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

Paper 2B: Elements of political and social protest writing

June 2024 exam series

MARK SCHEME

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A-level

ENGLISH LITERATURE B
7717/2B

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

Mark scheme

June 2024

Version: 1.0 Final

246A7717/2B/MS

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.

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

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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 political and social protest writing Paper 2B: open book

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

The significance of open book

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

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

Arriving at marks

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

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

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

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

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

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

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

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Using the Mark Bands

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

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

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

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

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

Advice about marking each section

Section A

12. Examiners need to bear in mind the following key points when marking extract-based questions:

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

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

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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 political and social protest writing set up in the question and referred to two texts?
    - has the student engaged with significance in relation to the task and the two texts?
    - has the student considered the writers' authorial methods in the two texts?
    - has the student satisfied the rubric over Sections B and C – one poetry text, one post-2000 novel and a third text, with either the poetry text or the third text being pre-1900?
    - has the student given substantial coverage of two texts?
    - the student's AO1 competence.

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

Annotation

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

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

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

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

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

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

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

The assessment objectives and their significance

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

The AOs are as follows:

AO5 Explore literary texts informed by different interpretations. (12%)

AO4 Explore connections across literary texts. (12%)

AO3 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. (24%)

AO2 Analyse ways in which meanings are shaped in literary texts. (24%)

AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression. (28%)

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

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			direction, with one or two lapses in **coherence** and accuracy.

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

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

Section A

0 1 Explore the significance of the elements of political and social protest writing in this extract.

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

[25 marks]

The Wall, by John Lanchester, was published in 2019. It is a dystopian novel set in the near future. A wall has been built around Britain, partly to protect it from the effects of climate change and partly to stop illegal immigrants (Others) arriving by sea. Kavanagh, the narrator in the novel, is a Defender on the wall and has just been moved to a northern outpost where conditions are especially harsh. Hifa is his girlfriend.

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

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

Please refer to pages 4 to 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 extract describing an occasion where the 'blond baby politician' gives a speech to welcome new Defenders and thank existing ones for their service; the description of the setting of the Wall and the dystopian storyworld of the Others who attempt to enter the land protected by the Wall; the meditations by the participant narrator who is listening to the speech and expressing his thoughts about how he can get on, the motivational speech and the presented utopian view of the world of Help in exchange for the service of the Defenders, the warning against the Others and any infiltrators, the extract ending with the narrator being called onto the stage as an example of good service and the insincere ending as phrases from earlier in the speech are repeated
- the backdrop of the harsh setting in the North
- the threatening presence of the Others
- the contrasting presentation of the Others, who are vilified, and the Defenders who are lionised
- the sense of conflict and military engagement between the Others and the Defenders
- the impression of social division created by labelling people 'Others' or 'Defenders'
- the presentation of different types of society through the characters and setting
- the hierarchical nature of society for the elite, Defenders, Breeders, etc
- the insincere nature of the speech by the 'blond baby politician'
- the power of the speaker and the seriousness of his warning
- the ironic tone of the narrator deriding military accomplishments, eg the award of the medal, or the insincere-sounding 'Help' provided
- the gradual acceptance by the narrator of the authoritarian regime, eg the dislike of the politician having subsided and being able to find a way to become one of the elite

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- etc.

AO4 Explore connections across literary texts

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

- the element of an authority figure
- the element of a resistant individual against an authoritarian state
- the element of military force being used to uphold the state
- the element of propaganda, as seen in the politician's speech
- the element of a dystopian setting used to point up injustice and corruption
- etc.

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

With respect to significance of contexts students might focus on:

- the political context of military force being deployed
- the social context of individual rights being restricted
- the national context of individuals serving for the good of their country
- the cultural context of attitudes to refugees, as seen in the language – 'the Others'
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

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

- structural aspects: the focalisation of the action through the narrating Defender, his representing the speech of the politician to point up its nuances; the gradual revelation of the authoritarian regime, eg references to 'getting chipped', the static nature of the extract with the focus on the narrator's thoughts and responses
- the use of settings to present mood or atmosphere, eg the 'close-clinging mist', or the dystopian storyworld, the North
- the use of narrative perspective and different voices, eg the laconic voice of the narrator undermining the 'blond baby politician', the conversational style of the narrator, eg 'pretty pathetic, really, but there we were'; the patronising and deliberate manner of speech by the politician
- the use of language features, eg descriptive prose, fragments ('A metaphorical plane in the case of this man, but still'), listing, capitalisation ('Others', 'Defenders', 'Help')
- the use of repetition, eg 'the best defence force in the world, the best trained and the best staffed and the best prepared'
- etc.

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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.

Section B

0 2 ***Songs of Innocence and of Experience* – William Blake**

'In Blake's poetry, being in a state of innocence leads to joy and happiness.'

To what extent do you agree with this view?

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

[25 marks]

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

Examiners must also remember that, because students have read and studied *Songs of Innocence and of Experience* through the lens of **political and social protest writing**, the AOs must necessarily be connected to that genre through the task.

Please refer to pages 4 to 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:

- innocence as being a psychological state that celebrates joyfulness in a variety of forms, eg joy of self-expression, of imagination; joy and happiness arising from love of self and/or others in *A Little Girl Lost*, *Divine Image*, *On Another's Sorrow*, *Cradle Song*; anarchic freedom that challenges accepted ideas; political freedom, eg freedom from monarchy or repressive government; individual freedom to act in a way that promotes personal fulfilment; freedom of the body or mind, eg *To Tirzah*, *My Pretty Rose Tree*; social freedom to reject normative values such as celibacy or virginity as in *Ah! Sunflower* or *The Angel*, etc
- the happiness and joy found in nature as a place where people are at ease and find fulfilment, as in *Laughing Song*, *The Echoing Green* and the dream in *The Chimney Sweeper (Innocence)* and so celebrate freedom
- the happiness arising from innocent play within the natural setting of *Nurse's Song (Innocence)*
- how in *Infant Joy* happiness and joy arises from the spontaneous love of the infant and the speaker
- nature as an abundant and spontaneous setting that leads to joy and happiness, as in *Blossom* or *Spring*
- the Piper's joyful experience of the 'valleys wild' leading to happiness in nature
- the innocent satisfaction and well-being of life in *The Echoing Green* as leading to a joyful and happy life
- Ona's innocence in *A Little Girl Lost* leading to happiness and joy in her love relationship
- the presentation of society in a state of innocence as part of a contented commonwealth that leads to happiness and joy
- etc.

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Some students might consider:

- that innocence leads to exploitation and abuse of power as in *The Chimney Sweeper*
- that innocence is linked to darker aspects of experience and that it leads ultimately to pain, suffering and loss rather than happiness and joy, as in *Infant Sorrow* or *The Poison Tree*
- that innocence creates vulnerability and susceptibility to harm, eg *The Little Boy Lost and Found*, or *The Little Black Boy*
- the way innocence creates internalised oppression and passivity in *The Chimney Sweeper (Innocence)*
- etc.

AO4 Explore connections across literary texts

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

- the element of happiness as shown in the presentation of innocence
- the element of contrasting worlds as shown in the idealised innocence and nightmarish experience in relation to happiness or joy
- the element of individuals challenging or upholding systems that promote or deny happiness and joy
- etc.

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

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

- the psychological context of being in a state of innocence or not
- the moral context of innocence being enabled or curtailed
- the economic context of indentured labour or the slave trade leading to misery rather than happiness and joy
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- structural aspects: the structural contrasts between and within poems that depict innocence, happiness or joy; the treatment of time and chronology to present innocence, happiness or joy; the function of innocence, happiness or joy in the narrative, eg as key moments as in *Nurse's Song* or *Introduction (Innocence)* or as embedded narrative, eg the dream sequence in *The Chimney Sweeper (Innocence)*
- the use of settings to show the state of innocence in relation to happiness and joy, eg the 'age of gold' in the past in *A Little Girl Lost*, or the 'garden' in *The Garden of Love* or a non-specified idealised natural world as in *Spring* or *Blossom* or *The Echoing Green*
- the use of narrative perspective and different voices to present innocence, happiness or joy, eg the voice of the child narrators in *The Chimney Sweeper (Innocence)*, or *The Little Black Boy*, or the voices of the Nurse and the children in *Nurse's Song*
- the use of repetition and symbolism to present innocence, happiness or joy, eg the repeated use of nature imagery, the imagery and use of song, music, play or laughter, eg the 'sweet chorus of Ha, Ha, He' in *Laughing Song*

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- the use of metrical features such as rhythm or rhyme when presenting ideas about innocence, happiness or joy, eg the pattern of rhymed words in *Introduction*: ‘wild’, ‘glee’, ‘child’, ‘me’
- etc.

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

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

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

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

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

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0 3 ***Selected Poems* – Tony Harrison**

'In Harrison's poetry, the working class are the good guys.'

To what extent do you agree with this view?

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

[25 marks]

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

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

Please refer to pages 4 to 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:

- Harrison's presentation of the working class as heroes, eg incorporating working-class experience into an epic scale in ***v.*** with references to the formation of the coal seam beneath Leeds and 'Next millennium'
- Harrison's presentation of the working class as focusing on challenging injustice, eg the skinhead's legitimate grievances in ***v.*** against long-term unemployment
- Harrison's using a sympathetic narrative perspective to present the working class as the 'good guys', eg the honourable hard work of the baker, the publican, the tanner
- Harrison's presenting the working class as defying an unjust system and so being 'the good guys', eg the challenge to RP and the teacher in Part II of *Them & [uz]*
- that the working class that Harrison presents is mostly male so 'good guys' has a gendered nuance in his poems
- etc.

Some students might consider:

- the need to differentiate between Harrison's sympathetic standpoint and the different characters in the poems who see the working class as 'bad guys'
- the complexity of Harrison's own position in relation to being a member of 'the working class' or a 'good guy', eg his reflections on being a disappointment to his father or speaking up for the skin and being affronted by him
- the ways Harrison projects classist stereotypes onto the working class through voices, characters or roles in his poems, eg the teacher in *Them & [uz]* 'You're one of those/Shakespeare gives the comic bits to'
- Harrison's own seeming unease at the actions of the skin in ***v.*** ('thoughtless', 'mere desecration', 'aggro') as making it hard to see the working class as 'the good guys'
- in ***v.***, the words and actions of the skin as anti-social, violent and aggressive and so not fitting with the idea of being a 'good guy'

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- in *National Trust* the way the gentlemen see the convict as a 'bad guy' for breaking the law
- in *Them & [uz]* the teacher seeing the pupil as a 'bad guy' for his accent and for being unable to participate fully in the reading of Shakespeare
- in *Working* the fellow workers of Patience Kershaw as being 'bad guys' for the abuse they gave her
- etc.

AO4 Explore connections across literary texts

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

- the element of class consciousness as shown in Harrison's writing about class inequality or social unrest, eg using the backdrop of the 1984–85 miners' strike in ***v.***
- the element of power being used to uphold unjust systems, as shown in the role of education in *Them & [uz]*
- the element of speaking out against injustice as shown by the poet's perspective in *Working*
- the element of solidarity with those who are oppressed and subject to class prejudice, as shown in ***v.***
- etc.

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

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

- the psychological context of class and its role in identity, eg the behaviours of the working-class men in *Divisions*
- the social context of class identity being coded through roles and language, as shown in the teacher's critical comments in *Them & [uz]*
- the economic context of structural unemployment and economic depression as adversity that the working class endure as 'good guys'
- the cultural context of differences between classes, eg football, tattoos, drinking, opera, poetry, literary history
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- structural issues: the use of beginnings or endings or climactic moments to present the working class as 'the good guys', eg the central encounter between the poet and the skin; the use of sympathetic characterisation of the working class as groups or individuals; the use of embedded time shifts between parts as in *Them & [uz]* or *Divisions* in relation to the working class or 'the good guys'; the intertwining of the personal memoir and wider political events in ***v.***
- the use of settings where the working class are presented, such as the implied setting of the mine in *Working*, or the classroom in *Them & [uz]*, the pub or the baths in *Divisions*; in ***v.***, the graveyard, the train station; the epic time span of ***v.*** and its specific time setting of the 1984–85 miners' strike, the Leeds streets in the remembered past of Harrison's childhood, the springtime
- the use of different voices and speakers in relation to the working class or 'the good guys', eg the self-conscious voice of the poet is sometimes sympathetic, sometimes contemptuous; the voices of those who are working class, eg the skin, the pupil, fragments of Harrison's father; voices that are unsympathetic to the working class, eg the teacher, or the gentlemen in *National Trust*

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- the use of poetic form and intertextuality, eg the elegy form and the references to Byron and Wordsworth, or the sonnet form in *Working* in relation to the working class as 'the good guys'
- the use of rhyme and rhythm or other metrical features in relation to the working class as 'the good guys', eg alternate rhyming couplets of 'dole'/'coal' and 'aspire'/'fire' in ***v.***
- the use of images (tombstones, beer cans, graffiti), symbols (eg the hearth, falling blossom), geological references ('300 million-year-old plant debris'), the use of detailed imagery to present the working class, eg the elaborate connections between 'dough', 'bread' and 'rise' in *Marked with D.,* references to art, music, contemporary events; rapid shifts in register from the elevated to the vernacular in relation to the working class as 'the good guys'
- the use of the demotic, the colloquial, the taboo, fragments of Latin, Greek, or French, elevated language in relation the working class as 'the good guys'
- etc.

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

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

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

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

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

0 4 ***The Kite Runner* – Khaled Hosseini**

'Hosseini presents women as victims of male power.'

To what extent do you agree with this view?

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

[25 marks]

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

Examiners must also remember that, because students have read and studied *The Kite Runner* through the lens of **political and social protest writing**, the AOs must necessarily be connected to that genre through the task.

Please refer to pages 4 to 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:

- how Hosseini presents the repressive world of the Taliban as cruelly limiting the freedoms of women
- how the focalised masculine perspective presents women as victims of male desire
- the cruel treatment by the soldiers towards Sanaubar, and her later wounding by the Taliban making her a victim
- the violence Farzana experiences at the hands of the Taliban soldier making her a victim
- the stoning of the adulteress at the Ghazi stadium making her a victim of male power and the entrenched gender-based violence of the Taliban
- the menacing threats of sexual violence made by the male Russian soldier to the woman in the migrant truck making her a victim
- the treatment of Soraya Taheri by her father and the Afghan community when they find out about her relationship making her a victim
- the silencing of Jamila Taheri when she marries the General making her a victim
- etc.

Some students might consider:

- Soraya's defying her community and her father's wishes to find fulfilment, either in her relationships or in her work, eg by becoming a teacher and so not being a victim
- Hassan's honouring his mother and welcoming her back after many years' absence
- Sanaubar's rejecting social roles and expectations in her early life and so not being a victim
- the privileged life of Sofia Akrami and so her not being a victim
- etc.

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AO4 Explore connections across literary texts

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

- the element of gender relations and roles, as shown by the predominantly maternal functions the female characters are assigned
- the element of the abuse of power as shown in the treatment of Soraya and Jamila Taheri by the General
- the element of violence and force to perpetuate gender inequality, eg Sanaubar's wounding
- 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 context of gender and limiting feminine stereotypes that normalise behaviour, eg the treatment of Soraya by the Afghan community after the end of her first relationship
- the social context of family relationships and expectations that parents place on children, eg Soraya being expected to 'behave' in a way that doesn't bring shame on her father
- the psychological context of using kindness and honourableness to overcome guilt and shame
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- structural issues: the ways female characters shape events, eg Sanaubar's leaving and return or Soraya's intervention in getting Sohrab into America; the ways attitudes to female characters shape events, eg the threat of rape for the married woman in the truck at the border; the ways backstories of women cut across the foregrounded story of Amir, eg the silencing of Jamila Taheri, the death in childbirth of Sofia Akrami; the use of parallel time frames of past and present to female characters in relation to 'victims of male power'; the use of retrospective narration to present female characters etc
- the use of settings where women are presented in relation to 'victims of male power', eg the checkpoint at Mahipur, Ghazi stadium, domestic settings, the university in Kabul where Sofia Akrami worked
- the use of Amir as a first-person retrospective participant narrator to select, narrate and focus on key moments or events that involve female characters; the use of voices and dialogue to present female characters in relation to 'victims of male power', eg Soraya's relating to Amir the history of her previous relationship
- the use of motifs or recurring images in relation to female characters and 'victims of male power', eg the repeated refrain of the wedding song by the Russian soldier
- etc.

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

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

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

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

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

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0 5 ***Harvest* – Jim Crace**

'In the novel, women are presented as powerless victims.'

To what extent do you agree with this view?

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

[25 marks]

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

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

Please refer to pages 4 to 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 way women are subject to violent treatment by men, eg the taking into custody of the women by the sidemen
- the way women are treated by male villagers who abuse their trust, eg the men who wish to seek out the Beldam despite being married
- the Beldam being wounded despite hiding in the dwelling, seemingly unarmed, when the villagers confront the newcomers
- the powerlessness of the women being apprehended by the sidemen and being tortured and abused
- the powerlessness of Lucy Kent whose lineage not being recognised in law means she cannot pass on her property to her immediate family
- etc.

Some students might consider:

- the power of the Beldam to ignite the desire of the male villagers even though she does nothing to attract them
- the Beldam's murdering of Willowjack as an assertive and powerful act of vengeance and so her not being a powerless victim
- the Beldam's setting fire to the Manor House as an act of powerful defiance
- the seductive power of the Beldam as alluring for men
- Lucy Kent as being powerful because of her social rank
- Ma Higgs as having the power to influence the village – once she decides to leave, many of the villagers follow
- the suggestions in the novel that women do exert power, eg the way Widow Gosse has a mutually agreeable relationship with Walter Thirsk
- etc.

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AO4 Explore connections across literary texts

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

- the element of the treatment of women as marginalised and stereotyped, as shown in the presentation of Anne Carr
- the element of the abuse of power over others on account of their gender
- the element of being a victim and powerless, as seen in the treatment of the village women
- etc.

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

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

- the gender context of women being deprived of their subjectivity, eg the exoticised 'Othering' of the Beldam by the male villagers, or Walter Thirsk calling Kitty Gosse a 'forest beast'
- the legal context of primogeniture as failing to recognise female hereditary right
- the cultural context of charges of witchcraft and how they were used to control and limit the power of women
- the psychological context of treating women as powerless victims as shown by the treatment of the women by the sidemen
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- structure: the use of key moments involving women, eg the wounding of the Beldam at her introduction or the arrest of the female villagers; the use of structural contrasts between powerless women and less disadvantaged women, eg Anne Rogers and Lucy Kent; the use of a first-person participant narrator to narrate, commentate and focus on women or victims or powerlessness; the use of a linear chronology interspersed with recollection in relation to women or powerless victims; the escalating tension to build up to the novel's crisis in relation to women or powerless victims; the evolving presentation of female characters who are sometimes powerless victims and sometimes not, eg the Beldam or Kitty Gosse
- the use of settings in relation to women or powerless victims, eg the newcomers' dwelling, woods, the Manor house, or its rooms, or the barn
- the use of a participant narrator who is sometimes sympathetic and sometimes not, in relation to female characters; the use of other voices, eg Kitty Gosse or Anne Carr
- the use of characterisation in relation to women or powerless victims, eg the Beldam having no dialogue and being presented through Thirsk's description of her and her actions
- the use of descriptive detail, images or motifs to point up women or powerless victims, eg the Beldam's shawl or Lizzie Carr's cloth, or elevated language, the emotive, the demotic, the refined, the figurative, etc
- etc.

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

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

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

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

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

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0 6 ***Hard Times* – Charles Dickens**

'In *Hard Times*, women have no control over their lives or the lives of others.'

To what extent do you agree with this view?

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

[25 marks]

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

Examiners must also remember that, because students have read and studied *Hard Times* through the lens of **political and social protest writing**, the AOs must necessarily be connected to that genre through the task.

Please refer to pages 4 to 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:

- Dickens as a male writer creates a storyworld from a masculine perspective and so the female constructs in the narrative are created with 'baked in' 19th century patriarchal stereotypes
- the way that Dickens idealises women and domesticity, thus creating female constructs with limited agency or influence, eg Mrs Gradgrind or Mrs Sparsit
- the limitations placed on Louisa in her choice of marriage partner – she is manoeuvred into it by the men who think it's in their interest for her to marry
- the limitations that economic necessity places on female constructs, eg Rachael's need to work reduces the control she can take of her emotional life as she decides not to engage in a relationship with Stephen or Mrs Sparsit's dependency on a domestic role to maintain her social standing
- the way women have no control or influence over their sons, eg Mrs Pegler being marginalised by Bounderby
- etc.

Some students might consider:

- the ways women exert surreptitious control, eg Mrs Sparsit's spying on Louisa to try and reveal her indiscreet behaviour to Bounderby
- the ways women empower themselves within the limitations of the patriarchal world, eg Rachael, Louisa and Sissy all doing good deeds for others to improve their lives, as seen in their treatment of Stephen's wife or of Stephen
- the ways women resist control, as shown by Sissy's incomprehension and ultimately rejection of 'Facts' at school
- the ways women control their lives by speaking out, as Sissy does to Harthouse about Louisa, or Louisa to Gradgrind, or Mrs Sparsit does about Stephen's request for a divorce
- the ways women control their lives by acting through their conscience, as Sissy does in her efforts to help people

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- etc.

AO4 Explore connections across literary texts

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

- the element of patriarchal control as shown by the male authority figures, eg Bounderby and Gradgrind
- the element of gender roles and gender stereotyping as shown in Mrs Sparsit's role in Bounderby's household
- the element of defiance as seen in Mrs Sparsit's refusal to adhere to conventional feminine behaviour in calling Bounderby a 'noodle'
- 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 political context of the oppressiveness of patriarchal society in the 19th century
- the gender context of roles that women fulfil in 19th century society, eg Mrs Gradgrind or Mrs Sparsit
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- the way the storylines of female characters overlap with others, eg Mrs Sparsit's role in escalating events in Louisa's marriage; the use of an omniscient narrator who commentates on female characters and their actions; the use of focalisation to present female characters
- the use of settings in relation to female characters, eg Gradgrind's house, Bounderby's house, the factory, the Circus
- the use of an omniscient narrator to present female characters and other voices to present or characterise other constructs
- the use of characterisation and caricature
- the use of humour and pathos in relation to the lives of the female characters
- the use of descriptive detail in relation to female characters or control
- the use of motifs and symbols to present female characters
- etc.

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

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

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

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

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

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0 7 ***Henry IV Part I* – William Shakespeare**

'In *Henry IV Part I*, the only way to achieve political success is through force and might.'

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

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

[25 marks]

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

Examiners must also remember that, because students have read and studied *Henry IV Part I* through the lens of **political and social protest writing**, the AOs must necessarily be connected to that genre through the task.

Please refer to pages 4 to 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 combined might of Henry's forces at the Battle of Shrewsbury resulting in victory
- Hotspur and the rebels having enough might to attack the King
- the disastrous effect of Northumberland's and Glendower's delay in sending troops and its weakening the rebellion, showing that force and might is essential to political success
- Prince Harry's 'conversion' to honourable conduct and martial virtue as showing that 'wit' is not enough to be politically successful and that to be regal Prince Harry needs to demonstrate 'force and might'
- armed combat as a way to succeed, eg the fight between Prince Harry and Hotspur
- etc.

Some students might consider:

- that despite the might of the King's forces at Shrewsbury, there is still unrest at the end of the play so 'force' has not been successful
- the rehearsing of Prince Harry's speech with Falstaff as showing wit and cunning can achieve political success
- that Prince Harry's success is achieved through subterfuge
- that political success is achieved through family unity rather than force, eg Prince Harry and King Henry
- that the rebel forces achieve political success through anger, conspiracy and plotting
- the use of diplomacy and negotiation to achieve political success
- etc.

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AO4 Explore connections across literary texts

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

- the element of charismatic leadership as shown in Hotspur motivating the troops
- the element of the military force as shown in the King's initial control of the rebels
- the element of political strategising to weigh up outcomes, eg Hotspur deciding to fight even though his forces had fewer soldiers than they needed for success
- 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 military context of a trained and equipped army acting in support of the state
- the political context of rebellion and how force can quash it as seen in King Henry's treatment of Worcester and Vernon at the end of the play
- the cultural context of honour and how it can lead to political success, eg Prince Harry's releasing of Douglas at the end of the play presents him as merciful and humane
- the historical context of the political success of King Henry in establishing a ruling dynasty having gained the throne and secured his reign through force
- the social context of the aristocracy exerting the influence of the monarch because the forces of the nobles act for the King
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to dramatic method students might focus on:

- structural issues: the events which rely on force and might, eg the rebels' intention to attack the King that sets up the train of conflict running through the play; the focus on martial virtue and honour as a way to gain political success; the seemingly opposing outcomes of Prince Harry and Hotspur in relation to force and might; the parallels, contrasts and antitheses between the rebels and the King's forces; the progressive escalation of conflict through the play to present force and might; the play's concluding battle at Shrewsbury which indicates more force and might is needed to quell uprising
- the use of settings where force and might or political success are presented: the battlefield at Shrewsbury; the military camps; the King's court; the tavern; Prince Harry's private apartments
- the use of dialogue, dramatic action, soliloquies and speeches, entrances or exits, or imagery to foreground force and might or political success, eg the way Hotspur's speeches dominate the scene in 4.1, or the King's opening speech in 1.1, the imagery of weakness and paleness, or of conflict – 'The edge of war like an ill-sheath'd knife,/No more shall cut his master'
- the use of stage business in relation to force and might, eg the rapid shifts between scenes in Acts 3 and 4 to present the onset of the rebels' challenge and preparations to meet it
- etc.

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

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

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

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

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

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0 8 ***A Doll's House* – Henrik Ibsen (translated by Michael Meyer)**

'The ending of *A Doll's House* is ultimately optimistic and hopeful.'

To what extent do you agree with this view?

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

[25 marks]

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

Examiners must also remember that, because students have read and studied *A Doll's House* through the lens of **political and social protest writing**, the AOs must necessarily be connected to that genre through the task.

Please refer to pages 4 to 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 structure of the play and Nora's growth as a character in relation to 'ultimately optimistic'
- the play as being a hopeful drama for women's rights
- Nora's characterisation as optimistic and full of hope for a new future where she makes her own choices and relies on herself
- Nora to be a figure of empowerment in the way she decides for herself what action to take
- Nora's leaving to determine her own future as being ultimately optimistic
- Nora's achieving her independence as being ultimately optimistic
- Nora's intending to educate herself as being ultimately optimistic
- Nora's finally escaping the 'doll's house' as being ultimately optimistic
- Nora's removing herself from the influence of her coercive, manipulating partner as being ultimately optimistic
- Nora's being hopeful that she will learn to understand the world once she experiences it
- Christine Linde and Nils Krogstad rekindling their former relationship as being ultimately optimistic and their being hopeful of its success and the fulfilment it will provide for each of them
- etc.

Some students might consider:

- Nora's leaving as ultimately an insignificant act; it does not suggest that the world has changed
- Nora's leaving her children as painful and not a reason to be optimistic
- Nora's having no plan for her future or how to support herself as not being ultimately optimistic
- Torvald being left alone, confused and miserable at the end so not being ultimately optimistic
- Dr Rank being dead and so the ending not being ultimately optimistic
- etc.

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

AO4 Explore connections across literary texts

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

- the element of ambiguous endings
- the element of individual action against bigger forces, eg the social norms of marriage and a woman's role in it within the world of the play
- the element of defiance against an unjust system, as shown in Nora's defiance of the Law that prohibits women borrowing money
- 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 psychological context of personal fulfilment as shown in Nora's determination to leave
- the economic context of women seeking financial independence as shown in Nora enjoying her work, and intending to seek employment once she has left Torvald
- the social context of attitudes to marriage and divorce in the 19th century as framed through the storyworld
- the philosophical context of the pursuit of happiness as an optimistic end
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

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

With respect to dramatic method students might focus on:

- the way the ending resolves the storylines for Nora, Torvald, Christine, Nils and Dr Rank; the compressed chronology of the play making the ending more impactful; the development of characters and back stories in relation to 'optimistic ending', eg the prior relationship of Christine and Nils, or the cultivation of Torvald's friendship by Dr Rank in order to be close to Nora
- the use of the Helmers' front room as the only setting and the imagined setting of Torvald's study in relation to 'optimistic ending' – eg claustrophobic nature of the room for Nora or Torvald's absence from it; the cold winter outside seen from within the room; the Christmastime setting
- the use of speeches, soliloquies and dialogue in relation to 'ultimately optimistic', such as Nora and Torvald's long exchange in the final act; the use of entrances and exits, eg the return from the party, or the use of doors in relation to 'ultimately optimistic'; the use of naturalistic drama, detailed stage directions (eg Torvald's reaction to Nora's speeches in Act 3), or props in presenting the ending, eg the travelling bag Nora has packed, the wedding ring, the house keys
- the use of language, imagery and motifs which link to 'optimistic ending', eg ideas of sacrifice, and sacredness, of 'strangers', the imagery of 'the doll'
- 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 9 ***The Handmaid's Tale* – Margaret Atwood**

'What we remember most are the stories of individual courage rather than the oppression by the Gilead regime.'

To what extent do you agree with this view of *The Handmaid's Tale*?

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

[25 marks]

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

Examiners must also remember that, because students have read and studied *The Handmaid's Tale* through the lens of **political and social protest writing**, the AOs must necessarily be connected to that genre through the task.

Please refer to pages 4 to 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 narrative focus being on Offred whose story we follow as she lives through the Gileadean regime and ultimately survives its horrors
- the focus on events that represent victory over state oppression, such as Moira's escape
- the acts of individual courage that resist the control of the state in private matters, eg Offred's relationship with Nick
- the engaging characterisation of individuals such as Moira whose impact on the reader is longer lasting than that of the faceless regime
- that the endurance of the individuals to withstand the physical and psychological violence constitutes a defeat of state oppression, eg what Ofglen and Ofwarren endure
- the way individuals courageously group together to resist the regime, eg the participants of Mayday or the women who protest in the 'time before' sections
- etc.

Some students might consider:

- the structure of the narrative that ends with the focus on the state of Gilead and the systematic nature of its oppressive control
- the totality of state oppression that cannot be defeated by individuals as shown in inescapable restrictions in Gilead, eg the clothing regulations, shopping activities, medical examinations etc
- the violent nature of state oppression that make its defeat impossible, eg the Salvaging, or the use of The Wall
- the pervasive nature of state control on language and education, eg women are no longer allowed to read/write
- the commentary on violence as pointing up oppression in Gilead rather than individual stories, eg the conversation and meditations that happen at The Wall
- etc.

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AO4 Explore connections across literary texts

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

- the element of individual courage in the face of systematic oppression, eg the risks the Handmaids take in talking to each other
- the element of political oppression, as shown in the treatment of those at the Wall or who get sent to the Colonies
- the element of violence and force to control the populace, as shown in the ritualised structure of Gilead, eg the Ceremony, the Prayvaganza, the birth
- 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 political context of an oppressive regime restricting personal behaviour
- the gender context of women resisting state-sanctioned violence against them, as shown in the role of Mayday
- the cultural context of bearing witness as a way to speak out against political oppression
- the academic context of analysing human experiences into abstract political theories as shown in the Historical Notes
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- the use of fragmented episodic structure that enables multiple stories to be told within a single narrative; the role of the first-person perspective in unifying numerous stories, eg of Janine, of Moira, of Serena Joy; the use of time shifts between past and present showing individual stories of courage or state oppression; the compression and elongation of time in relation to the presentation of individual courage or state oppression
- the use of first-person fictive autobiography to present narrative events in relation to individual courage or state oppression; the use of different voices and dialogue to present individual courage or state oppression, eg Serena Joy's interactions with Offred ('"You could have left me something." Does she love him, after all?'); the reflective ironic tone of the narrator
- the use of setting in relation to individual courage or state oppression, eg Jezebel's where Offred learns about Moira's story, and about her mother going to the Colonies; dormitory in the Red Centre where the Handmaids share their stories at night; The Wall in Gilead; the Commander's study; time settings, eg the Time Before where we learn about Moira's activism, or the 2195 future where the Symposium on Gileadean Studies takes place
- the use of descriptive detail and props associated with individual courage or state oppression, eg Moira's taking the Aunt's uniform or what she wears in Jezebel's, etc
- the use of imagery, symbols, motifs, or language features, eg neologisms, images of ghosts or doubling (the presence of the previous described by Offred as 'my ancestress, my double'), of colour, of flowers
- etc.

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

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

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

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

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

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Section C

1	0

Explore the significance of punishments given out by those in power in **two** political and social protest 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 **political and social protest 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:

- ideas of punishment might include: punishment by a government or organisation for illegal activity; arbitrary punishments at the whim of a corrupt organisation or authority figure; physical punishments; psychological punishments; moral punishments to redress behaviour that is unkind, harmful or hurtful; religious punishments
- Blake – punishment by the corrupt priest in *A Little Boy Lost*; the punishment of the babe by the cynical selfish parents in *Infant Sorrow*; the punishment the schoolboy feels by being kept in on a summer's day by the malevolent power of the teacher in *A Schoolboy*; the punishment the Nurse thinks is due to the children as they age in *Nurse's Song* etc
- Harrison – the convict being punished by the gentlemen in *National Trust*, etc
- Hosseini – Hassan's being punished by Assef, as his perceived social superior, for having stood up to him; Amir's feeling as though he is being punished when he fights Assef; Soraya's being punished by the Afghan community for her previous relationship; Sanaubar's wounding as a punishment for her lifestyle, etc
- Crace – the burning of the manor house by the newcomers as punishment for the death of the father; the wounding of the groom as a latent punishment for Jordan's arrival in the village, and a direct one for his facetious, condescending behaviour; the punishment of the women supposedly on a charge of witch-hunting, etc
- Dickens – Tom's punishment that is never delivered to him; Stephen Blackpool being punished for a crime he didn't commit; differing perspectives on punishment, eg the punishment Mrs Sparsit hopes for Louisa, but which never comes, Mr Bounderby's punishment of Mrs Sparsit by terminating their agreement etc
- Shakespeare – King Henry's punishment of the rebels; Falstaff's punishment for being an exploitative leader; the metaphorical punishment caused to the nation by 'this civil butchery' that the King wants to resolve, etc
- Ibsen – Torvald being punished for controlling Nora by her leaving; Dr Rank being punished by Nora's rejection after he declared his love for her; Krogstad being punished with social ostracism after his corrupt behaviour, etc
- Atwood – victims of Gilead who get punished for their work, beliefs or identifying characteristics, eg abortion doctors, so-called 'gender traitors'; Moira being punished by the Aunts for escaping

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- etc.

AO4 Explore connections across literary texts

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

- the element of punishment experienced by victims unjustly
- the element of punishment being meted out by those who have more power to those who have less
- the element of punishment occurring as a result of speaking out
- the element of punishment being endured with individual courage
- 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 moral context of punishment being granted or withheld as a way to exert power, eg the priests in Blake's *A Garden of Love*
- the social context of punishment as a way to maintain the status quo, as in *The Kite Runner* and the episode in the Ghazi stadium
- the political context of punishment as a way to limit freedom, eg the constraints on the handmaids in *The Handmaid's Tale*
- 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: the way narrative events are shaped by punishment, eg Hassan and Amir's narrative arcs in *The Kite Runner*
- the different settings where punishment is presented, eg the alleyway in *The Kite Runner*, the church or the garden in *Songs of Innocence*
- the use of dialogue, dramatic action, exits and entrances, soliloquies, flashbacks, stage directions to focus on punishment, eg Slackbridge's criticism of Stephen Blackpool in *Hard Times*
- the use of narrative perspective and different voices to point up punishment, as with Thirsk's description of the wounding of the groom in *Harvest*
- the use of form, language, imagery and descriptive detail in relation to punishment, eg images of constraint in *Songs of Innocence and of Experience*
- 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

Manipulation can be physical, emotional or psychological. It can take many forms, including intimidation, 'mind games' and aggressive behaviour.

Explore the significance of manipulation in **two** political and social protest 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 **political and social protest 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:

- ideas of manipulation might include: emotional manipulation, psychological manipulation, financial manipulation, lying or omitting or withholding information, subtle and underhand interactions that result in controlling someone else for personal gain or self interest
- Blake – the exploitative manipulation of the climbing boys in *The Chimney Sweeper*; the prejudicial manipulation of the Boy and the Boy's mother by Christianity/colonial indoctrination in *The Little Black Boy*; the covert manipulation of the lover in *The Sick Rose* in her possessiveness of her lover, etc
- Harrison – how the school teacher aggressively manipulates the schoolboy in *Them & [uz]*; how the skin is manipulated to value work and link worth to it in ***v.***, etc
- Hosseini – Amir's malicious manipulation of Hassan to establish his authority over him; Rahim Khan's subtle manipulation of Amir to ensure that he retrieves Sohrab; Assef's covert manipulation of his parents and the people at Amir's party, etc
- Crace – the manipulation of Walter Thirsk by Master Kent as he plans to depart the manor house; Master Kent withholding information about Jordan's plans to avoid unsettling the villagers; the subtle manipulation of Mr Earle by Walter Thirsk as he attempts to plan future employment with him; the callous manipulation of the villagers by Jordan's men to make them leave, etc
- Dickens – the manipulation of Bounderby by Mrs Sparsit; the manipulation of Louisa by Tom to get what he wants; the manipulation of Louisa and Tom by Harthouse for his personal gain or satisfaction, etc
- Shakespeare – the manipulation of the King by Prince Harry; the manipulation of Prince Hotspur by Worcester in arranging the battle that leads to Hotspur's death; the manipulation of the conscripts by Falstaff; the attempt by Falstaff to help Prince Harry manipulate the King, etc
- Ibsen – the intimidating manipulation of Nora by Krogstad; the overt manipulation of Nora by Torvald keeping her subjected as a 'squanderbird' and 'doll'; the covert manipulation of Torvald by Nora to get the things that she wants from him; the manipulation of Nora by Christine Linde to obtain a job and to resolve Nora's dilemma about the letter to her own satisfaction, etc

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- Atwood – The Commander's exploitative manipulation of Offred in getting her to Jezebel's; Serena Joy's emotional manipulation of Offred and Nick to promote Offred's chances of conception, etc
- etc.

AO4 Explore connections across literary texts

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

- the element of manipulation as carried out by people in power over those who have less power, eg Serena Joy and the Commander over Offred in *The Handmaid's Tale*
- the element of manipulation as shown in the ways it affects those who are harmed by it, eg Amir's guilt and Hassan's physical and emotional suffering in *The Kite Runner*
- the element of manipulation as shown by those who control individuals in the name of the state, eg the conscription of soldiers in Blake's *London* or in Shakespeare's *Henry IV Part I*
- 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 psychological context of manipulation on individuals, as shown in the presentation of Offred's questioning of her sanity in *The Handmaid's Tale*
- the ethical context of manipulation as shown in *A Doll's House* when Torvald disregards Nora's wishes when they return from the party
- the political context of governments manipulating their populations as shown in the use of propaganda, eg the use of the Bible in *The Handmaid's Tale* to legitimise the subjugation of women
- the context of the family in manipulation as shown in Harrison's or Tom's manipulation of Louisa in *Hard Times*
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

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

- the use of form or genre to present manipulation, eg the performance within a performance in *A Doll's House* when Nora is instructed to dance by Torvald
- structural issues: the way narrative events are shaped by manipulation, eg the outcome of *A Doll's House* being linked to Christine's intervention about Krogstad's letter, etc
- the use of settings: the different settings where manipulation is presented, eg, the factory in *Hard Times* where Slackbridge manipulates the workers; Serena Joy's garden in *The Handmaid's Tale* where covert manipulation occurs; Assef's compound where he manipulates Amir before the fight in Chapter 22 in *The Kite Runner,* etc
- the use of dialogue, dramatic action, exits and entrances, soliloquies, flashbacks, stage directions to focus on manipulation, eg Krogstad's entrance when he stands in the doorway blocking Nora's way as he discusses the loan with her in *A Doll's House*; Prince Harry's soliloquy in Act 1.2 when he declares that he will 'throw off' his 'loose behaviour', etc
- the use of narrative perspective and different voices to point up manipulation; the presentation of Offred's recollection and perception of events because of the deep-seated nature of manipulation in Gilead; the voices of the Commander, Aunt Lydia, or Serena Joy, etc

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- the use of language, imagery and descriptive detail in relation to manipulation, eg Mrs Sparsit's vision of the staircase in anticipation of Louisa's fall, or the word-play and role-play that Falstaff and Prince Harry engage in (Act 2.4) to prepare for the manipulation of the King in Act 3.2
- 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
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