line		Toolbar Tooltip: Red Line		Y
Green Empty Comment		Toolbar Tooltip: Green Empty Comment No Default Text - text shown in screenshot was typed into annotation by user	Example Text	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
Text		Toolbar Tooltip: Needing textual support		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%)

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Mark	AO	Typical features	How to arrive at mark
Band 5 **Perceptive/Assured** **21–25 marks** '**Perception**' is demonstrated when students are showing the depth of their understanding and responding sensitively to the texts and task. '**Assuredness**' is shown when students write with confidence and conviction.	AO5	• perceptive and confident engagement with the debate set up in the task	This band is characterised by **perceptive** and **assured** work which shows confidence, sharpness of mind and sophistication in relation to the task. At the top of the band students are consistently **assured** and will demonstrate sensitivity and **perception** across all five assessment objectives in the course of their response. At the bottom of the band there will be coherence and accuracy with some **perception** but with less consistency and evenness.
	AO4	• perceptive exploration of connections across literary texts arising out of generic study	
	AO3	• perceptive understanding of the significance of relevant contexts in relation to the task • assuredness in the connection between those contexts and the genre studied	
	AO2	• perceptive understanding of authorial methods in relation to the task • assured engagement with how meanings are shaped by the methods used	
	AO1	• perceptive, assured and sophisticated argument in relation to the task • assured use of literary critical concepts and terminology; mature and impressive expression	
Band 4 **Coherent/Thorough** **16–20 marks** '**Coherence**' is shown when students are logical and consistent in their arguments in relation to the task. They hold their ideas together in an intelligible way. '**Thoroughness**' is shown when students write carefully, precisely and accurately.	AO5	• thorough engagement with the debate set up in the task	This band is characterised by **coherent** and **thorough** work where ideas are linked together in a focused and purposeful way in relation to the task. At the top of the band students will demonstrate a fully **coherent** and **thorough** argument across all five assessment objectives in the course of their response. At the bottom of the band ideas will be discussed in a shaped, relevant and purposeful way with a clear sense of direction, with one or two lapses in **coherence** and accuracy.
	AO4	• logical and consistent exploration of connections across literary texts arising out of generic study	
	AO3	• thorough understanding of the significance of relevant contexts in relation to the task • coherence in the connection between those contexts and the genre studied	
	AO2	• thorough understanding of authorial methods in relation to the task • thorough engagement with how meanings are shaped by the methods used	
	AO1	• logical, thorough and coherent argument in relation to the task where ideas are debated in depth • appropriate use of literary critical concepts and terminology; precise and accurate expression	

Band 3 **Straightforward/ Relevant** **11–15 marks** ‘**Straightforward**’ work is shown when students make their ideas in relation to the task clearly known. ‘**Relevant**’ work is shown when students are focused on the task and use detail in an appropriate and supportive way.	AO5	• straightforward engagement with the debate set up in the task	This band is characterised by **straightforward** and **relevant** work where the student’s response to the task is clear and intelligible. At the top of the band students will demonstrate consistent **straightforward** understanding in the course of their argument. Ideas will be developed **relevantly.** At the bottom of the band there will be flashes of **relevant** understanding with evidence of **straightforward** thinking.
	AO4	• explores connections across literary texts arising out of generic study in a straightforward way	
	AO3	• straightforward understanding of the significance of relevant contexts in relation to the task • relevant connections between those contexts and the genre studied	
	AO2	• straightforward understanding of authorial methods in relation to the task • relevant engagement with how meanings are shaped by the methods used	
	AO1	• sensibly ordered ideas in a relevant argument in relation to the task • some use of literary critical concepts and terminology which are mainly appropriate; straightforward and clear expression	
Band 2 **Simple/Generalised** **6–10 marks** ‘**Simple**’ work is shown when students write in an unelaborated and basic way in relation to the task. ‘**Generalised**’ work is shown when students write without regard to particular details.	AO5	• simple and generalised response to the debate set up in the task	This band is characterised by **simple** and **generalised** work which is mainly linked to the task. At the top of the band students will demonstrate a basic **generalised** understanding in the course of their answer. Ideas will be developed in a **simple** way. At the bottom of the band there will be inconsistency, but the beginnings of a **simple** and **generalised** understanding.
	AO4	• simple exploration of connections across literary texts arising out of generic study	
	AO3	• simple understanding of the significance of relevant contexts in relation to the task • generalised connections between those contexts and the genre studied	
	AO2	• simple understanding of authorial methods in relation to the task • generalised engagement with how meanings are shaped by the methods used	
	AO1	• a simple structure to the argument which may not be consistent but which does relate to the task • generalised use of literary critical concepts and terminology; simple expression	

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Band 1 **Largely irrelevant/largely misunderstood/largely inaccurate** **1–5 marks** '**Largely irrelevant**' work is shown when students write in an unclear way with only occasional reference to what is required by the question. '**Largely misunderstood**' and '**largely inaccurate**' work is shown when knowledge of the text is insecure, hazy and often wrong.		• some vague points in relation to the task and some ideas about task and text(s) • the writing is likely to be unclear and incorrect; if it is accurate the content will be irrelevant • little sense of the AOs in relation to the task; little sense of how meanings are shaped; little sense of any relevant contexts; little sense of any connection arising out of generic study; little sense of an argument in relation to the task	This band is characterised by work which is **largely irrelevant** and **largely misunderstood** and **largely inaccurate**, and so unlikely to be addressing the AOs in a relevant way. 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. At the bottom of the band there will be no connection with the task; the writing will be hard to follow and **irrelevant**.
0 marks		No marks for response when nothing is written or where response has no connection to the text(s) or task.	

Section A

0 1 Explore the significance of elements of crime writing in this extract.

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

[25 marks]

This extract is from a short story, *The Watercress Girl*, by A.E. Coppard, published in 1925. It is near the beginning of the story. Mary McDowall is on trial in court and, as the case proceeds, she reflects back on the events that led to her crime. Frank Oppidan was her lover.

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

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

Please refer to pages 4 to 8.

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 trajectory of this passage is that Mary McDowall is in the dock on trial and thinks back over her past life which has led up to her crime: her illegitimacy; the death of her mother at her birth; her lonely but contented life with an uncommunicative father; Frank courting her but her refusal to marry him through the shame of her birth; the birth and death of her own illegitimate child; Frank's desertion to marry Elizabeth Plantney with her £500; Mary's anger and her intent to throw vitriol at Frank but throwing it at Elizabeth instead; giving herself up to the police. The judge sentences her to six months' imprisonment.
- the central crime is the throwing of vitriol in Elizabeth's face but there is also the crime of the unsanctioned burial of Mary's infant in the garden by her father
- there is also moral crime committed by Frank in his desertion of Mary although he had offered to marry her; Mary thinks he is to blame; the many moral issues up for debate here
- the setting of the trial with the focus of the extract on the criminal's psychology and motivation for the crime as revealed by her retrospective thoughts, enabling the reader to understand her
- pity being created for the criminal because of her motherless background, her lonely rural existence with little guidance and education and her abandonment by her lover
- her story is described as 'brutal' by the narrator, creating sympathy for her
- the kindness of her father and her contentment with her rural lifestyle before Frank appears, showing her original happiness – she knew no better; she 'loved the life she could not know was lonely'; the way her father does not seem to condemn her
- the disruption of this contentment by the advent of Frank who sets out to woo her and 'easily' wins her, suggesting her naivety and inexperience, creating more sympathy for her as a victim
- pity for Mary as we understand her reasons for refusing Frank as she feels ashamed
- the historical context of the passage at a time when social stigma was attached to illegitimacy, enabling our understanding of Mary's position

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- the grief Mary feels at Frank's desertion and his 'treachery', condemning Frank's actions
- the effects of the pregnancy on Mary, ironically lifting some of the shame of her own birth and making her think Frank will now understand, increasing her anguish at his desertion and motivating her crime
- the practical and matter-of-fact burial of the child in the garden as if it is the natural thing to do and not a crime, 'under a beehive'; her father's calm acceptance of Mary's situation
- the pathos of the references to the smallness and vulnerability of the dead baby, 'tiny', 'little'
- Mary's conviction that Frank's desertion is a crime against her dead child, a betrayal
- the horror of the attack on Elizabeth and the agony of her wounds, creating sympathy for her as a victim
- Mary's immediate feelings of guilt and remorse which make her give herself up to the police
- the confused state of mind of the criminal – 'it was all huddled and contorted' – and her confused decision to throw the acid at Elizabeth rather than Frank, suggesting diminished responsibility
- Mary's reaction to her punishment, 'O Christ' and the loveliness of the spring that she will miss in prison which could be seen as just and/or pitiful
- the view that Frank escapes punishment while he is the real villain
- etc.

AO4 Explore connections across literary texts

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

- the element of the trial
- the element of punishment as seen in the sentence to six months in prison
- the element of criminal psychology as seen in the description of Mary's background
- the element of motive as seen in Mary's jealousy
- the element of victims, eg Mary, the baby and Elizabeth may all be seen as victims
- the element of justice as seen in Mary's punishment
- etc.

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

With respect to significance of contexts students might focus on:

- the social context as seen in attitudes to courtship and marriage
- the historical context, eg contemporary attitudes to illegitimacy
- the legal context as seen in the setting of the trial and the sentence
- the psychological and emotional contexts of Mary's reactions
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

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

- structural aspects, eg the opening of the extract with reference to Mary's situation in the courtroom; the use of the flashback of Mary's thoughts about past events; the climax of the judge's sentence; the return at the end of the extract to the present and her sentence
- the use of retrospective narrative, eg Mary's thoughts go back to the time before she knew Frank, her relationship with Frank, Frank's desertion, the birth and death of her child, her crime
- the linear nature of the retrospective narrative, clearly showing cause and effect
- the use of the third-person omniscient narrator to give an overview of events
- the use of Mary as the focaliser to facilitate understanding of her feelings and motives

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- the use of setting, eg the very rural, happy setting of Mary's early years; the summer evenings and the transferred epithet of 'enticing fields' when Frank wooed Mary
- the use of descriptive detail, eg the watercress beds, the beehives
- the use of direct speech, eg the very brief comments of Fergus McDowall which prove how uncommunicative he is; Mary's whispered words before and after her sentencing to show her feelings
- the use of repetition, eg 'always together' to stress the close relationship between Mary and her father; the repetition of the word 'injury'
- the significance of the title and the imagery of the watercress beds, symbolic of rural harmony and industry, a closeness to the land, its fertility and productivity, allied with the naturalness of Mary's own birth and relationship with Frank
- the symbolic significance of Mary's chosen weapon, vitriol suggesting poisonous feelings and burning passion
- the use of emotive language, eg to describe Mary, her 'wildness', her 'fire and freedom'
- the use of poetic techniques, eg rhyme 'enlightening delight'; alliteration, 'fire and freedom'
- the use of syntax, eg the long, meandering syntax with many subordinate clauses to show the meandering nature of Mary's thoughts; the brutal brevity of, 'it came and died' and 'It was a boy, dead' with reference to the child
- the use of euphemism eg 'Ah, when the way to your lover is long, there's but a short cut to the end.'
- the use of pathetic language, eg 'the tiny body buried under a beehive', 'the little crumpled corpse'
- the use of imagery, eg to her mind events were 'all huddled and contorted'; the trial went on 'like a dull stream neighbouring a clear one'; the 'lilac' and 'laburnum' of the 'lovely spring' representing the freedom and joy of nature that Mary will miss in prison
- etc.

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

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

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

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

Section B

0	2

***Selected Poems* – George Crabbe, Robert Browning and Oscar Wilde**

'In these poems love is the primary motive for murder.'

To what extent do you agree with this view?

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

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

[25 marks]

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

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

Please refer to pages 4 to 8.

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 intense love in the poems is the provocation for murder
- that Porphyria's lover murders her so he can preserve the perfect moment when Porphyria loves him and that she will remain with him; he loves her so much he cannot bear to part with her again
- that the speaker in *The Laboratory* is preparing to murder any rival because she loves the man who is her lover; she wants to keep his love for herself
- that the Duke in *My Last Duchess* has murdered his wife because he loves her and wants to keep her to himself, preserving her perfect image in her portrait
- that Peter Grimes' motive for murder is self-love
- that the Guardsman in *The Ballad of Reading Gaol* kills his wife because he loved her and believes he deserves his punishment
- Wilde's assertion in the poem that each man kills the thing he loves
- etc.

Some students might consider:

- that whilst love is a motive for murder in some cases it is not the primary motive
- that although the murderers claim to love their victims they do not really do so
- that Porphyria's lover murders her because he is possessive and misguided and he clearly does not really love her because he destroys her
- that it is jealousy shown by the speaker in *The Laboratory* which motivates her to plot the murder of her rivals rather than her love

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- that the Duke is proud of his status and name and murders his Duchess because he sees her as his possession which he might be in danger of losing; that he does not love her at all as he is now aiming to remarry in a coldly dispassionate way
- that Peter Grimes murders through hatred of his father rather than love and murders the boys as he enjoys cruelty and the sense of power that he has over them
- that the Guardsman's composure and lack of emotional display suggest he did not really love his wife
- etc.

Students might legitimately question the definition of love as demonstrated in the poems.

AO4 Explore connections across literary texts

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

- the element of motivation as shown by the motives of Porphyria's lover for murdering her
- the element of murder, eg the Guardsman's murder of his wife
- the element of victims, eg the innocence of the apprentice boys in *Peter Grimes*
- 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 emotional context, eg the Guardsman killing the thing he loves in *The Ballad of Reading Gaol*
- the social context, eg the position of the speaker in *The Laboratory*
- the moral context as seen in the Duke's murder of his wife in *My Last Duchess*
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- structural aspects, eg the opening stanza of *The Ballad of Reading Gaol* which clearly sets out at the beginning the Guardsman's love, 'the poor dead woman whom he loved'; the careless reference by the Duke to other works of art at the end of *My Last Duchess* which suggests that he regarded his wife in the same light as a beautiful work of art; Wilde's repetition of each man killing the thing he loves
- the use of form, eg Wilde's use of ballad form which often depict stories of tragic love and the use of the dramatic monologue
- the use of perspective, eg the perspective of Porphyria's lover which reveals his psychology and his feelings
- the use of narrative voice, eg the detached omniscient narrator in *Peter Grimes* which gives no indication that Peter loved anyone; the rage and jealousy towards her lover expressed by the speaker in *The Laboratory*, which is directed against the lover's mistress and indirectly at the lover himself, 'He is sure to remember her dying face'
- the use of setting, eg the isolated cottage which represents a love nest for Porphyria and her lover; the implications of the fact that the Guardsman murdered his wife 'in her bed'
- the use of direct speech, eg the Duke's potential words to his wife that 'that in you disgusts me' suggesting that he does not love her
- the use of diction and imagery, eg the speaker in *The Laboratory* using the word 'ensnared' to suggest her lover deserted her because he was trapped by another woman; the implications of the

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word ‘worshipped’ in Porphyria’s lover’s declaration that he ‘knew/Porphyria worshipped’ him; the implications of the word ‘scorn’d’ to describe Peter Grimes’ response to his father’s love
- 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.

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0 3 ***The Rime of the Ancient Mariner* – Samuel Taylor Coleridge**

'The Mariner's mental suffering as a result of his crime causes him more agony than his physical suffering.'

To what extent do you agree with this view?

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

[25 marks]

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

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

Please refer to pages 4 to 8.

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 mental agony suffered by the Mariner as a result of the crew's hostility against him upon shooting the bird
- the fear and agony engendered by the ghost ship and the presence of Death and the 'Night-mare Life-in-Death'
- the mental agony caused by his possible responsibility for the deaths of the crew
- the mental suffering of isolation and the agony of his soul caused by being 'alone on a wide, wide sea'
- the mental suffering caused by 'the curse of a dead man's eye'
- the knowledge that his own nephew numbers amongst the dead which causes mental agony
- the 'woful agony' which impels the Mariner to keep wandering and retelling his tale; finding no respite from suffering caused by his experiences which haunt him
- etc.

Some students might consider:

- the storm-blast and the hostile icy conditions which cause physical suffering
- the physical suffering endured during the drought and the heat of the 'hot and copper sky'
- the stasis of the ship and the suffering caused by the lack of drinking water
- the agony of the Mariner having to suck his own blood in order to speak
- the horror of the 'slimy things' and the 'death fires'
- the agony of the haunting by ghosts which physically manifest themselves
- the Mariner's swooning and hearing spirit voices
- the physical agony endured during the Mariner's experience of shipwreck and near drowning
- the physical suffering of the Mariner's enforced continuous wandering and lack of rest
- etc.

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Students might legitimately argue that mental and physical suffering are interlinked and cannot be separated.

AO4 Explore connections across literary texts

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

- the element of suffering as a result of crime as seen in the Mariner's physical suffering during harsh weather conditions
- the element of punishment, eg the Mariner's suffering might be seen as a punishment for his crime
- the element of victims, eg the Mariner might be seen as a victim of his suffering
- 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 psychological context as seen in the Mariner's feelings of guilt
- the geographical context as seen in the Mariner's journey in harsh conditions
- the moral context as seen in the Mariner's suffering as a punishment
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- structural issues, eg the physical sufferings the Mariner endures such as drought and shipwreck are finite and over by the end of the poem but his mental anguish continues in his wanderings; the framework which shows the Mariner's mental sufferings in his need to tell the story to the Wedding-Guest
- the use of the Mariner's narrative voice to convey his agony
- the use of setting, eg the suffering caused by extreme cold, 'the ice was all around'; the suffering caused by extreme heat, 'the hot and copper sky'
- the use of direct speech, eg the Wedding-Guest calls the Mariner a 'grey-beard loon' suggesting his mental derangement
- the use of the Wedding-Guest's responses to suggest the Mariner's mental instability and suffering
- the use of the personifications of Death and Life-in-Death indicating his agony
- the use of imagery and diction, eg the sinister imagery of the 'death-fires' which burnt like 'a witch's oils'; the horror of the 'rotting' deck of the ship; the horrific imagery of 'slimy things' which crawled 'upon the slimy sea'; the 'curse' the Mariner suffers from the deaths of the crew members, suggesting mental suffering; the reference to the return of 'agony' which impels the Mariner to tell his tale
- etc.

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

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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.

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0 4 ***When Will There Be Good News?* – Kate Atkinson**

'Crime is presented as comic rather than horrific in the novel.'

To what extent do you agree with this view?

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

[25 marks]

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

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

Please refer to pages 4 to 8.

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 although the crimes are not comic in themselves, Atkinson's treatment of them is
- the black humour of Reggie stashing Billy's drugs inside Mrs Macdonald's coffin
- the comic irony of Jackson catching the wrong train which is involved in the crash leading to the comic motif of mistaken identities and criminal confusions between Jackson and Decker
- the absurdity of the lengths Jackson goes to obtain Nathan's DNA, thinking of even, perhaps, kidnapping him
- the comic treatment of Billy's crimes; he is a 'career criminal' to whom 'the concept of retail is foreign'
- the almost comic incongruity of some crimes, eg Needler's shootings at a 'unicorn magic-themed birthday party'
- the absurdity of a pen as a weapon which kills John
- the irony of Jackson's being conned out of his money by his wife
- the image of the harvest in the initial crime as not particularly horrific and the comic triviality of Joanna's failure to remember the dog's name
- etc.

Some students might consider:

- the horrific nature of the initial crime of the murder of Joanna's family and the bluntness with which it is presented as indicative of its brutality, the imagery used, 'slicing butcher's meat'
- the description of violence in Jackson's family background and his sister's fate
- the horrific nature of Needler's crimes, shooting close relatives in front of children, and the fact that Alison continues to live in fear
- the criminal activities of Neil Hunter and Anderson are not presented as comic
- the horror of Marcus' death as a tragic waste
- the ruthlessness of Billy's criminal behaviour, using and the horrific threatening of his own sister
- the horror of the brutal nature of Joanna's murder of her kidnappers

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- the clinical detachment which Joanna is able to display towards her crimes which is shockingly horrific
- etc.

AO4 Explore connections across literary texts

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

- the element of violence as seen in the violent and horrific murder of Joanna's family
- the element of murder, eg the murder of the kidnappers by Joanna
- the element of innocence as seen in the innocence of the murder victims
- etc.

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

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

- the social context as seen in Billy's crimes and their motivations
- the literary context as seen in the ways Atkinson presents the crimes
- the moral context, eg the horror of Needler's crimes against innocent women and children
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- structural aspects, eg the comic implications of some of the chapter headings; the opening of the novel with a horrific crime; the use of coincidence; the inconclusive and uncertain endings for Louise and Jackson; the happy ending for Joanna, the baby and Reggie 'And they both laughed and clapped their hands and the baby laughed and clapped his hands too.'
- the use of narrative perspective, eg the murder of Joanna's mother described from the child's perspective
- the use of irony, eg Billy as a 'career criminal'; happy endings are achieved by brutal murder
- the comic use of intertextuality, eg the chapter headings 'High Noon' and 'Great Expectations'
- the use of black humour, eg Reggie hiding Billy's drugs in Mrs MacDonald's coffin
- the use of setting, eg the beauty of the cornfields as a backdrop for the murder of Joanna's family; the isolation of the setting where Joanna's kidnappers hold her
- the pace of the narration and the use of sudden shock, eg 'Their mother was cut down where she stood'
- the use of brutal, short sentences, eg 'She was thirty-six years old.'
- the use of diction and imagery, eg the brutal image of 'the sacrifice of harvest'; the violence of the language, 'as if it was slicing butcher's meat'; 'the blood gushed as if she'd struck oil' when Joanna murders Peter
- etc.

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

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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.

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0 5 ***Atonement* – Ian McEwan**

'We forgive Briony for her crimes because we are able to understand her motives.'

To what extent do you agree with this view?

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

[25 marks]

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

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

Please refer to pages 4 to 8.

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 McEwan creates Briony as the narrator who engages with the reader and therefore we are able to understand her
- that Briony is a child who does not understand what she witnesses between Robbie and Cecilia and her actions are motivated by her wish to protect her sister from a sex maniac and so we forgive her
- that Briony herself has a childish crush on Robbie and is motivated by jealousy which we are able to understand
- that we understand how Briony is a victim of her upbringing and lack of parental involvement which gives free reign to her behaviour
- that we understand Briony's awareness of her socially superior position and Robbie's inferior one which forms her attitudes and gives motivation to her actions and accusations
- the insight into Briony's vivid imagination which creates her fantasies
- that we are able to forgive Briony's crime against the reader because we understand her motive is to atone for her other crimes
- that Briony's crimes are crimes of omission and we are able to understand her motives and forgive her
- etc.

Some students might consider:

- that we do not forgive Briony because she is responsible ultimately for the deaths of Robbie and Cecilia, even if we understand her motives
- that we do not forgive Briony because she enables Marshall to escape justice for his crime and become successful, marrying his victim
- that Briony's crime means that Lola spends her whole life as a victim who never receives real reparation which does not enable forgiveness
- that we are able to forgive Briony not because we understand her motives but because of her atonement

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- that we are unable to forgive Briony for her crime against the reader and her false account which may just be to make her feel better
- that Briony can never be forgiven because she never succeeds in atoning
- that in spite of all her efforts to explain, it is still difficult to understand how Briony could do such harm to innocent people she supposedly loves
- etc.

Students might legitimately argue differently according to the nature of the crimes Briony commits. They may also legitimately argue that although we may understand her, we do not forgive her.

AO4 Explore connections across literary texts

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

- the element of motivation as seen in Briony's motivation for her crimes
- the element of atonement as shown by Briony's attempts to atone for her crimes
- the element of victims, eg Briony as a victim of her upbringing
- etc.

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

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

- the social context as seen in Briony's privileged social status
- the psychological context as seen in the ways Briony reveals her motives
- the literary context of Briony's crime against the reader
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- structural aspects, eg the opening of the novel during Briony's childhood with her play, showing her imaginative life; the division of the novel into parts spanning the whole of Briony's life; the use of the fictional and real endings to reveal Briony's feelings
- the narrative perspective, eg the story is narrated by Briony from her point of view, enabling the reader to understand her; the narrative of the first part from the child's perspective
- the use of setting, eg the privileged country house setting of the first part to demonstrate the type of upbringing that Briony had; the wartime setting of Briony's nursing experiences in her attempt to atone
- the use of direct speech, eg Briony's conversations during her attempts to get the *Trials of Arabella* performed; Mrs Tallis' speech which shows her sense of privilege and removal from the emotional lives of her family
- the use of diction and imagery, eg Briony's shock and jealousy at the frank sexual language of Robbie's note to her sister; Briony's mother living in 'an invalid's shadow land', Briony's father 'disappeared into the preparation of mysterious consultation documents for the Home Office', showing her lack of parental guidance
- etc.

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

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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.

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

'In the criminal world of *Oliver Twist* the best means of obtaining power is through fear.'

To what extent do you agree with this view?

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

[25 marks]

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

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

Please refer to pages 4 to 8.

AO5 Explore literary texts informed by different interpretations

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

Some students might consider:

- Sikes using fear to make Oliver participate in the robbery, threatening him with violence
- Sikes' use of brutality and violence to kidnap Oliver, creating fear
- Oliver's fear of physical punishment and abuse during his time at Sowerberry's
- Oliver's fear at being brought before Fang, the magistrate who potentially has power over his life
- Fagin's use of fearful threats to gain power over Oliver
- Fagin's fear of hanging at the end in the death cell; the use of capital punishment as a potential deterrent for criminals
- Oliver's fear of Monks who uses threats to exert power over him
- Nancy's fear of Sikes' potential physical violence towards her making her comply with his wishes
- the fear Sikes shows when haunted by the crime of Nancy's murder actually empowers justice as it leads to his death
- etc.

Some students might consider:

- Artful Dodger's power over Oliver is through seeming kindness, the offer of food and accommodation rather than through fear
- that Fagin gains power over Oliver by giving him food and shelter, sausages for the starving
- Fagin maintains power over Oliver by speaking to him in a friendly way, seeming kind, and calling him 'my dear'
- how Fagin uses deceit and game playing to get Oliver to pick pockets and get him in his power
- that love, forgiveness and kindness rather than fear are more effective ways of gaining power and a way out of criminality as shown by Rose and Mr Brownlow
- that in spite of being tried and transported Dodger shows that authority has no power to make him afraid
- how Nancy defies her fear and is empowered to do the right thing for Oliver, guided by her strong moral sense
- that the best way of obtaining power is through wealth and status

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- etc.

AO4 Explore connections across literary texts

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

- the element of fear as seen in Sikes' threats to Oliver
- the element of violence as seen in Nancy's fear of Sikes' brutality
- the element of punishment as seen in Fagin's fear of punishment
- etc.

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

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

- the social context as seen in the social deprivation of the gang of pickpockets
- the legal context as seen in the law's use of the fear of punishment
- the context of gender as seen in the power Sikes wields over Nancy
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- structural aspects, eg the ending of the novel where the power of love triumphs for the good but fear is the punishment for criminals; the ultimate power in the last lines of the novel of 'love beyond the grave'; the recurrence of the clutches of the criminal world over Oliver's life throughout the course of the novel showing how he lives in fear
- the use of narrative perspective, eg many situations are presented from Oliver's viewpoint as a child who is afraid, such as the robbery which Sikes forces him to participate in
- the use of Oliver as a focaliser which shows how he is often afraid of those in authority and the criminals
- the use of direct speech, eg Sikes' threatening speech towards Oliver, showing him the pocket-pistol and putting it to Oliver's temple; the sinister threat of Sikes' words to Nancy when he murders her, 'There's light enough for wot I've got to do'
- the use of setting, eg the overpowering effect of the magistrate's court instilling fear into Oliver; the labyrinthine setting of London's criminal underworld and the thieves' den
- the use of black humour, eg Bumble's use of corporal punishment to maintain authority over the workhouse children, who prevents them from 'catching cold' causing a 'tingling sensation' to 'pervade his frame' by 'applications of the cane'; in the workhouse children were 'sociably flogged'
- the use of diction and imagery, eg 'the paroxysm of fear' felt by Oliver when Sikes forces him to participate in the robbery; the symbolism of the bloodstains Sikes sees everywhere after killing Nancy instilling in him fear of retribution; Fagin described as a 'snared beast' as he fearfully awaits justice and the power of the law in the condemned cell
- etc.

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

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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.

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0 7 ***Brighton Rock* – Graham Greene**

'In the world of *Brighton Rock*, violence is a source of pleasure.'

To what extent do you agree with this view?

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

[25 marks]

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

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

Please refer to pages 4 to 8.

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 pleasure felt by Pinkie in giving pain to Rose; he enjoys hurting her
- Pinkie's evident relish in his beliefs in the torments of hell and damnation
- the description of Hale's terror as he is hunted down by his murderers conversely hints at the pleasure they feel in hunting down their quarry, the violent pleasures of the hunt
- the setting of the racecourse and its links with pleasure and excitement as the scene of the violent attack on Spicer
- Pinkie's enjoyment of cruelty in the murder of Spicer, eg he wanted to tear the sticking plaster from Spicer's cheek and 'see the skin break'
- that the graphic violence and cruelty of the attack on Brewer suggest pleasure taken by the perpetrators; Pinkie seems calmly to enjoy the scene and Brewer's fear and anxiety
- Pinkie's attachment to his bottle of vitriol is a source of pleasure to him, 'one hand caressed the vitriol bottle'
- that the reader gets pleasure from the thrill of violence
- etc.

Some students might consider:

- Pinkie has to use violence to survive rather than as a source of pleasure in the world of gang warfare; he needs to use violence to maintain his position of leader of the gang and to compete with Colleoni
- that for Ida the violence of Pinkie's death is a means of obtaining justice and Rose's survival, not a source of pleasure
- that Colleoni's detachment from the violence of his gang, living in a luxury hotel, suggests that, for him, violence is a means to the end of obtaining power rather than a source of pleasure
- that Pinkie's background and schooling where he learns how to become a bully teach him the necessities of survival in a socially-deprived world
- that the violence used by Pinkie to extort money from the victims of his protection racket is his means of survival in the poverty of his background rather than a source of pleasure

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- that Pinkie's bottle of vitriol and razor blade are his means of protecting himself in a violent world where others are waiting to take over his position
- that Pinkie's violent attitude towards women is indicative of an underlying fear of sex and not pleasure in violence
- that the reader finds the violence shocking rather than pleasurable
- etc.

AO4 Explore connections across literary texts

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

- the element of violence as seen in Pinkie's violence towards Spicer
- the element of murder as seen in Pinkie's murder of Spicer
- the element of weapons as seen in Pinkie's razor and bottle of vitriol
- 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 religious context as seen in Pinkie's beliefs in hell and damnation, violent punishment for violence
- the social context of the Brighton underworld as a background to violence
- the historical context of gangs and protection rackets in Brighton in the 1930s
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- structural aspects, eg the climactic nature of the scenes where violence is depicted such as the murder of Spicer; the violent climax of the suicide pact and Pinkie's death
- the use of setting, eg the Brighton underworld of gang warfare where violence is a source of pleasure and power
- the use of narrative perspective, eg the third-person omniscient narrator's description of acts of violence
- the use of descriptive detail, eg the luxury of Colleoni's hotel, a source of pleasure founded in a violent world
- the use of direct speech, eg Pinkie's persuasion of Rose to commit suicide as if a violent deed is easily accomplished
- the use of diction and imagery, eg the repetition of 'screamed' at Pinkie's painful death and the 'appalling agony'; the lexical field of religion such as the pleasure Pinkie finds in the pains of hell, he 'couldn't picture any eternity except in terms of pain'; the implications of the word 'caressed' in 'one hand caressed the vitriol bottle in his pocket'
- etc.

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

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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.

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0 8 ***The Murder of Roger Ackroyd* – Agatha Christie**

'Caroline is an effective and helpful sidekick for Poirot.'

To what extent do you agree with this view of Caroline's role in the novel?

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

[25 marks]

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

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

Please refer to pages 4 to 8.

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:

- Caroline's helpful powers of observation which align her with the role of a detective; she is observant about people, eg noticing Mrs Ferrars looked 'hag-ridden'
- her effective ability to work out the truth of some situations, eg she believes that Mrs Ferrars did not take an accidental overdose at all
- Poirot asks her to find out things to help him, eg 'whether Ralph Paton's boots were black or brown'
- that Poirot tells her she has the makings of a born detective with 'a wonderful psychological insight into human nature'
- her ability to find things out; by her brother's admission, 'Caroline can do any amount of finding out by sitting placidly at home'
- that she provides Poirot with some essential helpful information; when Poirot visits her in Chapter 11 she tells him about overhearing Ralph in the woods and which patients Sheppard had seen that morning, including Miss Russell
- Poirot's desire to spare her the pain of the truth about her brother, 'for the sake of your good sister, I am willing to give you the chance of another way out', showing that she has earned some respect and regard from Poirot
- that she is an unusual sidekick in that Poirot does not directly enlist her help but that she is helpful to him anyway
- etc.

Some students might consider:

- Caroline's love of gossip which may not be a helpful source; she is happy to use servants and tradesmen as her 'Intelligence Corps', eg Annie the house parlourmaid
- Caroline's chain of informants who may not be reliable and effective, eg 'It was the milkman. He had it from Mrs Ferrars' cook'

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- that in addition to gathering gossip, she does not hesitate to spread it, going out and about to do so, at which Sheppard says she is 'an expert' and which may not be helpful
- that Sheppard does not confide in her as he cannot trust her to be discreet
- her gossiping with Miss Gannett and speculations during the game of Mah Jong in Chapter 16; speculation as opposed to helpful logic
- the implication that Caroline invents gossip, not based on sound evidence but her own imaginings, eg she believes Mrs Ferrars poisoned her husband because 'you've only got to look at her'
- that in spite of her investigations she is wrong about who the murderer is and expounds her inaccurate theories to Poirot in Chapter 17
- that Sheppard dismisses Caroline's observations as 'inspired guesswork' which does not suggest she has effective firm evidence for her conclusions
- that the information Caroline takes interest in has really nothing to do with her
- that it is Sheppard who takes the role of Poirot's sidekick and works with him and Caroline does not share a close alliance with the detective that a sidekick normally enjoys
- etc.

AO4 Explore connections across literary texts

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

- the element of the sidekick, a traditional role in detective fiction
- the element of clues as seen in Caroline's ability to pick up clues
- the element of investigation as seen in Caroline's assistance in Poirot's investigation
- etc.

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

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

- the literary context of the concept of the role of the sidekick in detective fiction
- the social context as seen in the enclosed nature of the respectable world of King's Abbot
- the moral context as seen in Caroline's love of gossip
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- structural aspects, eg Caroline's appearance in the opening chapter where she appears to be knowledgeable about the people and events of King's Abbot; the reference to Caroline at the end of the novel and the decision to spare her as much pain as possible
- the use of narrative perspective, eg the story is narrated by Caroline's brother who turns out to be the murderer and is unreliable
- the use of setting, eg King's Abbot is a small enclosed community, a microcosm of which Caroline has extensive knowledge
- the use of comedy, eg the comic nature of Caroline's gossip and her sources of information, eg the milkman who 'had it from the Ferrarses' cook'
- the use of direct speech, eg Caroline's conversations with Poirot, Sheppard and Miss Gannett
- the use of diction and imagery, eg Caroline's frequent use of the phrase 'I know' demonstrating her detailed knowledge; the polite respect of Poirot's language towards Caroline, 'Mademoiselle Caroline, believe me, I do everything possible to render you service'; the symbolic significance of the game of Mah Jong

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- etc.

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

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

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

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

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

0 9 ***Hamlet* – William Shakespeare**

'Hamlet is merely a victim of crime.'

To what extent do you agree with this view?

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

[25 marks]

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

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

Please refer to pages 4 to 8.

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 Hamlet is murdered at the end of the play, making him a victim of Claudius
- that Hamlet's passivity and hesitancy to act are characteristic of a victim
- Hamlet as a victim of the consequences of his father's murder and his own grief; his vulnerability
- Hamlet as a victim of Claudius' criminal plotting; his attempt to dispose of him using Rosencrantz and Guildenstern, the final sword fight engineered by Claudius
- Hamlet as a victim of a political coup by his uncle
- Hamlet as a victim of his desire for revenge for a crime and the demands of his father's ghost but also his procrastination
- Hamlet as a victim of Laertes' intention to kill him
- Hamlet as a victim of the poisoned sword
- that the emotive language used by Hamlet to express his agony enables the audience to pity him as a victim of the criminal intentions of others
- that Hamlet is a victim of the criminal plotting of Claudius and his mother
- that Hamlet's youth and duty of obedience make him the disempowered victim of an authority which is criminal
- etc.

Some students might consider:

- that Hamlet's fate is determined by his own agency and not that he is merely the victim of others
- that others are sometimes the victims of Hamlet and he the perpetrator, eg Polonius and Ophelia
- that Hamlet's own plotting means that he is not merely a victim; he plots revenge when instructed by his father's ghost, eg the mousetrap scene where he plots to trap Claudius
- the way that Hamlet turns the plot against Claudius involving Rosencrantz and Guildenstern back on themselves, making them his victims
- Hamlet's harsh treatment of the women, including his mother, and his cold-blooded reactions to his murder of Polonius make it difficult to see him as merely a victim

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- that Hamlet's feigned madness giving him control of the situation does not show him to be merely a victim
- that Hamlet is very active in the final sword fight where he initiates a lot of the action
- that his reaction to Ophelia's death is confrontational, not the behaviour of someone who is merely a victim
- that Hamlet is a victim of accident rather than crime
- that Hamlet is a victim of his high status rather than crime
- that Hamlet is a victim of his own character flaws rather than crime
- the implications of 'merely'
- etc.

AO4 Explore connections across literary texts

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

- the element of victims, eg Hamlet as the victim of the plotting of Claudius
- the element of murder, eg the murder of Polonius by Hamlet
- the element of plotting as seen in Hamlet's plot for revenge
- 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 social context as seen in Hamlet's status as a Prince of Denmark
- the psychological context as seen in Hamlet's display of madness
- the context of gender as seen in Hamlet's actively harsh treatment of the women in the play
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to dramatic method students might focus on:

- structural aspects, eg Hamlet's position at the opening of the play where he is the victim of his father's murder by his uncle; Hamlet's death at the end of the play
- the use of dramatic devices, eg the appearance of the ghost to incite Hamlet to take revenge and to no longer be passive; the device of the play within a play where Hamlet intends to trap Claudius
- the use of dramatic action, eg the sword fight at the end of the play where Hamlet takes an active role but is the victim of the plotting of Claudius
- the use of soliloquy to express Hamlet's thoughts, eg 'To be, or not to be' where Hamlet is indecisive
- the use of diction and imagery, eg the language used to express Hamlet's grief and mourning at the start of the play, his 'nighted colour'; Hamlet's submissive language at the start of the play, 'I shall in all my best obey you, madam' when Gertrude persuades him not to return to Wittenberg; the strength of Hamlet's language to his mother in the closet scene; the obscure language of Hamlet's madness
- etc.

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

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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.

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Section C

1	0

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

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

[25 marks]

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

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

Please refer to pages 4 to 8.

AO5 Explore literary texts informed by different interpretations

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

Some possible ideas:

- Crabbe, Browning and Wilde: the final suspense at the end of *Porphyria's Lover* of not knowing what will happen and whether the murderer will be caught, leaving the reader wondering; the suspense of the Guardsman's fate in *The Ballad of Reading Gaol*; the suspense of whether Peter Grimes will be caught, punishment and the excitement and uncertainty about the hauntings at the poem's climax, etc
- Coleridge: the suspense created by the structure of the poem, eg the final line of Part 1 'I shot the bird'; Coleridge's use of climaxes; the suspense concerning the Mariner's fate and the uncertainty surrounding potential philosophical or religious conclusions; the suspense at the approach of the sinking of the ship, etc
- Atkinson: the suspense surrounding the train crash and its outcome; the suspense and excitement surrounding the kidnap of Joanna and the baby and their potential escape; the uncertainty about the whereabouts of David Needler and the possible danger Alison is in, etc
- McEwan: the suspense of finding out who is responsible for Lola's rape; the suspense and uncertainty surrounding Robbie's fate and whether justice will ever be done; the suspense and insecurities of war; the suspense for the reader of what the true story actually is etc
- Dickens: the suspense surrounding the mystery of Oliver's background; the suspense surrounding Monks, who he actually is, what he is doing and his role in the novel; the suspense surrounding the climax of the robbery and whether Oliver and Sikes will be caught and punished; the suspense leading to the climax of Nancy's murder, Sikes' subsequent escape and potential capture and punishment, etc
- Greene: the suspense in the opening chapters surrounding Hale's anxiety that someone is trying to kill him, from the opening line, 'Hale knew, before he had been in Brighton three hours, that they meant to murder him'; the suspense and tensions of the war between Colleoni's gang and Pinkie's; the suspense at the climax of the novel surrounding the suicide pact and Pinkie's death; the suspense at the end in the final line, 'She walked rapidly in the thin June sunlight towards the worst horror of all.', etc
- Christie: the suspense created by Poirot's attempts to find Ackroyd's murderer; the suspense created by Christie's use of red herrings; the suspense created at the novel's climax in the revelation scene; the suspense involved in establishing the truth about the behaviour and motivation of each of the characters, etc

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- Shakespeare: the suspense surrounding the murder of Old Hamlet which initiates the plot and prompts Hamlet's potential revenge; the suspense created by the potential approach of the ghost; the suspense of the mousetrap scene, waiting for Claudius' reactions; the suspense created by the sword fight in the final scene and uncertainty about the outcome, etc
- etc.

AO4 Explore connections across literary texts

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

- the elements of suspense and tension, eg the uncertainties around Hale's position at the opening of *Brighton Rock*
- the element of mystery, eg the mystery surrounding Oliver's origins in *Oliver Twist*
- the element of murder, eg the investigation into who killed Roger Ackroyd
- the element of detection, eg finding out what has happened to Joanna in *When Will There Be Good News?*
- 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 literary context as seen in the clues for the reader to solve the murder in *The Murder of Roger Ackroyd* or the structure of *The Rime of the Ancient Mariner*
- the historical context, eg the Second World War in *Atonement* and the setting of Brighton in the 1930s when Hale is being pursued in *Brighton Rock*
- psychological and emotional contexts as seen in the suspense surrounding Nancy's murder in *Oliver Twist* and Hamlet's pursuit of revenge
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

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

- structural aspects, eg the build up to the climax of Porphyria's murder; the suspense of the climax of the revelation of the murderer in *The Murder of Roger Ackroyd*; the opening of *Brighton Rock* with the suspense about Hale's fate
- the use of narrative perspective, eg the use of the first-person voice of the Mariner to convey the suspense surrounding his fate; the first-person speaking voice in *The Laboratory* whose excitement creates suspense about the potential murder
- the use of setting, eg the rural and urban settings, such as Jacob's Island, during the pursuit of Sikes in *Oliver Twist*; the uncertainty of the wartime setting in *Atonement*
- the use of pace, eg the words of Hamlet and his friends as they await the appearance of the ghost
- the use of direct speech, eg Poirot's explanations and addressing of the suspects in the revelation scene
- the use of diction and imagery, eg the images of the blood and the 'phantom' which pursue Sikes after the murder of Nancy in *Oliver Twist*; the implications of the image of the harvest at the murder of Joanna's family in *When Will There Be Good News?*; the contrasting language of 'June sunlight' and 'horror' which creates the suspense in the last sentence of *Brighton Rock*
- etc.

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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.

1	1

'In crime writing the criminal is also a victim.'

To what extent do you agree with this view?

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

[25 marks]

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

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

Please refer to pages 4 to 8.

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:

- Crabbe, Browning and Wilde: the Guardsman as a criminal who has murdered his wife; he and his fellow prisoners as victims of an excessively cruel justice system in *The Ballad of Reading Gaol*; the speaker in *The Laboratory*, plotting the crime of murder, as the victim of betrayal by her lover; Peter Grimes, guilty of the crime of murder, as the victim of the apparitions which come to haunt him and drive him to madness and death; Porphyria's lover who murders her as the victim of a hierarchical social system, etc
- Coleridge: that the Mariner is a criminal because he shoots the albatross and is partly responsible for the death of the crew including his nephew but he can also be seen as a victim; the Mariner as a victim of the natural world, the harsh weather conditions; the Mariner as the victim of Life-in-Death and his compulsion to wander the earth and tell his tale; the crew as accessories to crime and the victims of Death, etc
- Atkinson: Joanna as the victim of kidnapping but also commits the crime of murdering her kidnappers; Billy as a 'career criminal' who is the victim of social deprivation, trapped in drug dealing habits; Dekker as the criminal who murdered Joanna's family but also becomes the victim of Joanna's persuasion of him to commit suicide, etc
- McEwan: that Briony commits her crime but she is the victim of a dysfunctional upbringing and parental neglect; Briony as the victim of her overactive imagination; Briony as a victim of a hierarchical social structure which privileges her social status, etc
- Dickens: Oliver's becoming involved with a criminal gang but also as the victim of poverty and neglect; Nancy as the victim of social deprivation since childhood resulting in her involvement with theft and prostitution; Dodger and his fellow pickpockets as members of a criminal gang but also victims of poverty, etc
- Greene: Pinkie as a criminal who is the victim of poverty and a dysfunctional family, bullied at school; Hale, a criminal, who, because of that, is hunted down and becomes the victim of murder himself in a vicious circle of crime; Rose who is the accessory to Pinkie's crimes is the victim of both social and emotional deprivation; Pinkie as the victim of an eschatological Catholic faith which foregrounds hell and damnation, etc
- Christie: that Flora's theft makes her a criminal but she is a victim of financial need; that Mrs Ferrars is a criminal who poisons her husband but she is the victim of his abuse; Mrs Ferrars as the victim of Sheppard's blackmail; that Sheppard, a murderer, becomes the victim who is driven to suicide by Poirot's sharp intelligence and discovery of the truth, etc

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- Shakespeare: Hamlet as the victim of the ghost's demands for revenge which results in crimes such as the murders of Claudius and Polonius; Claudius as a murderer who himself becomes the victim of murder as a result of his crime; Hamlet as the victim of Claudius' plot to kill him; Rosencrantz and Guildenstern who are the agents of Claudius' first plot to kill Hamlet become the victims of murder themselves, etc
- etc.

Some students might consider:

- Crabbe, Browning and Wilde: the Duke in *My Last Duchess* as the criminal who orders his wife's assassination but who is not a victim; Porphyria's lover as a criminal but not a victim as, although Porphyria has chosen him, he murders her through possessiveness and jealousy; that Peter Grimes criminally victimises others, brutally murdering his father and his apprentices for little reason so it is difficult to see him as a victim as he is empowered with every advantage, etc
- Coleridge: that the Mariner is a criminal who shoots his victim, the albatross; that the Mariner's fate is the direct result of his own actions and therefore he is not a victim; that the Mariner survives the shipwreck; that the Mariner chooses his victims to tell his tale to, eg the Wedding-Guest, to benefit others and not because he is being victimised; that the Mariner experiences a 'spring of love' and is able to pray, receiving God's forgiveness so he is not a victim, etc
- Atkinson: David Needler is a criminal who commits horrific murders and shoots Marcus but cannot be seen as a victim himself; Neil Hunter who has wealth and privilege yet commits crimes but cannot be seen as a victim; Anderson who is a criminal but also too powerful to be seen as a victim; the horror and brutality of Dekker's initial crime does not present him as a victim, etc
- McEwan: that Briony is not a victim but voluntarily chooses to commit her crime and perpetrate her lie to get revenge on Robbie for personal reasons; that Briony's manipulation of events in her false narrative does not present her as the victim but as the agent; the crime of rape committed by Paul Marshall who has a position of extreme wealth and power meaning he is not a victim in any way but is in control throughout his life, etc
- Dickens: Monks as a criminal who turns to crime through greed and choice and not because he is forced into it as a victim of deprivation; the Bumbles who abuse children when they are in a position of power through their own self-interest; Sikes as a powerful individual and not a victim, who commits violent robbery and brutal murder; Fagin's greed which makes him turn to crime etc
- Greene: Colleoni as leader of a criminal gang enjoys wealth and luxury and is not presented as a victim; Pinkie's enjoyment of violence with his vitriol bottle and his razor blade and the feelings of power they give him indicating he is not a victim; Pinkie's enjoyment of his cruelty to Rose and his power over her, etc
- Christie: that Sheppard as a respected doctor is a murderer who is in a privileged position in the community and should be committed to preserving life, not ending it and cannot therefore be considered a victim; Sheppard's manipulative powers which enable criminal activity and are not typical of a victim; Parker's blackmail of his former employer through greed and not because he is a victim; that Flora is Ackroyd's niece whose background suggests she has not the genuine need of a poverty-stricken victim but yet she commits a theft etc
- Shakespeare: that Claudius murders his brother because of his own greed and lust for power and not because he is a victim; that Claudius plots the murder of Hamlet for his own security which does not make him a victim; Claudius' position as king, politically the most powerful person in the land does not suggest he is a victim; that Hamlet's plotting of revenge and murder of Polonius suggest his control of the situation and present him as empowered rather than a victim, etc
- etc.

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AO4 Explore connections across literary texts

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

- the element of victims, eg Nancy as a victim of social deprivation in *Oliver Twist*
- the element of criminals, eg Peter Grimes and the Ancient Mariner
- the element of violence, eg Pinkie's violence towards Spicer in *Brighton Rock*
- the element of murder, eg Hamlet's death
- 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:

- theological context, eg the Mariner punished by the spirit world and/or God and Pinkie as a victim of fundamental Catholic beliefs
- the social context as seen in Dodger and the pickpockets as victims of social deprivation in *Oliver Twist*, Briony as a victim of parental neglect and Billy as a victim of social deprivation in *When Will There Be Good News?*
- the psychological context, eg Hamlet as a victim of the ghost and his own conscience and the criminal psychology of Sheppard in *The Murder of Roger Ackroyd*
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- structural aspects, eg the use of a backstory such as the social deprivation and bullying of Pinkie in *Brighton Rock*; the hanging of the Guardsman at the end of *The Ballad of Reading Gaol* which makes him the victim of a cruel punishment; the opening of *Brighton Rock* where the criminal, Hale, is being hunted down
- the use of narrative perspective, eg the first-person speaking voice of *The Laboratory* where she shows herself to be the victim of betrayal; the third-person omniscient narrator's view of Nancy as a victim of social deprivation in *Oliver Twist*
- the use of setting, eg the deprived setting of the criminal underworld in London which shows the child pickpockets to be victims of poverty; the seedy criminal underworld of Brighton contrasting with the façade of pleasure of which Rose and Pinkie may be seen as victims in *Brighton Rock*; the need to keep up the respectable veneer of the setting of King's Abbot in *The Murder of Roger Ackroyd*
- the use of direct speech, eg Billy's conversations with Reggie in *When Will There Be Good News?* which reveal his circumstances
- the use of diction and imagery, eg the powerful language of the ghost's commands which impel Hamlet to avenge his murder; the language used to describe Briony's imaginative powers in *Atonement*, she 'possessed a strange mind and a facility with words'; the imagery of the harsh weather conditions which victimise the Mariner, 'the hot and copper sky', the water 'like a witch's oils'
- etc.

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

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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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