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

Paper 2B: Elements of political and social protest writing

June 2025 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 2025

Version: 1.0 Final

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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 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 9–11. 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 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 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	

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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]

This extract is taken from *Racing Demon* written by David Hare and first performed in 1990. Harry is a gay reverend in the Church of England at a time when gay relationships had been legal for some time but attitudes were still divided. Harry has kept his sexuality a secret and fears that, if it is exposed, those who attend his church and the wider public will turn against him. In this scene, he is confronted by a journalist, Tommy, who is threatening to expose him in the tabloid press.

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 begins with a seemingly harmless conversation, but Harry is quickly unnerved. When Harry realises that Tommy is a journalist threatening to expose him in the Sunday papers, he stands up for his rights and refuses to give him the information he desires although the altercation alarms him. In the second scene, troubled by the possibility of being exposed and a sense of guilt about his sexuality, Harry recalls his past and questions how he can stand by both his professional and personal obligations as well as how he can stand up against this kind of prejudice
- the extract being a verbal confrontation between two individuals with conflicting views and agendas that then leads to Harry's internal conflict
- the implicit threat in Tommy's comments and the manner in which he attempts to blackmail Harry by manipulating him into revealing other names
- the aggressive manner in which Tommy approaches Harry when he is alone and threatens him with exposure
- the homophobia expressed by Tommy as suggested by his mocking questions and Harry's fears about what the exposure of his sexuality would mean professionally and socially
- the power of the written and printed word in the threat Tommy makes; his using his power as a journalist to threaten to expose Harry's sexuality through what he writes in the Sunday papers; Harry's fear of this
- the resistance and defiance demonstrated by Harry in his refusal to appear disturbed by Tommy's threats or reveal any other names

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- Harry's use of religious language and evidence to support his argument and undermine Tommy that make him appear more rational and reasonable
- the characterisation of Harry as divided and guilt-ridden about his sexuality as demonstrated by his soliloquy
- the importance of individuals standing up to prejudicial views and defending their rights as reflected in Harry's refusal to give Tommy any names
- the dignity with which Harry responds to Tommy's threats
- the role of the media and its power to disrupt individual lives
- the manner in which political issues impact the personal lives of individuals
- the role that religion plays within society and our expectations of individuals in positions of religious authority
- the powerlessness of Harry in contrast to the power that Tommy wields as a result of his knowledge and role as a journalist
- the immorality and invasiveness of the press
- the silencing and personal struggle of Harry as demonstrated by his isolation
- the contrast between Harry's seeming confidence during the confrontation and the more personal scene when he is alone expressing his doubts to reflect the impact that Tommy's threats have had upon him
- Harry's vulnerability and direct confession to God about his fears; his address to God which has the feel of a prayer; his asking God for help
- the protest against the manipulation of individuals, the intrusiveness of the press and the prejudicial nature of society or the church
- 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 intimidation and blackmail as seen in the threats posed by Tommy
- the element of protest as seen in the manner in which Harry stands up to Tommy in refusing to reveal what Tommy wants to know
- the element of discrimination as reflected in Tommy's attitudes towards Harry and the way in which he uses his sexuality to manipulate and threaten him
- the element of the political being made personal given the impact on Harry of the public exposure of his sexuality and the intrusive role of the press
- 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 of attitudes towards sexuality and possible prejudices
- the political context of the role of the press and the manner in which it invades the lives of individuals
- the religious context of Harry's role within the church and the expectations this places on him
- the psychological context of Harry's anguish and uncertainty as a result of being threatened
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

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

- structure: the use of scenes and the way in which the two scenes contrast to reflect a public confrontation and a moment of private reflection that illustrates the repercussions of the initial exchange; the significance of the opening and Tommy's seemingly innocuous approach; the way in which the exchange builds to Tommy's climactic threat; the anti-climactic conclusion to the first scene when Harry refuses to be baited by Tommy and simply walks away; the contrast in views and power between Tommy and Harry; the use of flashback in the second scene to contextualise Harry's personal circumstance and contrast his past, where he had greater freedom, with the present where he seems conflicted and burdened by responsibility; the significance of the ending and Harry's question about fighting against oppression 'without hate'
- setting: the 'darkened street' as a place deliberately chosen to isolate and intimidate Harry; the closeness of his home to the encounter as reflecting the invasiveness of Tommy's presence; the church setting as illustrating Harry's religious views and role; the contrast between the two settings and the latter being a more personal space in which Harry feels able to work out his personal conflict; the reference to Cambridge as a university environment where there is less responsibility and greater freedom
- the use of different voices: Harry's soliloquy in the second scene as reflecting his personal conflict; Harry's addressing God directly; the soliloquy's having qualities of a prayer; the conflicting voices of Harry and Tommy in the first scene that creates a sense of antagonism; the brevity of each characters' lines as creating conflict; the length of Harry's speech in response to Tommy's threats as illustrating his attempts to wrestle power back from his intimidator
- dramatic methods: the stage directions to reflect the power dynamic between the two characters; Tommy raising his voice to intimidate Harry given the public nature of the setting; the characters' positioning on stage as evident when they move closer to one another to reflect a shift in the power dynamics; Harry's exit and turning his back on Tommy to demonstrate his resistance to Tommy's threats; the use of pauses and the effects these create
- the use of language features: the religious lexis; the contrast between Tommy's colloquialisms and clichés and Harry's more elevated discourse; the repeated use of interrogatives; the short, abrupt nature of the characters' statements
- etc.

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

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

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

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

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Section B

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

'Rebellious voices in Blake's poetry are always silenced or ignored.'

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:

- the fact the poet-speaker feels the need to speak for those who are silenced suggesting they are otherwise unheard
- the rebellious voice of the narrator in *The Schoolboy* who opposes the imprisoning nature of education but is seemingly ignored given that he still appears to be going to school and there is a lack of response to his pleas
- the voices of the chimney sweeps that are ignored in *The Chimney Sweeper* poems as suggested by the lack of response to their weeping, sense of their perpetual entrapment and eventual acceptance of their position
- the rebellious voices of the children in *Nurse's Song* (*Experience*) that are ignored in contrast to the partner poem in *Innocence* as suggested by their lack of direct speech and the nurse's refusal to listen to their demands for greater liberty
- the multiple voices that are ignored in *London* as suggested by the repeated reference to almost inarticulate 'cr(ies)' 'sigh(s)' and 'curse(s)' and the repeated call on the reader to 'hear' them suggesting they are disregarded
- Blake's presentation of the child's voice in *Infant Sorrow* as being impotent – demonstrated by the contrast between the child's initial desire for freedom and then his being silent and miserable in the second half of the poem suggested by 'sulk(ing)' and in 'swaddling bands'
- the rebellious voice of the child in *A Little Boy Lost* that is quashed demonstrating the manner in which any form of opposition to church dogma is silenced
- etc.

Some students might consider:

- the rebellious voice of Blake as a poet writing against social injustices and speaking for those who are oppressed who is then heard by the reader thus ensuring these voices are not silenced

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- the significance of the rebellious voice in *Introduction* (*Innocence*) in setting up the voice of the bard who spreads a radical message about freedom and opposes institutions such as the church in later poems, or the rebellious child voice whose instructions are followed and who inspires the narrator rather than being ignored
- the rebellious voice of the child speaker in *Infant Joy* whose parent agrees to its self-naming, echoes its words, and permits it to have both voice and autonomy
- the rebellious voice of the mother in *The Little Black Boy* whose child listens to her ideas about racial equality and is comforted by them
- the rebellious voices of the children in *Nurse's Song* (*Innocence*) who demand to continue their play and are heard given the manner in which the nurse echoes their words, and agrees to their demands thereby giving them liberation
- the significance of the children's voices in *Holy Thursday* (*Innocence*) and their power given that they rise 'like harmonious thunderings', implying that they are heard
- the rebellious narrative voice that dominates many of the poems and is critical of institutions such as the church in *The Garden of Love* and is heard by the reader
- that whilst some voices are silenced or ignored by institutions such as the church or figures of authority, they are heard by others including the reader, or that they continue to speak out regardless of this repression
- 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 rebellion against those with greater authority or power as in *The Schoolboy*
- the voicelessness of those who do not have power or are denied it as in *Infant Sorrow*
- the element of authority figures oppressing those who speak out such as the child in *A Little Boy Lost*
- the protest voice of the poet speaking out against oppressive individuals and institutions as in *The Garden of Love* and *London*
- the element of contrasting worlds where there is freedom to speak in the idealised, pastoral environment in contrast to the more restricted urban one
- 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 context of organised religion seen in the *Holy Thursday* poems and *A Little Boy Lost* as a repressive and silencing force and Blake's presentation of the power of the church to dictate moral and social behaviour
- the political context of repressive regimes as constraining freedom of thought and speech as seen in *London*
- the social context of parents having authority over children and regulating speech and behaviour including work and education
- the psychological context of being denied freedom to speak and the consequent sense of frustration or disenfranchisement
- 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 aspects: the complementary pairing of poems as with *Infant Joy* and *Infant Sorrow* that offer contrasting responses to individuals speaking out; the collection beginning with the rebellious voice of the bard in *Introduction*; the use of endings to demonstrate how different individuals or groups are silenced or enabled to speak out; the use of stanzas to reflect contrasting viewpoints and voices
- settings: the use of pastoral settings such as the green space in *Nurse's Song* (*Innocence*) to reflect freedom of expression or more repressive environments such as the 'chartered' streets of *London* or locked doors of the chapel in *The Garden of Love*
- the use of voices: the use of singular voices that are not responded to as in *The Schoolboy*; the use of voices that respond to or echo one another such as the mother and child in *Infant Joy*; the use of collective voices such as the children in *Holy Thursday*; the use of different narrative perspectives including the rebellious poet-speaker in *The Garden of Love* or the innocent child narrator in *The Little Vagabond*; the use of dialogue and interaction between voices as in *The Little Black Boy*
- the use of imagery such as the 'pipe' in *Introduction* (*Innocence*) and natural imagery such as the lamb and sun in *The Little Black Boy*
- the use of rhyme and rhythm to suggest freedom of expression or constraint, language features, (eg repetition, exclamations and interrogatives) in relation to ideas about rebellious voices
- etc.

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

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

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

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

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

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

'In Harrison's poetry, highly educated individuals and those with authority always look down on the working class.'

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:

- the 'gentlemen' in *National Trust* who look down on the convict given the way in which he is dehumanised, flayed and used merely to fulfil a wager
- the contemptuous perspective of the teacher in *Them & [uz]* of the working-class student as uneducated and worthless given his accent and class, the manner in which the student is derided and relegated to the 'comic bits'
- the speaker in *Divisions* as looking down on the working class as uneducated given their interests in football and drinking; the focus on their unemployment; the potential disdain for their behaviour and homogenous identity that suggests a lack of imagination or intellect; the ease with which these individuals are manipulated by 'The Brewery'
- the demeaning manner in which Patience Kershaw is treated by those with authority given her physical degradation and dehumanisation
- the implication that the father in *Marked with D.* has been looked down on by those who are socially or economically superior given the fact he has been regarded as a 'dull oaf'; the poem's title; the way in which the father has been silenced; the conclusion of the poem that describes him as 'one small loaf' from the perspective of those with superior education or authority
- the contemptuous presentation of the working class in ***v.*** as uneducated and crude from the perspective of the more educated poet-speaker: the reference to the skinhead's poor performance in school ('like that red tick / they never marked his work much with at school'); the cans strewn in the graveyard as symbolic of idleness; the uneducated speech of the skin; the speech of the poet-speaker who calls the skins 'yobs'; the fact the speaker is frustrated by the skin's lack of appreciation for his work
- etc.

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Some students might consider:

- that the working class are viewed sympathetically from the perspective of the poet-speaker who is educated as evident in his empathy for the likes of Patience Kershaw – she is given a voice and the focus is on her suffering
- that the working class are viewed sympathetically given the way in which Harrison highlights their degradation and silencing
- that there is understanding for the working class given the presentation of the father in *Marked with D.* as the educated speaker presents his father with respect as a loving husband and hardworking individual defined by his profession
- the sympathetic presentation of the men in *Divisions*
- that the working class are not looked down on in ***v.*** as Harrison suggests that there is no real difference between the working class and other groups given his use of the skin as an alter-ego and parallel
- that the working class are viewed as victims from the poet-speaker's point of view in ***v.*** as a result of their joblessness, inability to express themselves in any other way and the skin's frustration at his lack of purpose
- that the working class are viewed respectfully given the presentation of the skin in ***v.*** as insightful given his understanding of class divisions and ability to articulate his frustrations, suggesting that the poet-speaker recognises and even admires their resilience
- that Harrison's intention is to write for an educated audience in order to enlighten them as to the reality of working-class life in the past and present and thus eradicate prejudice and contempt
- that whilst working-class individuals are sometimes looked down on by individual characters in the poems, this is not the poet's intention who is criticising these views
- the potential ambiguity of the voice of the highly educated poet-speaker who is at times condescending towards the working class, at times contemptuous, and at times respectful and wanting to champion them
- etc.

AO4 Explore connections across literary texts

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

- the element of authority figures and their demeaning attitude towards working-class figures as shown by the teacher in *Them & [uz]*
- the element of oppression as demonstrated by attitudes towards working-class characters such as the father in *Marked with a D.*
- the element of social division that leads to a sense of superiority on the part of those with greater wealth or education as seen in *National Trust*
- the element of education as limiting working-class individuals and exacerbating prejudicial views as seen in *Them & [uz]* or *Divisions*
- the element of prejudice towards the working class as illustrated in *National Trust*
- 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 socio-economic context that results in divisions between groups of people as reflected in *Divisions*

- the historical context of post 1980's Britain which Harrison represents – a time of social unrest and unemployment as a result of pit closures and the miners' strikes
- the moral context of the way in which individuals treat one another
- the social context of education as enabling or limiting social mobility and creating prejudicial views
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- structural aspects: the use of parts to divide the poems; the endings of poems; the use of contrasts; climactic moments where those with authority look down on the working class
- settings: the use of settings where those with authority look down on the working class; the school setting in *Them & [uz]* where the teacher is disparaging; the neutral setting of the graveyard as an equalising force where alternative views and groups might collide and meet; the pub as a working-class space in which the poet-speaker can observe and comment on others
- the use of voices: the poet-speaker as the narrator; the use of the school teacher's dialogue in *Them & [uz]* to reflect his contempt; the voice of the skin and the confrontational dialogue in ***v.***; the repetition of contemptuous expressions by other voices such as 'th'art nobbat summat as wants raking up' in *Working*
- the use of form, eg the elegy, the sonnet; rhyme and rhythm in relation to attitudes being expressed
- the use of language features in relation to attitudes being expressed, eg colloquialisms, dialect words, taboo lexis, imagery such as 'one small loaf', repetition and italics
- 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 4 ***The Kite Runner* – Khaled Hosseini**

'In *The Kite Runner*, those who use power to oppress others do not ultimately succeed.'

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:

- that Assef is not presented as succeeding in the climactic fight scene with Amir given his blinding by the weaker Sohrab in an echo of Hassan's earlier threat and the fact that Amir is able to take Sohrab back to America
- that Hosseini focuses on the liberation of Sohrab at the end of the novel in the kite flying scene suggesting those with power have not successfully oppressed him
- that Hosseini often presents moments where those with power fail as when the Russian soldier is forced to stand down to Baba or when General Taheri's racist comments are curtailed by Amir
- that Hosseini presents Baba as not succeeding in oppressing Amir given his successful pursuit of a writing career against his father's wishes and discovery of his father's secret
- that Hosseini presents those with power failing to oppress Hassan given the happy nature of his family, his literacy as evidenced in his letter to Amir; his ability to forgive Amir and the positivity seen in his reuniting with Sanaubar
- that those with power do not morally succeed given the manner in which the reader is encouraged to side with their victims and condemn those who behave oppressively
- etc.

Some students might consider:

- that Hosseini presents Assef as succeeding in the climactic rape scene given the manner in which Hassan is subjugated and victimised without repercussion, the significance of the comparison between Hassan and the sacrificial lamb and the fact that Assef gets revenge for Hassan's previous insult and threat
- that Hosseini presents Amir as succeeding in getting rid of Hassan given the manner in which he plants the watch and money in his room resulting in Hassan and Ali leaving the family home, which is what Amir desires in order to expunge his guilt

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- that Hosseini presents Assef as repeatedly succeeding given his rise in the Taliban, affluent lifestyle that is juxtaposed to the poverty Amir witnesses elsewhere, his repeated abuse of children including Sohrab and the manner in which he is able to manipulate Zaman
- that Hosseini suggests that those with power always succeed given Sohrab's continued suffering, suicide attempt and silence even after he has been rescued that could be read as evidence of Assef's victory
- that those with the power to oppress are shown to succeed given Hosseini's repeated focus on the victims and those who are abused by individuals or groups with power: Hassan and his wife's death, the stoning at the Ghazi Stadium, the children in the orphanage, the story of Sanaubar and her scarring
- the way in which the Taliban are portrayed as succeeding in taking over Afghanistan: their use of violence and suppressive tactics that results in those without political power such as Amir and his father leaving, the references to ethnic cleansing, the suppression of women, the use of violence to maintain control, the contrast between Afghanistan during Amir's childhood and when he returns
- that Hosseini frequently presents powerful figures who are able to suppress and triumph over those without it such as Baba's control over Amir and the impact this has on his feelings of inadequacy as a child, the portrayal of General Taheri and his ability to control and silence his wife or the manner in which he forces Soraya to return to the family home and how he symbolically humiliates her by cutting her hair
- that Hosseini presents Baba as succeeding in terms of maintaining his oppressive power over Ali and keeping the secret of Hassan's parentage given his affair with Sanaubar despite his friendship with Ali, his continued use of Ali in a servile position as evidenced by the juxtaposition between their living conditions and the manner in which the truth about Hassan's parentage is only revealed after his death
- that whilst individuals succeed in overcoming oppressive power, this is not true on a wider political scale given the continued control of the Taliban in Afghanistan
- etc.

'Ultimately' might be handled in a number of different ways in relation to where the student stands and assesses. Students might take it to mean from a position at the end of the text 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 oppression and the manner in which those with authority subjugate those who are powerless
- the element of abuse of power and corruption that enables individuals to exploit those without it as shown in Assef's abuse of Sohrab
- the element of violence as a means of asserting dominance or ensuring success as seen in Amir's final confrontation with Assef
- the element of resistance as a means of gaining back power as seen when Baba stands up to the Russian soldier
- 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 and religious context that leads to the oppression of certain groups and the supremacy of others as evident in the Pashtun/Hazara power dynamics

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- the moral context of individuals abusing their power
- the political context of war and unrest in Afghanistan that leads to the rise of the Taliban
- the cultural context including *nang* and *namoos*, respect for one's parents and gendered expectations that leads to oppression such as Baba's attitude towards Amir's interest in writing
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- structure: climactic moments such as the rape in the alleyway that show those with power succeeding or failing; the novel's ending and how this demonstrates success or failure; the use of parallel time frames to reflect success and power dynamics between different groups; the use of flashbacks to highlight key moments when power is exerted and succeeds or fails
- settings: Baba's study or Assef's compound that reflect power imbalances; the use of sites where power is imposed such as the alleyway and Ghazi Stadium; the settings of Afghanistan and America as places where oppressive power prevails or is overcome
- narrative perspective: the use of Amir's retrospective perspective to reflect on moments where those in power succeed or fail; the use of other voices such as Hassan in his letter and Rahim Khan to present elements of success or failure over those with power; the use of dialogue to present key moments of confrontation as when Amir stands up to General Taheri about Sohrab's ethnicity
- the use of images and symbols in relation to oppressive power succeeding or failing eg Hassan as a sacrificial 'lamb', kite flying and the slingshot
- the use of descriptive detail, repeated phrases such as 'I ran', pejorative language that is used to oppress ('just a Hazara') or used to overcome oppression ('one-eyed Assef')
- 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 ***Harvest* – Jim Crace**

'Mistress Beldam's rebelliousness and resilience make her an entirely admirable figure.'

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:

- Mistress Beldam's rebellious reaction to the villagers' attack and Kent's punishment, as evidenced by her spitting at Kent and Willowjack, as admirable given her precarious position and the way she stands up to those with authority
- Mistress Beldam's resilience as shown in her ability to survive in the village, despite the fact that she is perceived by the village men in a predatory fashion
- Mistress Beldam's rebellious act of burning the village at the end of the novel as admirable as it is justified given her treatment and the death of her father-in-law
- Mistress Beldam's rebellious burning of the village as admirable as it thwarts Jordan's plans for 'profit and progress'
- Mistress Beldam's rebellious act of leaving the village loaded down with stolen possessions and the cart and oxen as demonstrating her resilience and determination to survive that is admirable
- that Mistress Beldam's rebelliousness and resilience is presented as admirable given the biased perspective of Thirsk who admires her
- Mistress Beldam's resilience as demonstrated through the way she remains in the village despite the brutal treatment she has received in order to support her husband and father-in-law
- Mistress Beldam's resilience as demonstrated by her loyalty to her husband, as she does not seek help or sexual comfort in other men in order to survive
- etc.

Some students might consider:

- that Mistress Beldam's rebellious murder of Willowjack is vengeful and brutal and leads to others being unfairly punished and so cannot be admired
- that Mistress Beldam is implicated in the murder of Quill, a similar act of rebellion to the slaughter of Willowjack, that makes it difficult to regard her as admirable

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- that Mistress Beldam's final rebellious act is one of vengefulness and destruction given that she sets fire to the village and manor even though she potentially knows that Walter is inside, which makes it difficult to admire her
- that Mistress Beldam is repeatedly associated with fire at the start and end of the narrative that links her with destruction and chaos making it difficult to admire her
- that Mistress Beldam could be read as an Eve figure whose rebellions bring only chaos and 'unmake' the world
- that Mistress Beldam's first act of rebellion, which is to set her family up in the village, is not admirable as it catalyses the destruction of the villagers' way of life
- that Mistress Beldam's rebellious acts such as stealing the shawl and taking from the villagers who have so little are presented as self-serving and demonstrate a lack of morality that make it difficult to admire her
- that Crace creates a sense of mystery and uncertainty surrounding her character given her relative silence, the limited perspective of Thirsk and the accusations regarding witchcraft that thus make it difficult to regard her as admirable
- that Mistress Beldam is not rebellious given the way her head is shaved and she is forced to live in the wilderness; it is only once she is reunited with her husband that she is then able to escape and rebel
- that she is not regarded as rebellious or resilient by other characters in the text such as the men in the village who perceive her as a sexual object of desire
- that, whilst she is rebellious and resilient, these characteristics are destructive and disruptive rather than admirable
- that, whilst she does have admirable qualities, she is not 'entirely' admirable
- 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 rebellion, its repercussions and the extent to which it is justified
- the element of individuals acting against authority figures to effect change or to defend themselves
- the element of authority and the need to stand up against it in order to survive
- the element of power or powerlessness that forces individuals to rebel
- 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 Mistress Beldam as a vulnerable woman in a patriarchal society and the subjugated position of women in the world of *Harvest* that she rebels against
- the geographical context of the village's isolation that leads to their fear of outsiders and lack of justice system, against which she rebels
- the religious context of the narrative representing an inverse creation story with Mistress Beldam as a rebellious Eve figure
- the psychological context of Mistress Beldam's desire for revenge and justice
- 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:

- structure: the use of narrative gaps particularly the ambiguity surrounding Quill's death that leaves us uncertain as to Mistress Beldam's involvement; the manner in which the novel is bookended by the arrival and departure of the Beldams; climactic moments such as the shocking death of Mistress Beldam's father-in-law; the building tension and unease within the village enhanced by the use of compressed time as events occur over only seven days; the retrospective discovery of Quill's murder; the linear chronology of the narrative
- setting: the use of settings such as the pillory that acts as a reminder of the injustice against which Mistress Beldam is fighting or the night-time setting that enhances our impression of her vulnerability; the isolated nature of the village in contrast to the unknown world outside it
- narrative perspective: the use of the first-person participant narrator that provides us with a biased and at times sympathetic perspective of Mistress Beldam given Thirsk's attraction to her; the limited nature of the narrative perspective that prevents the reader from fully understanding Mistress Beldam's motivations, thoughts or activities; the use of direct speech that reveals the predatory perspective of the villagers or the manner in which Mistress Beldam is regarded with suspicion and jealousy compared to her relative silence
- the use of symbolism such as the association between Mistress Beldam and fire that links her with destruction or the use of religious allusions that may cast her as an Eve figure
- the use of descriptive detail to characterise Mistress Beldam such as the manner in which she is presented as prey from the perspective of the villagers
- 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 ***Hard Times* – Charles Dickens**

'Ultimately, in *Hard Times* there is no sense of justice.'

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:

- the lack of justice as presented through Stephen's suffering and then death once rescued from the Old Hell Shaft; his lack of certainty that his name will be cleared of the robbery; the fact that his life seems continually blighted by suffering and hardship having been rejected from the only community he has known despite his morality and loyalty; the fact that he is never able to unite with Rachael suggesting there is little sense of justice for his character
- that there is no justice for Louisa given the painful loss of her brother, his exile and death; the social stigma associated with her separation from Bounderby; the fact that Dickens concludes the novel by revealing she will never have her own family or children
- that Tom is allowed to elude justice despite being the true perpetrator of the robbery; the social injustice that ensures Tom's economic and social position mean he is not prosecuted
- that there is no justice given the very few ramifications experienced by Bounderby despite his sexually predatory abuse and coercive control of Louisa; his mistreatment of the workers; the lies he has told about his upbringing – he continues to prosper
- that there is no justice as there are no ramifications for Harthouse despite the reputational damage he has inflicted on Louisa – he is simply allowed to quietly leave and continue his privileged lifestyle
- the lack of justice for the workers as, despite their attempts at protest and strike, nothing changes for the Hands of Coketown
- the lack of justice experienced by Rachael, who, having lost Stephen, the man she loves, concludes the narrative caring for his alcoholic wife
- that there is no justice given the limited consequences experienced by Bitzer despite his scheming
- the injustice of Stephen being unable to obtain a divorce despite his misery and love for Rachael
- that justice is not possible in a world of such social and economic divisions
- etc.

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Some students might consider:

- that justice is achieved given that those who behave immorally are punished whilst moral figures flourish and achieve redemption as in the case of Gradgrind and Louisa
- that there is justice in that Gradgrind is punished for his repressive educational methods at home and at school (he is shamed by his son's crime, the social stigma of his daughter's divorce and his own guilt and remorse)
- that justice is achieved through Bounderby's exposure as a fraud, his marital breakdown and isolation – all of which are humiliating and prevent him from continuing his legacy
- that Sissy's narrative suggests that justice is possible given her role as the heroine and she is rewarded with a happy conclusion as a married woman with children
- that justice is achieved through Tom's comeuppance given his separation from his family, misery in America and eventual death
- that justice is presented through the conclusion to Mrs Sparsit's narrative as her scheming is aptly punished in the novel's denouement where she is rejected and brought low socially and economically
- that there is some justice for Stephen as his name is, at least to an extent, cleared when Tom is found to be the true culprit
- that there is some justice in the novel's conclusion as Dickens attempts to create a form of resolution in the 'Final' chapter and suggests that there is an element of contentment within the Gradgrind household
- that justice is demonstrated through the prospering of Sleary's Circus and triumph of imagination over reason
- etc.

'Ultimately' might be handled in a number of different ways in relation to where the student stands and assesses. Students might take it to mean from a position at the end of the text 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 justice itself
- the element of authority figures who decide on what is just in society
- the element of resistance shown in Sissy and Rachael's determination to clear Stephen's name and achieve justice
- the element of victims who are not treated justly
- the elements of corruption and manipulation as demonstrated by Bounderby and Harthouse and the way in which they are able to get away with their actions as creating injustice
- 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 of an industrial society where Dickens portrays the workers as disenfranchised and oppressed, creating injustice
- the economic context that affords those with money greater authority and freedom than those without it, creating injustice

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- the gender context that limits the prospects of women; their powerlessness to choose their marriage partners or escape unhappy marriages as creating injustice
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- structure: the novel's ending set several years after the primary events and its suggestion of justice being achieved for certain characters or not; the use of dual plots involving the workers and Gradgrinds and the way these intersect to convey justice or injustice; the use of parts and linear chronology to demonstrate progress, growth or change; the contrast between scenes depicting Sleary's Circus and the industrial town; climactic events such as Tom's arrest and how these reflect justice or injustice
- setting: Bounderby's office and the factory that establish a power imbalance; the contrast between the affluent homes of the wealthy and impoverished abodes of the Hands; the bleak industrial nature of Coketown; the desolate nature of the location in which Stephen is discovered and how this contributes to a sense of the injustice of his demise
- narrative perspective: the satirical narrative perspective that is commenting on injustices in society; the omniscient narrative voice that is able to tell us about the future of the characters and how this conveys justice or injustice; the use of dialogue to establish characters and differing points of view
- the use of descriptive detail and imagery
- the realistic form of the novel or the novel as a social commentary intended to point out the hardship of life for industrial workers and its injustices
- etc.

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

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

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

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

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

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

Explore the significance of Falstaff to elements of political and social protest writing in *Henry IV Part I*.

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

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed, 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 *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 the interpretative significances that can be found, there will be a variety of interpretations here.

Some possible ideas:

- Falstaff being an agent in Prince Harry's transformation into a noble and capable future monarch
- Falstaff giving Prince Harry (and the audience) an insight into the world of the lower classes as a form of education for his future kingship
- Falstaff's comic dialogue in offering a satirical commentary on the political events as evident in his posturing as the King and criticism of those with authority
- Falstaff and the world in which he operates as exposing a corrupt society and the dangers of potential anarchy that then justifies the need for strong leadership and oppression of rebellion by Henry IV
- Falstaff as a representation of those who reject authority and accepted societal values as demonstrated in his soliloquy where he opposes traditional ideas associated with honour
- Falstaff as reflecting the harsh reality of life for the common people away from the courtly world
- Falstaff as a victim who is used by Prince Harry both as a fool and then in the war that thus demonstrates a darker side to Prince Harry's character
- Falstaff's creation of the 'rag tag' army in revealing political and social corruption and the manner in which it is the common man who suffers as a result of war
- Falstaff's soliloquy about honour that contrasts Hotspur's views and illustrates a rejection of the anachronistic principle that benefits only the elite
- Falstaff as representing selfish individualism that is then played out on a wider political scale as illustrated by his attempts to take credit for the death of Hotspur
- Falstaff's role in revealing Prince Harry's character as duplicitous and willing to lie as evident in the ruse he plays on Falstaff with the robbery
- Falstaff as a comic character who offers the audience light relief from the more serious elements of the political and social drama
- etc.

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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 rebellion represented by Falstaff and how those with little power find ways to oppose those with authority
- the element of an individual defying those in authority as shown in Falstaff's soliloquy about honour in Act 5 and his satirical comments about the king
- the elements of transgression and corruption represented by Falstaff's thievery and the manner in which he takes bribes when forming his army
- the elements of social divisions and injustice given the way Falstaff is used by Prince Harry, the contrast between the worlds of the elite and 'low-life' characters and fact that the lower class are used as cannon fodder
- 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 of the play where there are distinct divisions between rich and poor; the significance of Falstaff's connection to a world of moral laxity, drinking and crime
- the historical context of the instability of Henry IV's kingship and his son's succession that results in civil war and a divided England
- the production context where Falstaff could be read as a Vice figure from morality plays or Lord of Misrule in comedy
- the political context of Prince Harry being heir to the throne but involved in the world of East Cheap
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

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

- structural aspects: the alternation between scenes featuring Falstaff and those involving the elite; the climactic nature of the battle scene and heroic death of Hotspur and Falstaff's involvement in attempting to claim false credit for this
- the use of sub-plot to expose a corrupt underbelly of society or offer a comic contrast to the more politically driven elements of the narrative
- the use of humour and witticisms to illustrate Falstaff's criticism and undermining of the authority of the king
- the use of soliloquies, particularly Falstaff's Act 5 speech on honour, in exposing an element of truth and offering a contrasting view to that of Hotspur and Prince Harry
- the use of physical comedy as evident in the robbery in Act 2 Scene 2 to undermine Falstaff's integrity and expose Prince Harry's moral decency
- the use of settings such as The Boar's Head Tavern in East Cheap to reflect Falstaff's class and values
- the use of contrast between Falstaff and Prince Harry particularly in the second half of the play to illustrate Prince Harry's metamorphosis
- the use of imagery and language to present Falstaff's political and social views or the corrupt and morally lax nature of his character
- etc.

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

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

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

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

Accept any valid 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)**

'It is impossible to sympathise with Torvald given his repressive treatment of Nora.'

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:

- that it is impossible to sympathise with Torvald from the exposition as he is presented as belittling and restricting Nora: his use of demeaning pet names; the manner in which he controls her economically; the impression that she is restricted physically given the limitations of the setting; the significance of the macaroons as reflecting his control over Nora; Nora's sense of fear at her secret being discovered and the manner in which she has been forced to hide the way in which she is earning money
- that it is impossible to sympathise with Torvald as, when he discovers Nora's secret, rather than proving himself to be the hero willing to sacrifice himself for her as she has fantasised, he cruelly rejects her; the climactic confrontation scene and the manner in which he blames her entirely, focuses only on his reputation and dictates the nature of their future relationship
- that Torvald is impossible to sympathise with given the manner in which he uses Nora to fulfil his sexual fantasies and increase his stature as reflected in the way in which he dresses her up as a Neapolitan fisher-girl, compels her to dance the Tarantella, parades her as a trophy wife at the gathering and then almost forces himself onto her
- that Torvald is impossible to sympathise with as he is presented as entirely self-centred and self-serving: he is happy to dismiss Krogstad (despite their earlier friendship and Torvald's knowledge of Krogstad's family circumstances) in order to avoid damaging his reputation; he ignores Nora's desperate requests to do otherwise; he has no knowledge of Rank's illness despite their supposed friendship and so Nora must take on the burden of this alone; he does not consider the reasons why Nora takes out the loan
- that Torvald is impossible to sympathise with in his final exchange with Nora given the manner in which she claims that she has been misused by him and treated as a 'doll' in a parallel of her father's behaviour
- that Ibsen encourages the audience to view events from Nora's perspective and sympathise with her thereby villainising Torvald and his repressive treatment of Nora
- etc.

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Some students might consider:

- that Torvald becomes a sympathetic figure at the end of the play: he is a broken man, he is desperate for Nora to remain with him whether out of genuine love or a sense of fear for his reputation; he echoes her futile hope for 'a miracle of miracles'; he pleads with her to stay in contrast to the finality of her leaving him isolated on stage
- that Ibsen creates sympathy for Torvald as he implies that Torvald is also a victim of social and gender expectations: that he must constantly provide for his family and improve their social and economic position even at great cost to himself; that he is constantly working even on the night of the party; that he has worked so hard as a young man that he has potentially had a nervous breakdown and been close to death; that he is terrified by the idea of a loss of reputation and debt and rejects Krogstad out of fear of what he represents
- that sympathy is created as Ibsen employs Torvald as a representation of patriarchal attitudes of the period and thus the manner in which he treats Nora would not have been unusual or condemned
- that sympathy is felt for Torvald as he is presented as a fragile figure in need of protection
- that sympathy is created as Nora is aware that he must never know about the loan because it would damage his sense of masculinity
- that sympathy is created given the way Nora has had to rescue Torvald
- that sympathy is created as Rank does not want to tell Torvald directly about his impending death as he does not feel Torvald is emotionally resilient enough
- that Torvald is a victim of Nora's deceptions given the fraudulent loan, the secrecy and lies surrounding her attempts to make money, her overtly flirtatious behaviour with Rank, her clandestine meetings with Krogstad, the manner in which she so quickly reveals personal information about Torvald to Christine, which is a betrayal
- that although he is repressive of Nora, the audience are still able to sympathise with him given Nora's abandonment, deceptions and selfishness
- 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 repression given Torvald's restrictive behaviour and use of demeaning names, diminishing sympathy for him
- the element of rebellion given the manner in which Nora leaves at the end as potentially creating sympathy for Torvald
- the element of victims given the constraints of gender expectations as generating sympathy for both central characters
- the element of transgression as demonstrated by Nora taking out the loan and opposing Torvald as creating sympathy for him
- etc.

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

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

- the social context of the play where women are not legally allowed to borrow money, expected to obey their husbands and have little autonomy
- the gender context of the play and the importance of reputation and solvency to middle-class ideas of masculinity

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- the psychological context of the play as demonstrated by Torvald's breakdown that is hushed up and the distress he experiences at the play's conclusion
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

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

With respect to dramatic method students might focus on:

- structure: the play's exposition in establishing Torvald's demeaning treatment of Nora; the play's ending in showing a role reversal and Torvald's broken character that thus creates sympathy; the use of acts and episodes to build tension towards the moment when Nora's secret is revealed; climactic moments that create sympathy or not such as the Tarantella scene
- setting: the insulating and claustrophobic nature of the single domestic setting and impression this creates of Nora's confinement; Torvald's study as demonstrating the burden of his responsibilities and importance of work and reputation
- staging: Nora's costume changes to demonstrate Torvald's control over her or lack thereof at the end; the finality of the door slamming at the play's conclusion and Torvald's isolation as creating sympathy; entrances and exits and scenes from which Torvald is excluded
- the language Torvald employs to address Nora that is often belittling and repressive; the use of imperatives to demonstrate his control; the play's title and the use of the symbolism 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**

'Gilead is presented as a regime which entirely silences women.'

To what extent do you agree with this view?

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

[25 marks]

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

Examiners must also remember that, because students 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:

- that women are silenced by being reduced to set roles, denied their own name, forced into relationships against their will and repeatedly demeaned and restricted by the patriarchal nature of society
- that women are silenced by being restricted educationally as they are prevented from having access to any form of reading or writing material stopping them from communicating or telling their stories
- that women are silenced by being pitted against one another and classified as Marthas, Wives, Handmaids, etc that thus prevents communication and encourages rivalry
- that women are physically silenced through the 'white wings' that the Handmaids are forced to wear and their ostracisation from one another
- that the prevalence of censorship in Gilead as evidenced by the presence of the Eyes, the fear that their partner handmaid may report them and the use of set religious phrases, silences women
- that even those with some power such as Serena are silenced, as evidenced by the manner in which she is forced to comply with the Ceremony and the contrast between her relative silence in the present and previous singing career
- that women are silenced given the manner in which they are shown to live in fear due to the use of the Salvagings, the Wall and the disappearance of fellow handmaids such as Ofglen
- that Offred is literally silenced at the end of the main narrative when she enters the van into the 'darkness' reflecting the final silencing of all such women's voices
- that even the most rebellious female figures are silenced as evidenced by the death of Ofglen and Moira's appearance in Jezebel's and seeming acquiescence to her position
- that Atwood repeatedly highlights the different ways in which women are forced into silence as demonstrated by Janine's confession about being raped that she is compelled to insist is 'her fault'
- that Atwood contrasts women's silence in the present to the vocal nature of women's protests in the past as exemplified by the narrator's mother to accentuate their voicelessness
- etc.

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Some students might consider:

- that women are not entirely silenced as the narrative is dominated by a female voice who is telling her story; the importance of the first-person narrative perspective that enables Offred to tell her own story rather than silencing her
- that women are not entirely silenced given the presence of women such as Ofglen and the Mayday organisation, as well as the fact that Gilead has been overthrown in the imagined future where women's stories are given value
- that the narrator is not silenced given the manner in which she thinks and expresses herself freely particularly in the 'Night' sections when she recalls the past and articulates her rebellious opposition to the regime in a stream of consciousness
- that women are not entirely silenced given the subtle ways in which they communicate as evidenced in the relationship between Ofglen and the narrator and even Serena and Offred's secret conversation that leads to her affair with Nick
- that women are not silenced given the narrator's interactions with the Commander as when they play Scrabble, and the way she takes such delight in the words, or her conversations with Nick where she admits to revealing her name and past
- the irony of the Commander's not wanting to silence women's voices in a personal sense; his inviting Offred to his study and wanting her to speak; his seemingly missing authentic female voices
- that women are not silenced given the significance of the message 'Nolite te bastardes carborundorum' that inspires the narrator and continues to speak to her
- that women are not entirely silenced given the manner in which Moira inspires the other women with her acts of rebellion and becomes a beacon of hope for them
- that women are not entirely silenced given the role played by the Aunts who are given an element of autonomy and power
- that women are able to communicate in subtle ways in the novel such as Serena conveying her displeasure through digging her wedding ring into Offred during the Ceremony
- that women are not entirely silenced as the regime allows them moments where they are able to express their frustrations to prevent rebellion in other forms such as during the Particicution
- that whilst women are sometimes silenced, this is never 'entirely' the case, eg Offred is silenced by the Gilead regime but able to speak out through her narrative
- that the Historical Notes indicate that Offred's voice was preserved on audiotapes, listened to and then published as a manuscript and assimilated into history, thereby showing that Gilead did not 'entirely' silence women; her voice matters
- etc.

AO4 Explore connections across literary texts

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

- the element of a dystopian setting where individuals are controlled through violence, regulation of behaviour, clothes and speech
- the element of repression and the way in which women are used as reproductive vessels and reified
- the element of voicelessness and the manner in which those who speak out are silenced
- the element of being silenced as evident in the manner in which women are denied access to literature and means of expression
- the element of gender oppression given the inferior and subjugated position of women that leads to their silencing
- the element of censorship given the repercussions for speaking out and surveillance culture
- 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 contextual issues arising from the question and the novel students might focus on:

- the context of gender relations that are driven by the idea of patriarchal dominance and male superiority
- the political context of an authoritarian state that dictates the actions and roles of its inhabitants
- the social context of the roles that are assigned to different individuals with women being used for domestic, sexual, and reproductive purposes
- the moral context of having the right to speak out against repression
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- structure: the contrast between Offred's past and present as conveyed in flashbacks to highlight the process by which women were silenced; the fragmented structure and use of 'Night' sections to establish Offred's voice and convey her thoughts; the significance of the primary narrative's conclusion in conveying Offred's potential silencing; the 'Historical Notes' as an ending and what these reveal about women finding alternative means of expression; climactic moments such as the Ceremony where women are repressed and silenced
- setting: the dystopian world of Gilead as a repressive environment; the narrative present that contrasts the past and future and suggests women are no longer silenced; specific places where women are silenced – the Red Centre, the Commander's bedroom, the streets or where they are allowed to speak – the Commander's study, Nick's room, Offred's bedroom, etc
- narrative perspective: the first-person unreliable narrative voice and its significance in being the perspective of a female character; the stream of consciousness style that Atwood employs in the 'Night' sections making the reader privy to Offred's personal thoughts; the use of dialogue and different voices such as the Commander and Aunts to reveal repressive and silencing forces
- the use of descriptive detail, imagery, repeated phrases and symbols in relation to the repression and silencing of female characters
- 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 differences in social status as presented 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:

- differences in social status can be interpreted in a number of ways depending on the text. This could include differences in status brought about by: gender in societies where women have less value or power; caste and ethnicities; wealth; education; class; age; the roles people are attributed in different societies or institutions, etc
- Blake – the differences in social status as represented by the poor underclass in *London*, the suffering victims such as the chimney-sweeper, soldier and harlot, the impression that they are abused and subjugated by an elite group, as symbolised by the 'palace' and those who have 'chartered' the streets, Blake's portrayal of those with lower social status in poems such as *The Little Vagabond* who have no choice but to turn to 'drink' to escape the misery of their lives, but who are thus condemned by the higher echelons of society, Blake's contrast in poems such as *Holy Thursday* (*Experience*) between the lowest in society (the 'Babes reduced to misery') for whom England is a 'land of poverty' and those who are 'rich' who use the children to highlight their temporary munificence though actually failing to help; Blake's sympathetic portrayal of the lowest in society (as in *The Chimney-Sweeper* poems) and his criticism of the wealthy who fail to assist those in need, etc
- Harrison – differences in social status as leading to abuse of power and the disenfranchisement of the working class as reflected in the treatment of the convict in *National Trust*, differences in social status as leading to resentment and oppression as illustrated by the poet-speaker's attitude towards the repressive teacher in *Them & [uz]*, differences in social status as leading to conflict and frustration as illustrated by the dialogue of the skin in ***v.***, Harrison's criticism of social divisions as ensuring that the working class are restricted and unable to 'rise' above their position as demonstrated by the metaphorical representation of his father in *Marked with D.* or the men in *Divisions*, etc
- Hosseini – the differences in social status between Baba and Amir and Hassan and Ali as represented by their contrasting homes, Hassan and Ali's inability to escape Afghanistan and the manner in which they are denied an education and treated as servants, differences in social status as resulting from ethnic divisions that lead to the Hazara people being treated as second-class

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citizens, differences in social status as a result of wealth or immigrant status as continuing to play out in America, etc
- Crace – the difference in social status between Jordan and the villagers as immediately established by his arrival, appearance on horseback with his henchmen, way in which he takes up residence in the manor house and remaps and names their world, differences in social status as leading to the disenfranchisement and migration of the villagers as they have no rights over the land, the difference in social status between Kent and the villagers as establishing some form of order within the village as they respect his word and turn to him for decisions as is clear when the newcomers arrive, differences in social status as leading to conflict as evident when the villagers take out their frustrations on the groom, differences in social status as leading to injustice given the way in which Jordan's word is taken as law simply by virtue of his class and ownership, so he is able to incarcerate the women as witches without trial, leaving the villagers powerless to protest, etc
- Dickens – differences in social status as reflected by the contrast in the impoverished lives of the Hands and their superiors such as Bounderby that leads to the possibility of strike and social unrest and highlights the unjust way in which workers are dehumanised, differences in social status as leading to injustice as evident in the manner in which Stephen is blamed for the theft rather than Tom, differences in social status as resulting in happiness as evident in the contrast between the freedom the lower class are able to experience at Sleary's Circus and the restrictive nature of life in Gradgrind's household, etc
- Shakespeare – differences in social status as demonstrated by the contrast between the low-life world of East Cheap and the elite world of the court to highlight possible social injustice or reflect the impact that political events have across a social spectrum, the differences in social status in terms of warfare given the manner in which those with wealth are able to escape the battlefield and those without become cannon fodder, the differences in social status in terms of Prince Harry's involvement in the lower class world that illustrates his concern for or use of the common people or enhancing our impression of his character metamorphosis, etc
- Ibsen – the difference in social status established between Torvald and Krogstad that enables Torvald to fire Krogstad catalysing the events of the drama, differences in social status between Christine and Nora that has resulted in Christine's greater freedom, but also a life of hardship from which Nora has been protected, differences in social status between Nora and Anne-Marie that have resulted in Anne-Marie's enforced division from her daughter and a life of servitude in juxtaposition to Nora's relative affluence, differences in social status as being central to Torvald's concern with reputation that is connected to a sense of moral superiority and never being in debt that is at the heart of Torvald's selfhood, and results in his enraged response to the news of Nora's fraud and devastation at the end of the drama, etc
- Atwood – differences in social status as being used by Gilead to keep women separated as evident in the different outfits that sectors of society are forced to wear, the lack of communication enforced between groups of women and resentments this creates, differences in social status as giving individual groups authority over others such as the Aunts over the women in the Red Centre, differences in social status as reflecting the unjust and corrupt nature of Gilead society given the Commander's access to contraband and visits to Jezebel's in contrast to those who are forced to live within the repressive rules, differences in social status as leading to abuse of power as reflected in Serena's manipulation of Offred, 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 oppression by those with greater power and authority as shown in Blake's poetry
- the element of injustice as shown in the treatment of women in *The Handmaid's Tale*

- the element of rebellion against those who enforce the status quo or prevent individuals from speaking out as shown by the villagers' behaviour in *Harvest* and Jordan's harsh response
- the elements of victimisation and silencing as seen in *Hard Times* through the fate of Stephen and the circumstances of the other workers such as Rachael
- 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 of different groups having greater wealth or power over others that is then abused as shown in Harrison's *National Trust*
- the political context of authority being given to those with a higher status
- the psychological context given the effect on those who are disenfranchised or placed in the lowest ranks of society as shown through characters such as Anne-Marie in *A Doll's House*
- the context of religion and ethnicity and the manner in which it can be used to reinforce or justify social divisions as seen in the treatment of Hazaras in *The Kite Runner*
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

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

- the way narrative events are shaped by differences in social status as seen in the contrasting scenes involving the world of the court and the world of East Cheap and the manner in which these then collide on the battlefield in *Henry IV Part I*
- the focus on key moments where social differences lead to conflict such as the villagers' attempts to rescue their women in *Harvest* or to moments of crisis for the characters involved as when Nora must make a choice to leave her affluent middle-class home
- the use of contrasts such as that between the wealth of the church and poverty of the children in Blake's *Holy Thursday Experience*
- the use of settings to reflect social differences as seen in the contrast between Hassan's hut and Amir's affluent mansion
- the use of narrators to criticise social differences and create sympathy for those who are victimised as a result, such as the critical voice of the omniscient narrator in *Hard Times* or the more ambiguous first-person perspective of Walter in *Harvest* who occupies a liminal position
- the use of different voices that offer contrasting points of view and experiences such as Christine and Nora in *A Doll's House*
- the use of imagery and symbolism to highlight social differences such as the colours associated with different groups in *The Handmaid's Tale*
- the use of descriptive detail and language to reflect social differences as in Harrison's use of expletives and colloquialisms that contrast with more elevated language and literary allusions in poems such as ***v.***
- 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 Explore the significance of prejudice 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:

- Blake – the racial prejudice experienced by the child in *The Little Black Boy* that the mother attempts to help the child overcome, gender prejudice as demonstrated in the objectification of women such as the 'youthful harlot' in *London* or as impure as a result of sexual interaction in *The Sick Rose*, the class prejudice suggested by the treatment of children in *The Chimney Sweeper* poems and *The Little Vagabond* given the association of the working class with the 'alehouse' and immorality, etc
- Harrison – the teacher's prejudicial view of the narrator in *Them & [uz]* given his class and accent, the prejudices that divide society revealed in the poet-speaker's prejudicial view and assumptions of the skin in ***v.***, the prejudices expressed by the elite in their mistreatment of the convict in *National Trust*, etc.
- Hosseini – Amir's prejudice against Hassan as a result of his ethnicity, Baba's ethnic prejudices that lead to him hiding Hassan's parentage, the prejudices expressed by Assef that lead to Hassan's rape, his role in the Taliban and treatment of Sohrab, gender prejudice that leads to the oppression of women as evident in the sexually explicit language used about Sanaubar and Soraya's comments about the sexual 'double standard', etc
- Crace – the villagers' prejudices against the newcomers that have such tragic consequences and catalyse the events of the novel, Jordan's prejudices against the villagers whom he dehumanises and regards as little better than sheep, gender prejudices that lead to the imprisonment and abuse of the women as witches and the sexualisation of Mistress Beldam, Thirsk's prejudice towards Kent that prevents him from assisting the villagers or revealing what is occurring to the village, etc
- Dickens – the class prejudice expressed by Bounderby who commodifies the Hands and assumes it must be Stephen who has committed the robbery, gender prejudice that means that, whilst Louisa is shamed by her involvement with Harthouse, there are no consequences for him, the prejudicial views expressed about Sleary's Circus, etc.
- Shakespeare – the class prejudice revealed by Henry IV's attitude to the company that his son is keeping, Prince Harry's prejudicial views towards Falstaff conveyed by the manner in which he mocks him, and uses him, gender prejudices demonstrated by Hotspur's treatment of his wife, prejudices expressed by different characters against individuals such as those who regard Henry IV as a usurper, etc

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- Ibsen – the gender prejudice expressed by Torvald and wider society that initially keeps Nora repressed, which means that she is unable to independently take out a loan and that women such as Christine struggle to find work and are paid less than men, Torvald's prejudice against Krogstad as a result of his reputation and fears for his middle-class status, Christine's prejudicial views of Nora as she regards her as uneducated and incapable because she has only been a housewife, class prejudice that means that Anne-Marie remains confined to the doll's house, etc
- Atwood – the gender prejudice against women that leads to their oppression, the prejudice against religious groups as exemplified by their execution, the racial prejudice evidenced by the forcible removal of the Children of Ham, the prejudice that is encouraged between groups so that Econowives, for example, are looked down upon and women remain divided, 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 prejudice showing the ways in which individuals can be oppressed as shown in the treatment of Hassan in *The Kite Runner*
- the element of voicelessness as demonstrated by the treatment of women in *The Handmaid's Tale*
- the element of conflict and violence as reflected in the villagers' treatment of the Beldams in *Harvest*
- the element of individuals being victimised as illustrated in the treatment of children in Blake's *The Chimney-Sweeper* poems
- the element of heroism or the resistance of individuals and groups who oppose prejudice as reflected by Amir's opposition to Assef in *The Kite Runner*
- etc.

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

With respect to significance of contexts students might focus on:

- the gender context of the way in which men and women are treated and the stereotypical roles in which they can be confined, or the different standards applied to their behaviour as demonstrated in *Hard Times* through the character of Louisa
- the religious context of the way in which different religious views can be discriminated against as seen in *The Handmaid's Tale* given the persecutions of religious groups
- the socio-economic context of the way individuals with greater status or wealth prejudicially oppress or diminish those from different social strata as reflected in Jordan's attitude towards the villagers in *Harvest*
- the racial and ethnic context of prejudice being demonstrated against those from different ethnic and racial backgrounds as seen in *The Kite Runner*
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

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

- structure: the way narratives build towards moments of conflict arising from prejudice; the way narratives end as perhaps overcoming prejudice or presenting a victory over prejudicial views or in a more ambiguous way; the use of contrasts to highlight prejudice or differences between groups

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- setting: the locations where prejudicial views are played out, eg the Ghazi Stadium; the settings that are used to reflect prejudicial attitudes, eg the distinctly male and female spaces in *A Doll's House*
- the use of narrative perspective to comment on prejudicial views such as the poet-speaker's view of the teacher in *Them & [uz]*
- the use of different voices to reflect prejudicial views or counteract them such as the mother in Blake's *The Little Black Bo*y or Master Quill in *Harvest*
- the use of imagery, motifs and language in relation to expressing prejudicial views or countering them, eg Torvald's patronising terms for addressing Nora based on her gender such as 'squanderbird' and 'skylark' or the pejorative language employed to describe women in *The Handmaid's Tale* as reflected by their patronymics, etc
- 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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