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

Paper 2A: Elements of crime writing

June 2025 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 2025

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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 2A: 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 pages 9–11. 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	NR	Toolbar Tooltip: Not Relevant	NR	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	AO1	Toolbar Tooltip: Assessment Objective 1	AO1	Y
Repetition	REP	Toolbar Tooltip: Repetition	REP	Y
Vague	V	Toolbar Tooltip: Vague	V	Y
Development	DEV	Toolbar Tooltip: Development	DEV	Y
SomethingHere	SH	Toolbar Tooltip: Something here	SH	Y
Unfocused	U	Toolbar Tooltip: Unfocused	U	Y
UnclearExpression	UE	Toolbar Tooltip: Unclear expression	UE	Y
LackOfClarity	?	Toolbar Tooltip: Lack of Clarity	?	Y
FactualInaccuracy		Toolbar Tooltip: Factual Inaccuracy		Y
PartiallyMadePoint		Toolbar Tooltip: Partially made point		Y
Text	T	Toolbar Tooltip: Needing textual support	T	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.	

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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 taken from *The Fine Art of Invisible Detection* by Robert Goddard, published in 2021. Wada is the secretary of a private detective in Tokyo. She is working to expose the criminal activities of Hiroji Nishizaki who is responsible for the death of her boss. She hopes that a man called Martin Caldwell will be able to help her to do this. In this extract, Wada has tracked Martin down to his remote hideout in Iceland where he faces her with a shotgun. She has been followed by a mysterious Japanese man, known as 'The Irishman'. The Irishman has just shot George Guptill, with whom Wada was travelling.

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 crime writing trajectory is: Wada is investigating her boss' death; she and Martin Caldwell are both being hunted down by a trained assassin, the Irishman; Wada has unwittingly led the Irishman to Martin's hideout; Wada thinks she may have stopped the Irishman by running her vehicle into him but this is not the case and he pursues them to the hideout; they have a shotgun for their defence but both are reluctant and inexperienced about using it; Wada fires the gun at the Irishman but misses; the Irishman threatens Wada with a gun in order to get her to tell him where Martin is; she refuses so the Irishman violently drags her and handcuffs her to a drainpipe, going off to search for Martin and ominously saying he will come back to question her and that she will answer his questions
- the threatening danger of pursuit by an assassin
- the violence: the use of guns; the violence used by the Irishman in dragging Wada by the hair and handcuffing her; the violent lengths Wada is prepared to go to protect herself and Martin
- the fear of the threat posed to their lives
- the mounting tension and suspense and the uncertainty about how much danger they are in
- Wada's bravery in trying to stop the Irishman; Wada reversing her car over him and facing up to his arrival with the shotgun in spite of her fear indicated by her trembling fingers
- Wada's stubbornness in maintaining Caldwell is not there, described as a 'weapon', perhaps a feeble one with which to fight the physical reality of guns
- the part played by chance or bad luck, eg the futility of Wada's use of the gun as the door bounces back and she hits that instead

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- the seeming indestructability of the Irishman: he survives being run over, shot at, etc, making his pursuit of them inexorable
- Caldwell's cowardice as his instinct is to flee
- Caldwell's anxious questioning of Wada in order to find out how much danger he is in
- the hope that their pursuer is either dead or seriously disabled by Wada's reversing her car into him
- Martin's inaction in the face of the Irishman's arrival 'as if he'd lost all hope', his feelings of doom
- the links between the Irishman and organised crime, headed by Hiroji Nishizaki, which spans the globe from Japan to Iceland to Exeter!
- Martin's despair upon realising Wada has led the assassin straight to him
- the idea of a remote and inaccessible safe hideout – which is clearly, in the end, not safe at all
- the innocent Guptill's death which indicates just how much danger Wada and Martin are in and that the Irishman will stop at nothing
- Wada's and Martin's horror when they hear the sound of the car engine and the implications of it
- the violence of the Irishman's assault on the door with his gun and how that indicates he means business
- the Irishman's aggressive questioning of Wada and the threat posed by his final words to her at the end of the passage, leaving Wada and the reader to imagine what he will do to her in order to ensure she will answer his questions
- the seeming inescapability of Wada's predicament, her imprisonment
- 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 investigation as seen in Wada's investigation into her boss' death
- the element of the assassin as seen in the character of the Irishman
- the element of violence as seen in the Irishman's rough treatment of Wada
- the element of weapons as seen in the use of the shotgun
- the element of victims as seen in Martin and Wada being the victims of the Irishman
- the element of suspense as seen in the tension whilst awaiting the Irishman's appearance
- the element of danger as Wada and Martin are aware of the potential outcome of pursuit
- 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 geographical context, eg the snow-bound isolation of the remote Icelandic hideout
- the social context, eg Wada as the subordinate secretary who is investigating her boss' death
- the psychological context, eg the anxiety shown by Martin and Wada about the danger they are in
- the moral context, eg Wada's pursuit of justice for her boss and George Guptill
- the gender context, eg Wada's bravery in the face of a powerful male adversary
- etc.

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AO2 Analyse ways in which meanings are shaped in literary texts

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

- structural issues, eg Wada's assurance of their probable safety because she ran over the Irishman which is suddenly destroyed by the sound of a car engine roaring; the build up of tension in the extract to a climax of the brief statement, 'She fired, both barrels'; the anti-climax of the fact that all she hit was wood; the suspense at the end of the extract where the reader is left with the threat that the Irishman will be back and will force Wada to answer his questions, leaving much to the reader's imagination
- the use of tension and suspense, eg the mounting tension where Martin and Wada await the Irishman's possible arrival; the mounting tension as the Irishman questions Wada about Martin's whereabouts with the uncertainty of whether she will give way
- the use of narrative perspective with Wada as the focaliser which effectively conveys both her fear and her bravery
- the use of an ominous tone, eg 'Not dead. And not giving up' and 'You will answer every one of them.'
- the use of variation in pace of the narrative
- the use of setting, eg the isolation of the hideout; the remoteness of being surrounded by snow-covered ground; the extreme setting of Iceland itself
- the use of dialogue, eg the tense dialogue between Martin and Wada; the pressure put on Wada during the Irishman's dialogue with her when he is trying to find Caldwell; Caldwell's anxious interruptions of Wada's speech showing his nervousness
- the use of questions, eg the anxiety shown by Martin when he questions Wada about whether she was followed and whether she has killed the Irishman; the Irishman's questioning of Wada when he is trying to find out where Martin is
- the use of syntax, eg the short, sharp statements in the dialogue which are used to express anxiety; the brief blunt statements used to describe the action which can create suspenseful pauses as in, 'She fired, both barrels'; the use of short sentences which can speed up the pace of the narrative as in, 'Then he was in and on her.'
- the use of descriptive details, eg the furnishings of the hideout are from a 'bygone age' which suggests its remoteness and lack of contact with the modern world and possible rescue
- the use of references to sound, eg the car engine 'roaring, approaching fast' which indicates threat, followed by the contrasting silence; the 'deafening cracks' of the Irishman firing his gun into the door
- the use of irony, eg at the very moment Wada tells Martin that the Irishman was injured and unable to follow her, they hear the sound of his arrival
- the bathetic black humour of Wada's humiliation of being handcuffed to the downpipe of a washbasin
- the use of language and imagery, eg the description of Wada's 'own stubbornness' as 'the only weapon she had at her disposal'; the use of powerful verbs to convey the action such as 'wrenched', 'shoved', 'forced' and 'grabbed'; the use of the lexis of violence such as 'clapped the barrel of his gun to her temple' and 'the brutality in his eyes'; the brutal disregard for human life as indicated by the contrast of the 'cold, heavy pressure of the gun barrel against her skin'
- the use of italics which shows the stress felt by the characters
- the use of characterisation, eg Caldwell's despair shown when he 'slumped back against the rail of the range'
- 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 method.

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Section B

0 2 ***Selected Poems* – George Crabbe, Robert Browning and Oscar Wilde**

To what extent do you agree with the view that the criminals in the poems are presented as being motivated by a desire for power?

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:

- Peter Grimes' motivation is presented as the desire for power over the orphan boys he employs
- Peter Grimes being presented as motivated to murder his father in order to gain autonomy and power over his own life
- Porphyria's lover presented as being motivated to murder her in order to gain power over her and to prevent her from ever leaving him again
- that the Duke's commands to have his wife murdered in *My Last Duchess* are presented as motivated by his desire to gain power over her and prevent other men from admiring her; he even has power over who sees her portrait after her death
- that the speaker in *The Laboratory* is presented as motivated by a wish to gain power over her lover and keep him to herself by murdering her rivals
- that the Guardsman is presented as motivated to murder his wife in *The Ballad of Reading Gaol* to maintain the power of his love for her
- that the prison guards in *The Ballad of Reading Gaol* are presented as criminals and the dreadful punishments they administer show their desire for power
- etc.

Some students might consider:

- that Peter Grimes is presented as motivated to murder his father by anger and because he denied the religion his father tried to share with him
- that Peter Grimes' motivation is presented as his enjoyment of inflicting cruelty on vulnerable boys and watching them suffer
- that Porphyria's lover is presented as motivated to murder her because he loves her and wishes to be with her forever

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- that the Duke is presented as motivated to murder his wife in *My Last Duchess* because of his family pride and status and he feels she has betrayed him or through jealousy
- that the speaker in *The Laboratory* is presented as motivated to murder her rivals because she is jealous and still loves her former lover
- that in *The Ballad of Reading Gaol* the Guardsman's motive for murdering his wife is never made clear, only the fact that he loved her and accepts his punishment, even though the speaker thinks it harsh
- that the prison guards in *The Ballad of Reading Gaol* are presented as criminals but the dreadful punishments they administer are what they are required to do by law
- etc.

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 Peter Grimes' motives for murdering his father and the boys
- the element of murder as seen in the Guardsman's murder of his wife in *The Ballad of Reading Gaol*
- the element of violence as seen in Porphyria's strangulation
- etc.

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

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

- the social context as seen in the powerful status of the Duke in *My Last Duchess*
- the moral context as seen in the murder of the innocent Porphyria
- the psychological context of Peter Grimes' motivation for murder
- 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 way in which the Duke gradually reveals his motivation for murdering the Duchess as he speaks in *My Last Duchess*; the way in which Porphyria's lover reveals his motive just before her murder; the absence of a statement of motivation for the Guardsman in *The Ballad of Reading Gaol*
- the use of form, eg Browning's use of dramatic monologue to reveal motivation in *The Laboratory*
- the use of voice and perspective, eg the Duke's perspective showing his views on his power and status in *My Last Duchess*
- the use of emotive language and repetition, eg Peter Grimes cursing 'the tyranny of age' and his search for 'a feeling creature subject to his power'; Porphyria's lover's declaration that 'That moment she was mine, mine, fair, / Perfectly pure and good...'
- the use of imagery, eg the 'treasures' of the poison that the speaker in *The Laboratory* wishes to use on her victims
- 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 3 ***The Rime of the Ancient Mariner* – Samuel Taylor Coleridge**

'We have more sympathy for the Mariner than for the victims of his crimes.'

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 curse on the Mariner, making him deserving of sympathy because he is forced to wander the earth and tell his tale
- the extreme severity of the Mariner's punishment for simply shooting a bird
- the sympathy given to the Mariner because of his suffering caused by the harsh weather conditions, the heat and the drought
- the sympathy due to the Mariner because of his encounter with Death and Life-in-Death
- the sympathy due to the Mariner because of his loneliness and isolation after the death of the rest of the crew, including his 'brother's son'
- the sympathy due to the Mariner because he cannot die and has to live on amongst 'a thousand thousand slimy things'
- the Mariner's horrific experiences such as when he is amongst the living dead
- how the Mariner deserves sympathy as he is still an outsider, shunned by other people
- etc.

Some students might consider:

- the identification of the victims in the poem, eg the albatross, the crew, the wedding-guest
- sympathy for the albatross as a victim of the random, motiveless shooting by the Mariner
- the albatross as a symbol of the whole of the natural world and the symbolic ecological reading of the poem where the Mariner's killing of the albatross represents the thoughtless destruction of the natural world by humans; the sympathy due to nature as a victim of man
- the albatross as a religious symbol and, in a Christian interpretation, a symbol of Christ's persecution and death, deserving of sympathy
- the sympathy due to the crew as victims of the Mariner's thoughtless crime; they suffer harsh conditions and death through no fault of their own
- the sympathy due to the crew as they become the living dead

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- the sympathy due to the Wedding Guest as he is forced to miss the wedding because the Mariner is determined to tell him his tale
- the sympathy due to the Wedding Guest as he becomes a victim of the Mariner's 'glittering eye' and is forced to face the horror of the Mariner's choice of him as the man who must hear his tale
- etc.

AO4 Explore connections across literary texts

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

- the element of victims as shown in the role of the albatross
- the element of the criminal as seen in the Mariner as a murderer
- the element of punishment as seen in the Mariner's suffering after killing the albatross
- the element of suffering as seen in the harsh conditions the Mariner endures after killing the bird
- 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 poem students might focus on:

- the religious context as seen in the albatross as a symbol of Christ's persecution and death
- the ecological context as seen in the Mariner's punishment by the natural world for his destruction of nature
- the social context as seen in the Mariner's isolation at sea and his role as a wandering social outcast
- 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 frame narrative of the Wedding Guest; the climax of the shooting of the albatross at the end of Part 1, followed by the prolonged consequences of this action, leading to the conclusion where the Mariner is forced to wander the earth and tell his tale
- the use of narrative voice and perspective, eg the Mariner's own first-person narrative which helps to gain sympathy for him
- the use of setting, eg the harsh settings of heat and drought and the contrasting extremes of ice which make us sympathetic to the Mariner's suffering
- the use of direct speech, eg the words of the Hermit and the Pilot which help to shape the reader's attitude to the Mariner
- the use of language and imagery, eg the descriptions of the heat, 'the copper sky' and the personification of the ice, 'It cracked and growled, and roared and howled' which make us sympathetic to the situation of the Mariners; the use of colour imagery as in the description of the effects of dehydration, 'with black lips baked' and the simile used to describe Life-in-Death with skin 'as white as leprosy'
- 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**

'Atkinson presents criminals as evil monsters who do not have motives for their crimes.'

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

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:

- the definition of an evil monster who is evil by nature and without motivation
- the evil of the monstrous brutality of Decker's murder of Joanna's mother, brother and sister with their dog in the first chapter of the novel for which he is presented as having no motive
- that Decker is presented as having no motive for choosing them as his victims and their innocence makes his evil deed even more monstrous
- the monstrous evil of the unexpected nature of these murders, an attack amidst the quiet beauties of nature, completely out of the blue
- that, in spite of having motives, Joanna's kidnappers are evil monsters who are prepared to victimise a woman and a child
- that David Needler is an evil monster who shoots the mother, sister and neighbour of his estranged wife in front of ten screaming seven-year-olds, including his own daughter, at a 'unicorn magic-themed birthday party' for which he is presented as having no motive; the extreme brutality of his crime
- the monstrous evil of Needler's action of keeping his family at gunpoint all night, causing them terror
- Needler as an evil monster because of his gratuitous shooting of Marcus who responds to the panic button set off by one of the children after Needler has kept his family at gunpoint all night
- that Billy and his drug-dealing associates are evil monsters as Billy is prepared to sacrifice his own sister for his criminal purposes
- that Neil Hunter is an evil monster who is responsible for the kidnapping of his wife and child through his criminal activities and does nothing to rescue them
- etc.

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Some students might consider:

- the definitions of an evil monster with the possible view that some extenuating circumstances mean that the criminals do not comply with those definitions
- that Decker does renounce evil by his conversion to Catholicism in prison, meaning he cannot be regarded as a completely evil monster
- that Decker does have a conscience as Joanna is able to persuade him to commit suicide, making him less of an evil monster
- that Joanna's kidnappers, although evil, do have a financial motive for kidnapping her so are not acting out of purely motiveless evil
- that David Needler's suicide makes him not a completely evil monster as he does have enough of a conscience to realise the evil he has done and therefore turns his gun on himself and commits suicide
- that Needler's shooting of Marcus is not an intentional, brutal murder but a panic response to being trapped and found out so therefore is not intentionally evil and without motive
- that, although a criminal, Joanna is not an evil monster in spite of the violent murders of her kidnappers because her motive is to save herself and the baby and it is purely done in self-defence
- that Joanna's crime is excused by the reader and covered up by Jackson because of our sympathy and understanding of her motives and therefore not evil
- that Billy is not an evil monster because he is trapped in a cycle of social deprivation which is not really his own fault
- that Neil Hunter's crimes do not lack motivation but are for financial gain
- etc.

NB Students might approach this question in a variety of ways in relation to the terms 'monsters' and 'motives'.

AO4 Explore connections across literary texts

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

- the element of criminals, eg Decker and Needler
- the element of evil as seen in the murder of Joanna's family at the beginning of the novel
- the element of violence as seen in Needler's shooting of innocent victims at the birthday party
- etc.

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

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

- the moral context as seen in Decker's murder of innocent victims
- the context of justice and law and order as seen in the suicides of Needler and Decker
- the social context as seen in the deprivation of Billy's background
- etc.

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AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- structural issues, eg the initial murder of Joanna's family which forms the reader's judgement of Decker at the start of the novel; the climactic event of Joanna's escape from her kidnappers by violent means; Joanna's happy ending and the final suicides of Decker and Needler which imply moral judgements on them
- Atkinson's use of the perspective of different characters to present views on the criminals, eg Louise's perspective of David Needler; Jackson's focalised coverup of Joanna's crime, demonstrating his judgement of her crime
- the use of dialogue, eg Louise's outspoken views on Needler
- the use of irony, chance and coincidence, eg the element of chance in Joanna's family being Decker's victims; the irony of Decker's inability to escape evil by conversion to Catholicism which becomes the means of eternal punishment rather than reform
- the use of setting, eg the innocence of the unicorn-themed birthday party as a setting for Needler's monstrous crime
- the use of language and imagery, eg the brutal language used to describe the murder of Joanna's mother, 'cut down where she stood, the great silver knife carving through her heart as if it was slicing butcher's meat', the brutal, pagan implications of the family's being 'like a sacrifice to the harvest'
- 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 5 ***Atonement* – Ian McEwan**

Explore the significance of secrets to the elements of crime writing in the novel.

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

Some possible ideas:

- the secrecy of the relationship between Robbie and Cecilia; their class differences meaning that the relationship would not be considered suitable by Cecilia's family and it is therefore kept secret, a fact which facilitates Briony's crime
- the secrecy involved in Robbie and Cecilia's relationship helping to give rise to Briony's misunderstanding of it; the use of her as a secret go-between; her misunderstanding of the secret note leading to her false accusation of Robbie
- the secret true identity of Lola's rapist leading to Robbie's arrest and imprisonment and Marshall's escape from punishment for his crime
- Marshall's financial and social successes as a result of his crime being kept secret
- Lola's complicity in keeping the secret of who her rapist actually is and her subsequent marriage to her rapist, leading to financial and social success for her
- Marshall's marriage to Lola which means, as his wife, she cannot testify against him and is forced to keep his secret
- the lifelong consequences for Briony of having to live with the guilty secret of her false accusation and all her subsequent efforts to atone
- the way in which secrecy helps to create Briony's career as a writer
- Briony's giving up university and her nursing experiences during the war as an attempt to atone for her secret guilt
- Briony's narrative voice used in the novel which enables her to keep secrets from the reader until the eventual revelation
- Briony's construction of an 'untrue' version of events which keeps the real version secret from the reader until she reveals it at the end, her 'crime against the reader'
- etc.

AO4 Explore connections across literary texts

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

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- the element of guilt as seen in Briony's guilt in having to live with the secret of her false accusation for a lifetime
- the element of injustice as seen in the false accusation of Robbie for Lola's rape
- the element of punishment or lack of punishment as seen in Briony's attempts at self-punishment and Marshall's lack of punishment because of secrecy
- 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 the high status enjoyed by Marshall and Briony's family which protects them from the discovery of secrets
- the moral context, eg secrecy prevents justice being done and the truth being revealed
- the legal context as seen when Robbie is legally punished because of the secrecy about the truth
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

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

- structural issues, eg the consequences of secrets being kept to the development of crime elements in the novel; the division of the novel into parts to cover the time span embodying the consequences of secrecy; the climactic moment of the rape and Briony's secrecy about it
- the use of Briony as narrator meaning that some secrets are revealed to the reader but not to the characters in the novel
- the use of Briony's voice to shape the reader's view of events
- the use of setting, eg the wealthy milieu enjoyed by Marshall because of his secrecy about his crime in contrast with the harshness of Robbie's prison and his horrific experiences in the fighting fields of France
- the use of dialogue, eg Briony's adamant repeated declaration that, 'I saw him'
- the use of language and imagery, eg Marshall and Lola are 'walled up within the mausoleum of their marriage' because of secrecy about the crime
- etc.

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

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

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

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

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

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

'Dickens presents a society where children are always victims of crime.'

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

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

[25 marks]

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

Examiners must also remember that, because students have read and studied *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:

- that children are often victims of a criminal underworld, eg Fagin's gang of trained pickpockets
- the victimisation of Oliver and the other children in the workhouse where they do not have enough food; they are victims of a dysfunctional institution
- the criminal victimisation of Oliver by Mr Bumble the beadle who is supposed to play a responsible role but, instead, criminally abuses him
- the victimisation of Oliver at the Sowerberrys' and by Noah Claypole where he is fed the dog's scraps, beaten, criminalised and locked in the dust-cellar; the vulnerable apprentice as a victim
- Oliver and other child members of the gang of pickpockets as victims of grooming and child abuse by Fagin
- Oliver's innocence which enables Fagin to victimise him, making criminal activity out to be a game
- Oliver's victimisation by Bill Sikes who forces him to take part in a robbery and threatens him with violence
- Oliver and other children in the novel as victims of poverty and a dysfunctional social system which fails to provide adequately for them
- children as victims of society's attitudes to the workhouse poor, as Charlotte says, 'born to be murderers and robbers from their very cradle'
- Oliver as a victim of a dysfunctional legal system which makes assumptions about his criminal activities because of his poverty and low status
- etc.

Some students might consider:

- that children are not always victims of crime but sometimes perpetrators, eg Dodger
- that children are not always victims but sometimes bullies and cruel, eg Noah Claypole and Charlotte
- Mr Brownlow's treatment of Oliver; Oliver is given a chance by Mr Brownlow who speaks up for him to the magistrate and takes him home with him

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- the kindness of Mrs Bedwin, the ‘motherly old lady’ who cares for Oliver and brings him back to health
- Dodger’s rescue of Oliver, offering him food and shelter
- Fagin’s provision of food and shelter for Oliver and his gang
- Mrs Maylie’s kindness to Oliver; in spite of the fact that he has been caught attempting to rob her house, he is treated kindly by her and a doctor is called to tend his injuries
- the failure of Mrs Maylie and Rose to criminalise Oliver; they treat him with mercy and pity and see him as a victim of crime
- Rose’s emotional intelligence which means she sees Oliver as innocent and she treats him lovingly; his idyllic life in the country with the Maylies where he is not a victim
- Nancy’s kindness to Oliver and her protective behaviour towards him
- the ending of the novel where Oliver lives happily with his family and friends and is not a victim, Oliver’s victimisation being a temporary state
- some children who may not be considered to be victims, eg Dodger
- etc.

Some students may take issue with the word ‘always’ in the question.

AO4 Explore connections across literary texts

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

- the element of victims as seen in the victimisation of the workhouse children by Bumble
- the element of criminal activity as seen in the pickpocketing and Sikes’ robbery
- the element of violence as seen in Sikes’ threatening behaviour towards Oliver
- 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 apprenticeship of Oliver to Sowerberry
- the historical context as seen in Dickens’ representation of the workhouse system
- the legal context, eg children may be brought before the magistrate to be punished
- 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 subsequent consequences of Oliver’s victimisation in early childhood for the rest of the events in the novel; the final happy ending for Oliver, free from victimisation
- the use of narrative perspective, eg the third-person narrator’s clear condemnation of victimisation of innocent children
- the use of setting, eg the harsh setting of the workhouse and the setting of Fagin’s den of thieves
- the use of direct speech, eg Fagin’s wheedling tones and endearments used to groom the children; Fang’s unrelenting words to Oliver and his peremptory dismissal of him when he’s brought before him
- the use of language and imagery, eg Noah Claypole calling Oliver ‘Work’us’ and such abusive terms as ‘idle young ruffian’; Oliver described as ‘the victim of a systematic course of treachery and deception – he was brought up by hand’ in the care of the parish authorities; Oliver described as

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‘well-nigh mad with grief and terror’ when he understands Sikes is forcing him to participate in a robbery
- 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 7 ***Brighton Rock* – Graham Greene**

'Bite it all the way down, you'll still read Brighton. That's human nature.'

To what extent do you agree with the view that in *Brighton Rock*, Greene presents human nature as thoroughly evil?

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:

- that evil is endemic in the world of the novel, hence evil in human nature is presented as being there throughout so that even the seemingly innocent, the rich and powerful and a corrupt police force do not escape
- the evil of gang warfare which exists in Brighton and its attendant protection rackets
- that in spite of the holiday atmosphere of pleasure and enjoyment, a ruthless, evil criminal world exists under the façade of Brighton so it is there throughout
- the murders which happen in the novel, often one murder leading to another in an evil cycle of revenge killings; the murder of Hale in return for Kite
- the range of violence depicted in the novel from murder to the violence implied by Pinkie's concealing a small razor under his thumb-nail so violence is there throughout
- the corruption of the police force, turning a blind eye to the evil rule of criminal gangs
- Pinkie's nature as essentially thoroughly evil, his unscrupulous willingness to murder and his violent behaviour; the way in which he strokes the bottle of vitriol in his pocket and seems to take pleasure in it
- Pinkie's conviction about the existence of hell and damnation as proof of punishment for the evil side of human nature
- the evil of Pinkie's cruelty towards Rose; although he marries her, he does not love her; he enjoys small acts of cruelty towards her such as pinching her and his emotional cruelty even stretches beyond his death at the end of the novel
- Rose's siding with evil by her willingness to support Pinkie and be damned with him rather than be 'rescued' by Ida so that even a seemingly 'innocent' character is tainted with evil
- Ida's ruthlessness in pursuit of Pinkie which means she is not presented as a positive force for justice; she pursues Pinkie to his death and does not succeed in rescuing Rose
- Colleoni's power and ruthlessness in pursuing his evil criminal activities
- etc.

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Some students might consider:

- that some goodness does prevail at the end of the novel so human nature is not evil throughout
- that in spite of the violent crime depicted in the novel, some aspects of goodness do exist in human nature so it is not thoroughly evil
- Ida's demonstration of a genuine warmth towards Hale and her ability to detect his anxiety
- Ida's concern for Hale, in spite of a short acquaintance, and her determination to find out what happened to him
- Ida's determination to pursue justice for Hale, 'I like fair play'
- Ida's 'mission' is for 'doing good' and 'seeing that the evil suffered' so some goodness persists meaning that the world of the text is not evil through and through
- Ida's determination to try to help Rose in spite of the resistance she gets from her
- Ida's warmth and openness towards her gentlemen friends, eg Phil and even Tom
- Rose's love for Pinkie and her determined devotion to him which means she is prepared to suffer damnation for his sake; her love persists after death
- that Rose is even recognised by Pinkie as, 'a good kid, she was bounded by her goodness'
- Rose's faith and her desire to hope for the future
- the possibility of a child for Rose at the end of the novel and the priest's instruction to pray and 'make him a saint'
- etc.

AO4 Explore connections across literary texts

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

- the element of murder as seen in the murder of Hale
- the element of violence as seen in the use of razors as weapons
- the element of cruelty as seen in Pinkie's cruelty towards Rose
- the element of law and order as seen in the corruption in the police force
- 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 Brighton's underbelly of gang warfare
- the moral context, eg the tension between good and evil in human nature as exemplified in such characters as Ida and Pinkie
- the psychological context, eg Ida's determination to seek justice and do the right thing in opposition to evil
- the religious context, eg Pinkie's belief in hell as a punishment for evil
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- structural issues, eg Greene structures the novel around evil human behaviour so evil is present through and through from the beginning to the end of the novel; the backstory of Kite's murder which initiates a revenge killing; the murder of Hale at the beginning of the novel which sets off a spiral of evil; the ways in which human nature can become trapped in a cycle of evil with one killing leading to another

- the use of contrast in the world of Brighton that Greene creates, eg the evil events contrasting with the goodness of some characters and Brighton as a place of pleasure
- the use of setting, eg the contrast between Brighton's holiday atmosphere of pleasure and the evil undercurrent which underpins it
- the use of narrative perspective, eg the third-person narrator who shapes the reader's response to the actions of characters
- the use of focalisers and free indirect discourse, eg Pinkie's thoughts of Rose, 'but she was a good kid, she was bounded by her goodness...'
- the use of characterisation, eg Pinkie as a youthful embodiment of evil and Rose as an embodiment of someone who reaches for goodness through love
- the use of dialogue, eg the irony of Rose's request in 'I'd like a stick of Brighton rock', an innocent request for the symbol of violence and evil; the conversation with Spicer about his violent methods, 'Vitriol... It scares a polony more than a knife'
- the use of language and imagery, eg Colleoni's confident urbanity represented by the symbolism of the 'gold lighter', 'the dictaphone' and the luxury of the Cosmopolitan which conceals his ruthless and evil killings; the brutal language of 'Kite slashed quickly with razors'; the symbolism of the bottle of vitriol which Pinkie 'caressed' in his pocket; the symbolism of Brighton rock
- 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 8 ***The Murder of Roger Ackroyd* – Agatha Christie**

Explore the significance of the setting of King's Abbot to the elements of crime writing 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, 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 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 the interpretative significances that can be found, there will be a variety of interpretations here.

Some possible ideas:

- the enclosed world of King's Abbot, specifically chosen by Christie as somewhere which has limited communication with the outside world, an essential element to the crime plot
- that, ironically, this seemingly peaceful place is the setting for murder, the most heinous of crimes
- the fact that King's Abbot is peaceful and an unlikely setting for murder makes the possibility of murder all-pervasive and therefore more frightening and shocking
- the enclosed world of King's Abbot which limits the number of possible suspects for the crimes
- the small world of King's Abbot means that people tend to know each other and to know what is going on
- the limited society of King's Abbot means that gossip is rife and everyone knows each other's business, making it harder to keep secrets but also allowing for misinterpretation of people and their actions
- the roles of Caroline and Miss Gannett as the village gossips
- King's Abbot's predominantly middle-class social circle and its façade of respectability which Poirot exposes as concealing lies and criminal activity
- the social structure of King's Abbot where there are 'only two houses of any importance' which belong to Mrs Ferrars and Roger Ackroyd demonstrating how those with wealth and status are also corrupted by crime
- a social milieu where money, or lack of it, necessarily plays a key role, linking to motivation for criminal activity
- that King's Abbot allows Roger Ackroyd to play the role of the 'country squire' emphasising his importance and his status as a victim
- the rural village setting as an appropriate place for Poirot's 'retirement', locating him in the right place at the right time
- the contrast between the comfortable, cosy world of King's Abbot and its underbelly of crime, making the crime more shocking
- the exposure of crime and its resolution bring reassurance of justice and the re-establishment of the natural order of rural England

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- Fernly Park's role as the 'big house' of King's Abbot and hence the setting of a 'locked room mystery'
- the historical associations and implications of the name of the village of King's Abbot with its ironic links to regal and ecclesiastical power in the past, suggesting an importance it does not really now possess
- 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 setting as central to the construction of the crime plot as seen in the place where suspects and victims live and their secrets are kept
- the element of suspects as seen in the limited number of possible suspects for Ackroyd's murder
- the elements of lies and secrets as seen in the way characters such as Parker, Sheppard and Flora conceal their guilt
- the element of victims as seen in Ackroyd and Mrs Ferrars
- the element of guilt as seen in Sheppard
- the element of justice as seen in Sheppard's final discovery and 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 the social structure of King's Abbot society
- the geographical context, eg the enclosed country setting of King's Abbot
- the financial context, eg the importance of money to maintain status and respectability in King's Abbot
- the moral context, eg the need to maintain outward respectability which can conceal crime
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

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

- structural issues, eg Chapter 2, 'Who's Who in King's Abbot', clearly establishes the social scene at the beginning of the novel; Poirot's ability to follow the interlinked trail of characters to the revelation in the set piece at the end, gathering together a limited cast of characters
- the use of the unreliable first-person narrator who holds a position of some standing as the doctor in King's Abbot with its attendant set of expectations
- the use of setting and the implications of the name of the village, King's Abbot, with its historical links to the importance of the establishments of church and state and the possible irony of that in comparison to 'modern' times
- the use of tension and suspense as the secrets behind the world of King's Abbot are gradually revealed
- the use of dialogue, eg the opening dialogue between Sheppard and his sister which shows that gossip plays a significant role in King's Abbot society
- the use of language and imagery, eg Sheppard's matter-of-fact but detailed description of 'our local geography' at the beginning of the novel in straightforward language; the description of Ackroyd, the victim, as 'the life and soul of our peaceful village'; the ironic image of the 'halo of gossip' that has surrounded Ackroyd

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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**

'O villain, villain, smiling, damnèd villain!'

To what extent do you agree with the view that it is impossible to sympathise with Claudius?

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 Claudius is depicted as a 'smiling, damnèd villain' with whom it is impossible to sympathise
- that Claudius is his brother's villainous murderer who does not deserve sympathy for committing such an offence against a close member of his own family
- that it is impossible for Hamlet to sympathise with him in any way because he hates him
- that in murdering Old Hamlet, Claudius is guilty of regicide, both a political offence and an offence against God and it is not therefore possible to sympathise with him
- the implications of 'smiling' which suggest Claudius is putting on a regal front, pretending to be a kind and gracious king, whilst concealing the true villainous nature of his crimes
- how Claudius very quickly marries his brother's widow, an offence which Hamlet himself and his father's ghost find particularly repugnant
- that Claudius' villainous motives for the murder of Old Hamlet seem to have been greed, ambition, a lust for power and sexual lust, none of which elicit sympathy
- how Claudius plots Hamlet's death
- how, as a villain, Claudius is unscrupulous about using people to achieve his own ends, including the anger and grief of Laertes
- the way in which Claudius uses poison at the end of the play and is thus inadvertently responsible for the death of Gertrude, his own wife
- that Claudius has committed a mortal sin for which he is damned in eternal life
- that our sympathy for Hamlet shapes our perception of Claudius as a 'smiling, damnèd villain'
- that it is not possible to sympathise with Claudius because he leaves Denmark vulnerable to attack
- etc.

Some students might consider:

- the implications of the word 'impossible' in the question and that characters within the play and audiences do sympathise with him

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- the way in which, having committed one murder, Claudius becomes entrapped in a cycle of evil from which he cannot escape, one crime leading to another which makes audiences sympathise with him
- that Claudius does have a conscience and feels guilt for the evil he has done, making audiences sympathise with him; even Hamlet admits, 'The play's the thing / Wherein I'll catch the conscience of the King'
- that, at the beginning of the play, Claudius genuinely seems to want to coax Hamlet out of his grief, arguing all fathers die and that Hamlet should, 'think of us / As of a father'
- that Claudius initially treats Hamlet well and invites him to 'Be as ourself in Denmark'
- the effect that the play within a play has on him where his sins are brought home to him; his strong reactions where he interrupts the play with, 'Give me some light, away.' with the symbolic request for 'light'
- Claudius' speech in Act 3, Scene 3 where he admits his 'offence is rank' and wishes to repent and pray
- the dilemma Claudius experiences when he wishes to pray for forgiveness and knows that he can be cleansed by God's grace but that that is not possible while he is 'still possessed of those effects' for which he murdered; a moral and religious dilemma for him for which it is possible to sympathise
- that he unintentionally causes the death of Gertrude whom he loves and tries to stop her from drinking from the poisoned cup
- how Claudius loses everything at the end of the play, including his life, cruelly killed by Hamlet with both sword and poisoned cup
- how it is possible to sympathise with Claudius because he initially offers Denmark some political stability
- etc.

AO4 Explore connections across literary texts

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

- the element of villainy as seen in Claudius' murder of Old Hamlet
- the element of death as seen in the deaths of Claudius and Gertrude at the end of the play
- the element of guilt as seen in Claudius' guilty conscience for the crime he has committed
- the element of motives as seen in Claudius' motives of greed, ambition and lust for murdering Old Hamlet
- etc.

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

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

- the moral context, eg the evil of Claudius' murder of Old Hamlet
- the political context, eg regicide and the struggle for power and kingship
- the religious context, eg Claudius has committed an offence in the eyes of God and would like His forgiveness
- the social context, eg the marriage of Claudius and Gertrude
- etc.

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AO2 Analyse ways in which meanings are shaped in literary texts

With respect to dramatic method students might focus on:

- structural issues, eg Claudius' crime is part of the backstory when the play opens so he is presented as a villain before we even see him and his crime is revealed by the words of the Ghost; the escalation of Claudius' crimes as the play goes on; the speech where he shows his conscience and tries to pray occurs mid-way through the play, indicating he would like to turn back but is forced to go on; the tragic ending of the play where so many lives are lost
- the use of perspective, eg Hamlet is the play's protagonist and tragic hero so the audience's view of Claudius is mainly from Hamlet's perspective
- the use of dramatic devices, eg the play within a play to show the reactions of Claudius
- the use of tension and suspense, eg the question of whether Claudius will succeed in his plots for Hamlet's death
- the use of setting, eg the royal court of Denmark as a seat of power and political ambition
- the use of language and imagery, eg the emotive language and imagery of Claudius' speech in Act 3, Scene 3, 'O my offence is rank: it smells to heaven'; the language used by Claudius at the start of the play to wheedle Hamlet and ingratiate himself, ''Tis sweet and commendable in your nature, Hamlet, / To give these mourning duties to your father...'; the images used by the Ghost of Old Hamlet to refer to Claudius as 'the serpent that did sting thy father's life' and an 'incestuous and adulterate beast'; Hamlet's repetition of 'O villain, villain, smiling, damnèd villain', 'one may smile and smile and be a villain'
- 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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Section C

1	0

Explore the significance of suffering 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, Wilde and Browning – the suffering of the victims of Peter Grimes' violence, the boys who were 'pinn'd, beaten, cold, pinch'd, threaten'd and abused'; the suffering of Peter Grimes' father; the suffering which gives motivation for murder as in *The Laboratory*; the suffering of those who are being punished as in *The Ballad of Reading Gaol* and the injustice of it; the suffering Grimes endures as a result of his guilty conscience; both physical and mental suffering may be considered, etc
- Coleridge – the Mariner's suffering as a result of his crime; his suffering as a result of the rejection by the crew; the Mariner's suffering as a result of the harshness of the natural world, the burning sun, the ice, the lack of wind; the Mariner's guilty conscience which causes him suffering; the shipwreck; his suffering through being a social outcast; the suffering caused by his punishment, being forced to wander the earth and tell his tale; the suffering of the other characters, eg the albatross, the crew, the wedding guest, etc
- Atkinson – the mental suffering of Joanna as a witness to her family's murder as a child and her lifetime of trauma; the desire for revenge as a result of suffering, eg Joanna's contriving of Decker's suicide; the suffering of Joanna at the hands of her kidnappers and the ways in which she fights back, raising moral questions; suffering caused purely by chance or accident, eg the train crash; the ways in which characters react to suffering, their resilience, eg Reggie's resilience to the suffering she experienced early on in life; those who witness and try to prevent suffering, eg Louise's fight against crime as a policewoman and her attempts to protect the innocent, Jackson's attempts to help Reggie; the desire for justice for those who have suffered, etc
- McEwan – the suffering of Robbie who is wrongly accused of a crime and falsely imprisoned; the flaws in the justice system as a cause of suffering; the suffering of both innocent civilians and the soldiers during the war; the mental suffering Briony experiences as a result of her feelings of guilt for her crime and her attempts to atone; the suffering Briony undertakes as a punishment, working as a nurse during the war; the suffering of Cecilia who is deprived of the man she loves, is separated from her family and dies during the war; the suffering of Lola who is the victim of rape; how the thoughtless action of a child can cause so much suffering; the dysfunctional nature of Briony's family and Briony's motivation for causing suffering, etc
- Dickens – the suffering caused by institutions such as the workhouse to the people they are supposed to be helping; the sufferings caused by poverty and social deprivation; the suffering

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caused by rigid standards of morality, eg Oliver's mother's suffering as an unmarried mother; the suffering of the young and vulnerable, eg the suffering caused by the mistreatment of the young apprentice, Oliver, in the hands of the Sowerberrys; the suffering caused by violent crime, eg the murder of Nancy by Sikes; the suffering caused by the injustice of some punishment, eg Oliver in the workhouse, at the Sowerberrys, the harsh legal punishment of vagrants, Fang's intended punishment of Oliver; suffering as a just punishment, eg Fagin in the death cell, Sikes' attempts to escape and his death; punishment by moral conscience and a sense of guilt, eg Nancy's eyes following Sikes, etc

- Greene – the suffering caused by violent crime and gang warfare, eg the murders of Hale and Spicer; suffering as a result of social deprivation, eg the poverty of both Rose's and Pinkie's backgrounds; the pleasure that can be derived from causing suffering to others, eg Pinkie's attachment to his bottle of vitriol and Pinkie's enjoyment he seems to derive from his cruelty to Rose; suffering as an element of religious belief, eg Pinkie's belief in hell and damnation as punishment from God; suffering as a means of punishment or revenge, eg the murder of Hale in revenge for Kite; the way in which suffering underpins the surface façade of Brighton as a place of pleasure; the way in which money and status protect men like Colleoni from any direct involvement with suffering; the terrible end of the novel where Rose is likely to experience future emotional suffering, etc
- Christie – the suffering caused to Mrs Ferrars by an abusive husband which is a motive for her crime of murder and the issues of moral justice it raises; the suffering caused by blackmail, eg Sheppard's blackmail of Mrs Ferrars and Parker's blackmail of his former employer; suffering caused by a guilty conscience, eg Flora's guilty conscience about her theft; the lack of suffering experienced by Sheppard as a result of his crime and questions of justice, eg Poirot allows him to take his own life rather than face legal justice, perhaps sparing him and Caroline some suffering; suffering caused by secrecy, deceit and concealment, eg Ralph Paton's secret marriage to Ursula Bourne; the way in which mental and emotional suffering lie under the respectable surface of King's Abbot, etc
- Shakespeare – the suffering of Old Hamlet as a victim of murder, forcing his ghost to walk the earth in search of revenge; the suffering of Hamlet as a result of his father's death and his mother's overhasty marriage to his uncle, prompting his desire for revenge; the suffering of Polonius who is accidentally murdered; the sufferings of the innocent and vulnerable Ophelia, rejected by Hamlet who murders her father and her subsequent madness and death; the suffering of Gertrude who is made to feel guilty by her son; the suffering of Claudius as a result of his guilty conscience; the political suffering of the state of Denmark as a result of instability and turmoil; the ending of the play with the suffering of the multiple deaths where suffering may be seen as bringing justice and perhaps political stability for the future, etc
- etc.

Students may consider any type of suffering, physical, mental or emotional.

AO4 Explore connections across literary texts

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

- the element of suffering as seen in the suffering of Grimes' innocent apprentices
- the element of victims as seen in the victims of child abuse in the workhouse in *Oliver Twist*
- the element of violence as seen in the death of Hale in *Brighton Rock*
- the element of murder as seen in the death of Old Hamlet
- etc.

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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, eg the suffering underpinning the seemingly respectable world of King's Abbot in *The Murder of Roger Ackroyd*
- the context of gender, eg the suffering women victims in *Porphyria's Lover* and Joanna's mother and sister in *When Will There Be Good News?*
- the ecological context, eg the Mariner's sufferings at the mercy of the natural world in *The Rime of the Ancient Mariner*
- the psychological context, eg Briony's mental sufferings for her crime
- the moral context, eg the suffering Hamlet causes to Claudius as revenge for his crime
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

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

- structural issues, eg the ending of *Brighton Rock* where Pinkie suffers for his crimes; the suffering of Lola because of her rape at the end of the first part of *Atonement* which initiates the events of the rest of the novel; the suffering of Oliver in *Oliver Twist* from early childhood which initiates his actions and the evolution of his story
- the use of perspective and narrative voice, eg the use of the first-person dramatic monologue by Browning which shapes the reader's perception of the characters' sufferings; Dickens' third-person perspective in *Oliver Twist* which shapes the readers' moral responses to the sufferings caused by the terrible social conditions; the Mariner's narrative voice which describes his own sufferings
- the use of setting, eg the contrasting beauty of the rural harvest as a background for the brutal murders of Joanna's family in *When Will There Be Good News?*; the setting of the royal court of Denmark in *Hamlet* which shows the suffering in the highest echelons of Danish society, affecting the whole political suffering of the country
- the use of direct speech and dialogue, eg Poirot's questioning technique in *The Murder of Roger Ackroyd* which reveals the truth about the characters' sufferings
- the use of descriptive detail, eg Dickens' descriptions of the bleak conditions in the workhouse and the rundown areas of his representation of criminal London; the detailed description of the sufferings of the prisoners in *The Ballad of Reading Gaol*
- the use of language and imagery, eg the extreme language used to describe the Mariner's suffering in *The Rime of the Ancient Mariner*, 'the bloody sun'; the emotive language used by Old Hamlet's Ghost to describe his sufferings in purgatory, 'confined to fast in fires' which would make Hamlet's 'eyes like stars start from their spheres' as a result of 'foul and most unnatural murder'; the brutal language used to describe murder in *When Will There Be Good News?*, 'the silver knife carving through the heart as if it was slicing butcher's meat' and the blunt brutality of 'she stuck the knife into his common carotid artery, the left one. And then for good measure she stuck it in his right one as well.'
- 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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1 1 'In crime writing, criminals are presented as being sorry for the crimes they commit.'

To what extent do you agree with this view in relation to **two** crime texts you have studied?

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

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed. 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. Students need to address two texts.

Some students might consider:

- Crabbe, Wilde and Browning – that Peter Grimes repents for his crimes at the end of the poem, once he is isolated and haunted by the ghosts, his voice is 'broken'; that the Guardsman in *The Ballad of Reading Gaol* is presented as feeling sorry for his crimes because he accepts his punishment without question; that the other prisoners are presented as being forced to feel sorry for their crimes because of the harsh treatment of the punishments they receive in prison, etc
- Coleridge – that the Mariner repents because of the harsh punishment he endures after shooting the albatross; that the Mariner is presented as repenting for his crimes when a 'spring of love' gushes from his heart and he blesses the water-snakes and he is rewarded by being able to pray; that the Mariner's repentance is evident because he is on a mission to teach others the lessons he has learnt and to get them to value their community and God; that the Mariner is sorry for his crimes because he says he has done a hellish thing and he asks the Holy Hermit to shrive him, etc
- Atkinson – that Decker is presented as showing repentance for his crimes by his conversion to Catholicism whilst in prison; that Decker's suicide shows he feels sorry for his crimes as it is a sign that he recognises that he deserves the punishment of death; that Needler's suicide is a sign of his repentance, etc
- McEwan – that Briony clearly repents for her crime as shown by her desire for atonement; that Briony devotes much time trying to make reparation for her crime, eg by giving up university and becoming a nurse; that Briony is presented as being sorry because she writes the story and creates alternative endings; that Paul Marshall's marriage to Lola is a sign that he is sorry for raping her as are his charitable actions, etc
- Dickens – that, when threatened with capital punishment, Fagin is presented as being sorry for his crimes as shown by his terror and his attempts to get Oliver to save him; that Bill Sikes is presented as being sorry for his crime of murdering Nancy when he is haunted by 'the eyes' and finds he has nowhere to hide, the eyes being a symbol of his guilty conscience; that the Bumbles are made to regret their crimes by being punished in kind, becoming paupers in 'that very same workhouse in which they had once lorded it over others'; that Charley Bates decides honesty is the best policy, repents and reforms, becoming 'the merriest grazier in all Northamptonshire', etc
- Greene – that Hale's terror of pursuit at the opening of the novel is an indication of how he feels sorry for his involvement in crime; that Brewer is presented as being made to feel sorry for his

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involvement with the criminal gangs; that Dallow is presented as showing his repentance for his criminal involvement with Pinkie by turning against him at the end to side with Ida and the policeman at Pinkie's death; that Rose is presented as being sorry for agreeing to the suicide pact by throwing the revolver away; that Rose's visit to the priest and the confessional box at the end of the novel is a sign that she wishes to repent and hopes for future goodness, etc
- Christie – that Flora is presented as obviously being sorry for her theft of the money as she admits she was 'weak' and hates herself for what she has done; that the novel opens with Mrs Ferrars' death from an overdose of veronal which Caroline claims was suicide because she is sorry for her crime; that Ursula is presented as being sorry for the secrecy about her marriage to Ralph, etc
- Shakespeare – that Claudius is presented as repenting for the murder of Old Hamlet in Act 3, Scene 3 when he tries to pray, 'O, my offence is rank'; that Gertrude is presented as being sorry for her marriage to Claudius in the closet scene when Hamlet turns her 'very eyes' into her 'soul' and there she sees 'such black and grieved spots / As will leave there their tinct'; that Hamlet and Laertes are presented as being sorry that they have killed each other at the end of the play as they 'exchange forgiveness'; that Hamlet is presented as being sorry for Ophelia's death and genuinely grieves for her, leaping into her grave, etc
- etc.

Some students might consider:

- Crabbe, Wilde and Browning – that the Duke is clearly not presented as sorry for having his Duchess assassinated in *My Last Duchess*, as he is actually boasting about it to the ambassador; that the speaker in *The Laboratory* is joyfully looking forward to committing murder and relishing the poison rather than being sorry about it; that Porphyria's lover is not presented as being sorry for what he has done as he says 'God has not said a word'; that Peter Grimes is not initially presented as being sorry for killing his father as he gains freedom by it, nor does he repent the death of his first apprentices as he goes on to kill further, etc
- Coleridge – that the Mariner does not initially repent for killing the albatross as the crew tell him, ''Twas right, said they, such birds to slay that bring the fog and mist', etc
- Atkinson – that Needler is presented as showing little sign of being sorry for his crimes but goes on the run and commits further crimes, shooting Marcus; that Billy is not presented as being sorry for his crimes and is willing to involve Reggie and to do his best to escape punishment; that Joanna is not presented as being sorry at all for killing her kidnappers, quite the reverse, as she willingly kills them to save herself and the baby; Joanna's husband is not presented as being sorry for what he has done, etc
- McEwan – that Paul Marshall is not presented as being sorry for the rape of Lola as he willingly allows Robbie to take the blame; that Briony is not presented as being sorry for her crime against the reader; that, although she tries to atone, Briony does not truly repent as she never confesses her perjury legally, etc
- Dickens – that Fagin's repentance is fake and he is only presented as being sorry for his crimes because he is scared of hanging; that Bill Sikes is not sorry for the robberies he has committed and forcing an innocent child to take part in them; that Monks is never presented as being sorry for his crimes but escapes to America and squanders any money he is given, dying in prison, etc
- Greene – that Pinkie is clearly not presented as sorry for all his crimes, even though he firmly believes in hell and eternal damnation as a consequence; that Rose is not presented as sorry for her involvement with Pinkie, saying she would rather be with Pinkie in hell; that Ida sees the pursuit of Pinkie to his death as a triumph and that her attempts to save Rose are the right thing to do and so is not shown as sorry for her actions; that Rose's final hopes for repentance and grace are ironic, etc
- Christie – that Sheppard does not repent for his crimes and is only sorry that he has not got away with murder; Sheppard's arrogant tone which suggests pride rather than repentance; that Ackroyd is never given the chance to show sorrow for his parsimony; that Mrs Ferrars murdered her husband to escape his abuse and therefore is not presented as sorry for it as it was her only

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means to survive; that Sheppard is presented as unrepentant about blackmailing Mrs Ferrars and driving her to suicide, etc
- Shakespeare – that Hamlet is not presented as sorry for killing Polonius, in fact he is dismissive, 'Thou wretched, rash, intruding fool, farewell' and jokes about Polonius' death, saying he is at supper, 'Not where he eats but where 'a is eaten'; that Claudius' ambition means he does not repent as he marries Gertrude, seizes the crown and plots to dispose of Hamlet, the final bloodbath being a result of his plotting; that Hamlet is not presented as sorry for effecting revenge for his father and bringing about Claudius' death, etc
- etc.

AO4 Explore connections across literary texts

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

- the element of repentance as seen in the Mariner's repentance for killing the albatross
- the element of murder as seen in Hamlet's lack of sorrow for the murder of Polonius
- the element of guilt as seen in Peter Grimes' guilt for the murder of his father
- the element of punishment as seen in Sikes' punishment for the murder of Nancy, pursued to death by his guilty conscience
- 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 texts students might focus on:

- the religious context, eg Pinkie's belief that his lack of repentance will lead him to eternal damnation
- the social context, eg the Duke's status in *My Last Duchess*, lending him an arrogance which puts him above repentance
- the moral context, eg Joanna's lack of sorrow for killing her kidnappers as she feels she was morally justified in doing so to save herself and the baby
- the legal context, eg Paul Marshall's lack of sorrow for his crime means he escapes legal punishment
- the psychological context, eg Sheppard's attitude to his crimes meaning he is not sorry for what he has done
- 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 ending of *Hamlet* where Laertes and Hamlet forgive each other; the ironic ending of *Brighton Rock*; Fagin's fake repentance at the end of *Oliver Twist*
- the use of voice and perspective, eg Browning's use of dramatic monologue in *My Last Duchess* which reveals the Duke's lack of sorrow for what he has done; Atkinson's blunt third-person narrative which briefly describes the brutality of Joanna's crimes as acts of necessity, not needing repentance
- the use of setting, eg the harsh settings of the Mariner's punishments which lead to his repentance; the rundown setting of Jacob's Island in *Oliver Twist* which becomes a symbol of Sikes' desperation and sorrow for his crimes

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- the use of direct speech and dialogue, eg Sheppard's confident conversations with his sister where he shows no signs of repentance; Hamlet's dismissive words about Polonius, showing his lack of sorrow for what he has done
- the use of language and imagery, eg the Mariner's beautiful description of the water-snakes as a sign of his repentance, 'blue, glossy green and velvet black', 'a flash of golden fire'; the emotive language used by Claudius to signal repentance, 'O, my offence is rank'; 'the sacrilegious blow' dealt by Peter Grimes to his father and the repetition of the word 'hard' to stress how Grimes finds that he cannot 'every wish obey' and must 'acquire the money he would spend', showing no sorrow for murdering his father
- etc.

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

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

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

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

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

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