



A-level
ENGLISH LITERATURE A
7712/2A

Paper 2A Texts in shared contexts: WW1 and its aftermath

Mark scheme

June 2020

Version: 1.0 Final Mark Scheme

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.

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

The significance of closed book (AS Paper 1 Sections A and B, A-level Paper 1 Section A)

Examiners must understand that in marking a closed book exam there are examining implications. Candidates do not have their texts in front of them, so while it is expected that they will use quotations, it is also legitimate to use close textual references. They will have had to memorise quotations so there may be some errors which should not be over-penalised. Detailed discussions of particular sections of texts, apart from printed extracts, are less likely here than in open book exams. Instead, candidates may range broadly across their texts as they construct their arguments.

There are specific issues for AO2 – how meanings are shaped in texts. There is, with closed book, the expectation that candidates will not have the texts in front of them, so although they will sometimes be able to make specific references to structural and organisational issues, at other times they will be more general.

The significance of open book (AS Paper 2 Section B, A-level Paper 2 Section A and the second part of Section B)

Examiners must understand that in marking an open book exam there are examining implications. Candidates 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 candidates 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 candidates can use the text they have in front of them to make specific and detailed reference to structural and organisational issues.

Arriving at Marks

1. All questions are framed to address all the Assessment Objectives (AOs). Weightings are given above the generic mark scheme. Answers are marked holistically but, when deciding upon a mark in a band, examiners should bear in mind the relative weightings of the assessment objectives (see page 7) and be careful not to over/under credit a particular skill. This will be exemplified and reinforced as part of examiner training and standardisation. 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 candidates begin tentatively but go on to make relevant points.
3. Examiners should be prepared to use the full mark range and not 'bunch' scripts in the middle for safety. Top band marks are attainable if candidates could not be expected to do more in the time and under the conditions in which they are working.
4. Examiners should mark positively. Although the mark scheme provides some indicators for what candidates 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. Candidates' 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 try to remain flexible if a candidate introduces unusual or unorthodox ideas.
6. Examiners should remember that length and quality are not synonymous. Some brief answers may be relevant and concise. Equally, long answers may be diffuse and repetitive.
7. If answers are short or incomplete, examiners can only reward what is there and assess accordingly. Some further credit can be given to answers finished in note form.

Using the Mark Bands

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

MARK BAND DESCRIPTORS	
Band 5	perceptive/assured
Band 4	coherent/thorough
Band 3	straightforward/relevant
Band 2	simple/generalised
Band 1	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 specific sections





12. Examiners need to bear in mind the following key points when marking extract based questions:
- has the candidate engaged in a relevant debate?
 - does the candidate have an overview of the extract(s)/text(s)?
 - has the candidate written about authorial method(s)?
 - has the candidate seen the significance of the extract(s)/text(s) in relation to the central historicist literary concept?
 - has the candidate quoted from the extract(s)/text(s) to support ideas?
 - the candidate’s AO1 competence.
13. Examiners need to bear in mind the following key points when marking questions based on single texts and compared texts:
- has the candidate engaged in a relevant debate or constructed a relevant argument?
 - has the candidate referred to different parts of the extract(s)/text(s) to support their views?
 - has the candidate seen the significance of the extract(s)/text(s) in relation to the central historicist literary concept?
 - has the candidate referred to authorial methods?
 - the candidate’s AO1 competence.

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

Annotation

14. Examiners should remember that annotation is directed solely to senior examiners.
15. 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 candidate performance.
16. Please remember that scripts can go back to candidates, so although your audience is a senior examiner, you must express your views temperately.
17. The following symbols can be used when using EM2:

Annotation Name	Toolbar Image	Details	Examples of Use on Script	Y/N
Annotation Type: Stamp				
Correct		Toolbar Tooltip: Correct Positive points that make a material difference to the success of the answer		Y
Seen		Toolbar Tooltip: Seen To acknowledge plans and footnotes. Not to be used on blank pages		Y
Green Empty Comment		Toolbar Tooltip: Green Empty Comment No Default Text - text		Y

		shown in screenshot was typed into annotation by user For formative annotation where necessary and for the summative comment. These should be formed so as to not obscure the student’s answer.		
Lack Of Clarity		Toolbar Tooltip: Lack of Clarity For unclear/irrelevant points, unclear line of argument, problematic expression etc.		Y
Factual Inaccuracy		Toolbar Tooltip: Factual Inaccuracy For factual inaccuracy only, not issues with SPaG. Use only to indicate serious factual errors		Y

You can use words and phrases from the Mark Scheme and/or your own when using the purple comment box. However:

- Comments and key words MUST correspond to the mark given (see 'headline' descriptors for Bands 1 to 5)
- You may use ellipsis where appropriate but avoid excessive abbreviation and adopting your own private code
- Team Leader and Awarding examiners MUST be able to read and decode your comments easily. Centres and students must also be able to understand comments easily.
- Please adopt and sustain a professional style relevant to the Mark Scheme when annotating.
- Your marked scripts should look EXACTLY like the Model Marked Scripts used at Standardisation.

Please do not deviate from this guidance or attempt to use additional symbols.

18. Use the Model Marked Script for guidance.

The Assessment Objectives and their significance

19. All questions are framed to test AOs 2, 3, 4 and 5, so if candidates answer the question, then they will be addressing the AOs. In marking questions, however, examiners must also take account of AO1, which tests more than technical accuracy.

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%)

Weightings for each question are as follows:

AO5: 3 marks AO4: 3 marks AO3: 6 marks AO2: 6 marks AO1: 7 marks

For AS it is important to remember that these students are 16 to 17 years old so we are judging their skills midway through KS5.

Mark Scheme

It is important to remember that these students, in the main, are 18 years old so we are judging their skills at the end of Key Stage 5.

Weightings for each question are as follows:

AO1: 7 marks AO2: 6 marks AO3: 6 marks AO4: 3 marks AO5: 3 marks.

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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> perceptive exploration of connections across literary texts arising out of historicist study 	
	AO3	<ul style="list-style-type: none"> perceptive understanding of the significance of relevant contexts in relation to the task assuredness in the connection between those contexts and the historicist literary concept studied 	
	AO2	<ul style="list-style-type: none"> perceptive understanding of authorial methods in relation to the task assured engagement with how meanings are shaped by the methods used 	
	AO1	<ul style="list-style-type: none"> perceptive, assured and sophisticated argument in relation to the task assured use of literary critical concepts and terminology; mature and impressive expression 	

<p>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.</p> <p>‘Thoroughness’ is shown when students write carefully, precisely and accurately.</p>	AO5	<ul style="list-style-type: none"> thorough engagement with the debate set up in the task 	<p>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.</p> <p>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.</p> <p>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.</p>
	AO4	<ul style="list-style-type: none"> logical and consistent exploration of connections across literary texts arising out of historicist study 	
	AO3	<ul style="list-style-type: none"> thorough understanding of the significance of relevant contexts in relation to the task coherence in the connection between those contexts and the historicist literary concept studied 	
	AO2	<ul style="list-style-type: none"> thorough understanding of authorial methods in relation to the task thorough engagement with how meanings are shaped by the methods used 	
	AO1	<ul style="list-style-type: none"> 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 	

<p>Band 3 Straightforward/ Relevant 11-15 marks</p> <p>‘Straightforward’ work is shown when students make their ideas in relation to the task clearly known.</p> <p>‘Relevant’ work is shown</p>	AO5	<ul style="list-style-type: none"> straightforward engagement with the debate set up in the task 	<p>This band is characterised by straightforward and relevant work where the student’s response to the task is clear and intelligible.</p> <p>At the top of the band students will demonstrate consistent straightforward understanding in the course of their argument. Ideas will be developed relevantly.</p> <p>At the bottom of the band there will be flashes of relevant understanding with evidence of straightforward thinking.</p>
	AO4	<ul style="list-style-type: none"> explores connections across literary texts arising out of historicist study in a straightforward way 	
	AO3	<ul style="list-style-type: none"> straightforward understanding of the significance of relevant contexts in relation 	
<p>when students are focused on the task and use detail in an appropriate and supportive way.</p>		<p>to the task</p> <ul style="list-style-type: none"> relevant connections between those contexts and the historicist literary concept studied 	
	AO2	<ul style="list-style-type: none"> straightforward understanding of authorial methods in relation to the task relevant engagement with how meanings are shaped by the methods used 	
	AO1	<ul style="list-style-type: none"> 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 	

<p>Band 2 Simple/Generalised 6-10 marks</p> <p>‘Simple’ work is shown when students write in an unelaborated and basic way in relation to the task.</p> <p>‘Generalised’ work is shown when students write without regard to particular details.</p>	AO5	<ul style="list-style-type: none"> • simple and generalised response to the debate set up in the task 	<p>This band is characterised by simple and generalised work which is mainly linked to the task.</p> <p>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.</p> <p>At the bottom of the band there will be inconsistency, but the beginnings of a simple and generalised understanding.</p>
	AO4	<ul style="list-style-type: none"> • simple exploration of connections across literary texts arising out of historicist study 	
	AO3	<ul style="list-style-type: none"> • simple understanding of the significance of relevant contexts in relation to the task • generalised connections between those contexts and the historicist literary concept studied 	
	AO2	<ul style="list-style-type: none"> • simple understanding of authorial methods in relation to the task • generalised engagement with how meanings are shaped by the methods used 	
	AO1	<ul style="list-style-type: none"> • 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 	

<p>Band 1 Largely irrelevant/largely misunderstood/largely inaccurate 1-5 marks</p> <p>‘Largely irrelevant’ work is shown when students write in an unclear way with only occasional reference to what is required by the question.</p> <p>‘Largely misunderstood’ and ‘largely inaccurate’ work is shown when knowledge of the text is insecure, hazy and often wrong.</p>		<ul style="list-style-type: none"> • 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 historicist study; little sense of an argument in relation to the task 	<p>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.</p> <p>At the top of the band students will mention some unconnected points in relation to the task during the course of their writing. The writing is likely to lack clarity.</p> <p>At the bottom of the band there will be no connection with the task; the writing will be hard to follow and irrelevant.</p>
<p>0 marks</p>		<p>No marks for response when nothing is written or where response has no connection to the text(s) or task.</p>	

Question 01

***Up the Line to Death* – ed. Brian Gardner**

Examine the significance of the natural world in *Up the Line to Death*.

You must write about **at least two** poems in your answer.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- the presentation of nature used to affirm patriotism in early poems such as Freeman's 'Happy is England Now'
- how natural imagery is also used to explore the excitement of war in poems such as Grenfell's 'Into Battle'
- the use of natural imagery to convey death in poems such as McCrae's 'In Flanders Fields' and Fairfax's 'The Forest of the Dead'
- how nature is often juxtaposed with the experience of war in poems such as Aldington's 'Field Manoeuvres' and Rosenberg's 'Returning we hear the Larks'
- the extent to which poems such as Rickword's 'Winter Warfare' and Owen's 'Exposure' show that nature is an enemy
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- typical representations of nature in the literature of World War 1 and its Aftermath
- the representation of nature as a way of exploring attitudes to war
- etc.

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

Focus might be on:

- how differing portrayals of nature in war reflects changing attitudes over time
- the differing poetic methods used in the presentation of nature
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- aspects of poetic form and genre
- aspects of structure, eg use of stanzas
- aspects of language, eg rhyme, rhythm, imagery

- the organisation of the anthology
- varying methods that might present nature such as the use of pathetic fallacy and personification
- etc.

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

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

Accept any valid interpretations, any valid comments on contexts and any valid discussion of authorial methods.

Question 02

***Up the Line to Death* – ed. Brian Gardner**

'Have you forgotten yet?' (*Aftermath* – Siegfried Sassoon)

Examine the representations of remembrance in *Up the Line to Death* in the light of this quotation.

You must write about **at least two** poems in your answer.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- the representations of remembrance as a moral obligation in poems such as Lord Dunsany's *A Dirge of Victory*
- how remembrance is full of bitterness poems such as Sassoon's *Aftermath* which represent the angry bitterness of the war veteran who sees that the experience of war must be remembered
- the representation of the remembrance of earlier more innocent attitudes towards war in poems such as Sevice's *Tipperary Days*
- how war cannot be forgotten because of the bonding between comrades such as in *Graves Two Fusiliers* and De Stein's *Envoi*
- how poems such as Lyon's *Be Still and Rest* and Griffith's *Envoi* suggest that memories of war can be overcome in peacetime through love and family
- students may choose to focus on some of the poems in later sections such as *At Last, at Last!* or range more widely through the anthology
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- the representations of remembrance in WW1 literature
- varying attitudes to war both during the conflict and in its aftermath
- etc.

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

Focus might be on:

- how representations of remembrance change over time
- how post war attitudes can be shaped by the public duty of remembrance
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- aspects of poetic form and genre
- aspects of structure, eg use of stanzas
- aspects of language, eg rhyme, rhythm, imagery
- the organisation of the anthology
- etc.

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

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

Accept any valid interpretations, any valid comments on contexts and any valid discussion of authorial methods.

Question 03

***Scars Upon My Heart* – ed. Catherine Reilly**

‘These poets show no understanding of the harsh realities of war.’

Examine this view.

You must write about **at least two** poems in your answer.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- the success or otherwise of attempts to show the harsh realities of war through recreating male combat experience in poems such as Bell’s *From a Trench* and Bristow’s *Over the Top*
- poets that show an understanding of the reality of war through presenting the perspective of nurses; for example, in poems such as Henderson’s *An Incident* or Dobell’s *Night Duty*
- the extent to which the harsh reality of war is captured in poems which explore the impact of bereavement such as Brittain’s *Perhaps* and Wedderburn Cannan’s *Lamplight*
- the extent to which some poets explicitly explore how women are sheltered from the harsh realities experience of war because of gender attitudes; for example Monroe’s *On the Porch*, Nora Bomford’s *Drafts* and Daryush’s *Subalterns*
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- front line combat
- the experience of nursing
- the experience of bereavement
- etc.

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

Focus might be on:

- the changing representation of war over time
- the changing representation of the mental and physical effects of war
- how men and women might experience war differently
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- aspects of poetic form and genre
- aspects of structure, eg use of stanzas
- aspects of language, eg rhyme, rhythm, imagery
- methods that might present the male experience of war in differing ways; for example use of first person perspectives
- etc.

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

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

Accept any valid interpretations, any valid comments on contexts and any valid discussion of authorial methods.

Question 04

***Scars Upon My Heart* – ed. Catherine Reilly**

Examine the significance of representations of female duty in this anthology.

You must write about **at least two** poems in your answer.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- the representation of remembrance as a significant duty towards the dead in poems such as Wedderburn Cannan's *Since they have Died* and Clarke's *Anniversary of the Great Retreat*
- the significance of the representation of female duty through exploring poems such as AS Collins' *Women at Munition Making* and Teresa Hooley's *A War Film* which consider motherhood as a form of duty
- poems that debate the significance of patriotic duty in poems such as Hamilton's *The Ghouls* and *The Jingo-Woman* and Herschel-Clarke's *For Valour*
- duty in terms of the changing roles of women through considering poems which explore the male duties that women can assume in wartime such as Pope's *War Girls* and Macdonald's *Sing a Song of War-Time*
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- representations of duty in WW1 poetry
- the female perspective on male duty
- the use of poetry as a public duty in terms of remembrance
- etc.

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

Focus might be on:

- the female experience of duty both public and private
- the experience of the home front
- the differing roles of women during the war
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- aspects of poetic form and genre
- aspects of structure, eg use of stanzas
- aspects of language, eg rhyme, rhythm, imagery
- methods that might present duty in differing ways
- etc.

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

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

Accept any valid interpretations, any valid comments on contexts and any valid discussion of authorial methods.

Section B

Option 1: Drama and Prose Contextual Linking

Option 2: Prose and Poetry Contextual Linking

Option 3: Drama and Poetry Contextual Linking

Questions 05, 11 and 17

Explore the significance of personal loss in this extract.

Remember to include in your answer relevant detailed analysis of the ways that Wells shapes meanings.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Focus might be on:

- Wells' presentation of the strangeness of public, social interactions when learning of the death of a loved one
- the significance of official written communications of personal loss; learning of a son's death through a telegram leads to delayed, dislocated and confused responses
- how Wells focuses on the isolating qualities of personal loss through Britling's interaction with the telegram girl and his avoidance of his wife
- the significance of the male experience of personal loss
- the impact of personal loss that has been rehearsed and seems inevitable
- the guilt felt by those who experience personal loss
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- typical reactions to personal loss
- the trauma of personal loss
- the reactions of others to loss and bereavement
- feelings of guilt and anger
- etc.

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

Focus might be on:

- ideas about the male experience of personal loss
- ideas about public and private grief

- ideas about the inevitability of personal loss
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- Wells' structure of this extract that conveys the trauma and shock of the news through the use of section breaks and single sentence paragraphs
- Wells' focus on Britling's perspective through the use of free indirect discourse to present Wells' confused feelings
- Wells' presentation of a father who publically wants to contain his grief through the focus of his awkward interaction with the telegram girl who has delivered the news. Wells' use of direct speech highlights the absurdity of the interchange and the sense that he is being judged by the girl who cannot understand his 'gala-like' tip of a shilling
- Wells' characterisation of Mr Britling and how he deals with his emotions, eg his almost comic preoccupation with tipping the girl, his feeling that he is an adolescent again and must avoid his wife as though she is a parent who would disapprove of his 'unpleasant admission'
- Wells' use of setting to present the panic and shock of Mr. Britling's feelings, eg the importance of the 'little summer house upon a knoll' where he can privately process the news of his son's death
- Wells' presentation of Mr. Britling reading and rereading the telegram which is at first interrupted through ellipses and finally conveyed to the reader through the italicised '*killed*' as he finally understands the enormity of the news which has seemed inevitable for so long
- the significance of the direct speech at the end of the passage to convey Mr Britling's explicit sense of responsibility and guilt
- etc.

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

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

Accept any valid interpretations, any valid comments on contexts and any valid discussion of authorial methods.

Questions 06, 12 and 18

Compare the significance of personal loss in **two** other texts you have studied.

Remember to include in your answer reference to how meanings are shaped in the texts you are comparing.

You must use **one** drama text and **one** prose text in your response at least **one** of which **must** be a text written post-2000.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Focus might be on:

- the interpretations of the significance of personal loss as expressed in their two texts
- the extent to which the contrasting genres of the two texts affect the ways in which personal loss is presented
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- connections of similarity and/or difference at the level of subject matter/genre/attitudes and/or methods
- etc.

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

Focus might be on:

- the differing experiences of personal loss
- how the presentation of personal loss may vary at different times
- how personal loss can be considered from differing perspectives such as the home front and the front line
- gender roles
- how personal loss might be viewed and experienced differently because of age, gender, class and culture
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- the varying presentations of personal loss

- prose methods such as: narrative structure; point of view; chronology; use of dialogue/indirect speech and thought; development of settings; ways of influencing the readers' response to character and incident, etc
- dramatic methods such as: explicit structural devices; dramatic irony; stage directions; indirect ways of communicating the writers' messages and ideas; naturalistic and other styles of representing character, incident and narrative, etc
- poetic methods such as: types of verse form; explicit and implicit structural features; use of tropes for rhetorical effect; use of aural devices for rhetorical effect; elliptical use of language
- etc.

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

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

Accept any valid interpretations, any valid comments on contexts and any valid discussion of authorial methods.

Question 07

***Oh! What a Lovely War* – Joan Littlewood**

'We follow you – like lambs to the slaughter.' French soldier: Act 2

Examine the presentation of the common soldier in the light of this quotation from the play.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- how soldiers are represented as victims through considering scenes where soldiers are slaughtered because of outmoded tactics and mistaken orders, for example the massacre of the French cavalry early in Act One, the Irish soldiers caught in allied artillery in Act Two and the attritional tactics of General Haig
- the quotation itself in the context of the close of the play when French soldiers attack as 'lambs to the slaughter'
- how common soldiers are represented as 'lambs to the slaughter' as they are shown to have innocently enlisted because of the powerful effects of propaganda
- how soldiers are never just innocent 'lambs'; they are shown to resist authority through ironic humour and the parodying of hymns
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- typical representations of soldiers
- the differing ways that texts can present the tragedy and injustice of war
- the use of working class perspectives in mid twentieth century texts
- the representation of propaganda, enlistment and military duty in literature of the First World War and its aftermath
- etc.

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

Focus might be on:

- the revisionist approaches to WW1 which attack the needless slaughter of the common soldier
- the extent to which the presentation of the common soldier reflects the time and context of production which strengthens and celebrates working class perspectives and culture
- the significance of dramatic approaches such as vaudeville and agitprop in the presentation of the common soldier
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- the deliberate non-realistic costume; uniforms are avoided and pierrot costumes present soldiers as clowns in a war which they cannot control
- the use of popular song to counterpoint and parody the development of the war
- use of ironic, subversive humour to represent the common soldier
- the specific use of slides and news panels to track the needless slaughter of the common soldier
- etc.

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

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

Accept any valid interpretations, any valid comments on contexts and any valid discussion of authorial methods.

Question 08

***Oh! What a Lovely War* – Joan Littlewood**

‘Women in this play actively encourage the slaughter of men.’

Examine the presentation of women in the light of this view.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- the ways in which women are presented to be an integral part of propaganda that is leading to the slaughter of men; for example, through their depiction in propaganda posters
- how women are presented in the context of vaudeville, music hall entertainment
- the use of the song ‘I Want to Make a Man out of You’ to show how experienced powerful women can ‘seduce’ innocent men to enlist
- the presentation of girls throwing white feathers to the audience early in Act 2; women are shown to support the war effort
- the presentation of women who resist the ‘slaughter of men’; for example the presentation of Mrs Pankhurst to show how pacifist anti-war ideas are rejected by working class women whose men are on the front line
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- typical dramatic representations of women in the literature of WW1
- etc.

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

Focus might be on:

- the recovery of popular songs from the war to represent the power and influence of women to encourage men to enlist and fight
- the use of historical female figures such as Mrs Pankhurst to represent the weakness of anti-war attitudes in contemporary society
- the extent to which the presentation of powerfully sexual women reflects the changing attitudes of the early sixties
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- the importance of songs to depict the power of women in influencing male attitudes
- the use of costume
- the dramatic use of female characters to convey generalised home front attitudes about enlistment and male duty
- etc.

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

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

Accept any valid interpretations, any valid comments on contexts and any valid discussion of authorial methods.

Question 09

***Journey's End* – R C Sherriff**

'The ongoing tensions between Stanhope and Raleigh are never resolved.'

Examine this view.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- how the tensions between Stanhope and Raleigh are never resolved because of Raleigh's naivety and Stanhope's obsessive need to prevent Raleigh revealing how he has changed to his sister
- how the relationship presents the clash between innocence and experience in the text
- how the ongoing tensions between Stanhope and Raleigh underpin the play's structure through creating tension and a final resolution at the end of the play as Raleigh is dying. Students might consider how the interaction between Stanhope and Raleigh provide climactic ends to Act II scene 1, Act III scene 2, Act III scene 3 and the end of the play
- the significance of the resolution between the two men when Raleigh is dying in the final scene
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- the differing ways that First World War Literature presents male friendship
- the conflict between innocence and experience
- etc.

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

Focus might be on:

- the cultural importance of public schools in the officer class
- how hero worship might be viewed at different times
- how the post war context of the play's composition might be reflected in the need to memorialise the reconciliation between Stanhope and Raleigh at the end of the play
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- the use of dialogue and action to present the relationship

- the ways in which the nature of Stanhope's earlier relationship is presented through dialogue with Osborne
- the use of end of scene climaxes to present the changing relationship
- other dramatic effects such as the importance of props such as Raleigh's letter and Osborne's bed
- etc.

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

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

Accept any valid interpretations, any valid comments on contexts and any valid discussion of authorial methods.

Question 10

***Journey's End* – R C Sherriff**

Examine the significance of the role of Trotter in *Journey's End*.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- Trotter's comic role within the play; his humour is often used to diffuse tension and is used as a contrast with the heightened drama of the play
- Trotter is important because he represents the broader class backgrounds of 'temporary gentleman' who become officers. He is an important contrast to the other public school educated officers within the play
- Trotter's humanity and 'common sense'; he represents the ordinary soldier who has risen through the ranks and always does his duty
- the significance of Trotter's role in the play in showing how men can cope with the impossible strains of war
- how Trotter is a key counterpoint to the intensity of the interactions between the other officers. His interactions and shared humour with Mason broadens the social range of the play
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- social class in war literature
- officers; their sense of duty and their relationships with others
- everyday humour in exceptional circumstances
- etc.

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

Focus might be on:

- the changing attitudes to class in military hierarchies
- the differing receptions of the play over time
- the changing nature of the officer class
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- the use of dialogue and action to present ideas and feelings related to the war
- the use of significant props such as Trotter's chart
- the use of humour within the play as a way of diffusing dramatic tension
- the presentation of accent to denote class
- etc.

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

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

Accept any valid interpretations, any valid comments on contexts and any valid discussion of authorial methods.

Section B

Option 1: Drama and Prose Contextual Linking

Option 2: Prose and Poetry Contextual Linking

Option 3: Drama and Poetry Contextual Linking

Questions 05, 11 and 17

Explore the significance of personal loss in this extract.

Remember to include in your answer relevant detailed analysis of the ways that Wells shapes meanings.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Focus might be on:

- Wells' presentation of the strangeness of public, social interactions when learning of the death of a loved one
- the significance of official written communications of personal loss; learning of a son's death through a telegram leads to delayed, dislocated and confused responses
- how Wells focuses on the isolating qualities of personal loss through Britling's interaction with the telegram girl and his avoidance of his wife
- the significance of the male experience of personal loss
- the impact of personal loss that has been rehearsed and seems inevitable
- the guilt felt by those who experience personal loss
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- typical reactions to personal loss
- the trauma of personal loss
- the reactions of others to loss and bereavement
- feelings of guilt and anger
- etc.

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

Focus might be on:

- ideas about the male experience of personal loss
- ideas about public and private grief
- ideas about the inevitability of personal loss
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- Wells' structure of this extract that conveys the trauma and shock of the news through the use of section breaks and single sentence paragraphs
- Wells' focus on Britling's perspective through the use of free indirect discourse to present Wells' confused feelings
- Wells' presentation of a father who publically wants to contain his grief through the focus of his awkward interaction with the telegram girl who has delivered the news. Wells' use of direct speech highlights the absurdity of the interchange and the sense that he is being judged by the girl who cannot understand his 'gala-like' tip of a shilling
- Wells' characterisation of Mr Britling and how he deals with his emotions, eg his almost comic preoccupation with tipping the girl, his feeling that he is an adolescent again and must avoid his wife as though she is a parent who would disapprove of his 'unpleasant admission'
- Wells' use of setting to present the panic and shock of Mr. Britling's feelings, eg the importance of the 'little summer house upon a knoll' where he can privately process the news of his son's death
- Wells' presentation of Mr. Britling reading and rereading the telegram which is at first interrupted through ellipses and finally conveyed to the reader through the italicised '*killed*' as he finally understands the enormity of the news which has seemed inevitable for so long
- the significance of the direct speech at the end of the passage to convey Mr Britling's explicit sense of responsibility and guilt
- etc.

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

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

Accept any valid interpretations, any valid comments on contexts and any valid discussion of authorial methods.

Questions 06, 12 and 18

Compare the significance of personal loss in **two** other texts you have studied.

Remember to include in your answer reference to how meanings are shaped in the texts you are comparing.

You must use **one** prose text written post-2000 and **one** poetry text in your response.

You must write about **at least two** poems.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Focus might be on:

- the interpretations of the significance of personal loss as expressed in their two texts
- the extent to which the contrasting genres of the two texts affect the ways in which personal loss is presented
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- connections of similarity and/or difference at the level of subject matter/genre/attitudes and/or methods
- etc.

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

Focus might be on:

- the differing experiences of personal loss
- how the presentation of personal loss may vary at different times
- how personal loss can be considered from differing perspectives such as the home front and the front line
- gender roles
- how personal loss might be viewed and experienced differently because of age, gender, class and culture
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- the varying presentations of personal loss
- prose methods such as: narrative structure; point of view; chronology; use of dialogue/indirect speech and thought; development of settings; ways of influencing the readers' response to character and incident, etc
- dramatic methods such as: explicit structural devices; dramatic irony; stage directions; indirect ways of communicating the writers' messages and ideas; naturalistic and other styles of representing character, incident and narrative, etc
- poetic methods such as: types of verse form; explicit and implicit structural features; use of tropes for rhetorical effect; use of aural devices for rhetorical effect; elliptical use of language,
- etc.

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

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

Accept any valid interpretations, any valid comments on contexts and any valid discussion of authorial methods.

Question 13

***Regeneration* – Pat Barker**

‘The character of Sassoon is used as a catalyst for change.’

Examine Barker’s presentation of Sassoon in the light of this view.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- he is the focus of the novel’s preoccupation with the nature and limits of protest
- he is a catalyst who provokes change in characters such as Rivers and Owens
- the extent to which his relationship with Rivers changes the debate about the war in the novel
- the extent to which his political protest changes nothing; his political protest against the war is in conflict with his duty and compassion towards his men
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- typical prose representations of protests against the war
- the differing representations of officers in WW1 literature
- the differing attitudes and responses to war trauma in WW1 literature
- the use of secondary sources and historical research in literary fiction
- etc.

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

Focus might be on:

- the significance of creating characters based on historical figures; the use of historical sources in late twentieth century fiction
- the extent to which late twentieth century fiction might more openly explore ethnic and sexual identity
- changing attitudes to masculinity over time
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- aspects of narrative form and genre such as dialogue and varying perspectives within third person narrative
- the importance of the dialogues between Sassoon and Rivers and Owens
- the ways in which Sassoon structures the novel; his 'case' opens and closes the text
- the importance of Sassoon's dialogue with Rivers and Owens opens up important debates about the conduct of the war and the role of poetry in the war
- etc.

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

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

Accept any valid interpretations, any valid comments on contexts and any valid discussion of authorial methods.

Question 14

***Regeneration* – Pat Barker**

Examine the significance of father figures in *Regeneration*.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- the extent to which Rivers becomes a father figure to his patients; how this relationship reflects the conflicts of doctor-patient relationships during war, for example River's relationship with Sassoon and Prior
- the ways in which Barker shows how officers become father figures for their men
- the extent to which characters such as Rivers, Prior and Sassoon are troubled by their relationships with their fathers
- the extent to which the main characters in the novel have to understand their past relationships with their fathers; eg River's meditation on the influence of his father in chapter 14
- the use of the Abraham Isaac father and son story to explore the moral crisis of a war in which an old order is sacrificing the young
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- father-son relationships during war time; the tensions between the home front and front line
- the relationships between officers and their men
- the relationships between doctors and patients in war
- etc.

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

Focus might be on:

- changing attitudes to masculinity
- changing attitudes to parenting and the significance of parents
- the nature of military duty
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- aspects of narrative form and genre, especially the ways in which Barker has presented differing perspectives on father figures
- the reference to the old testament Abraham/Isaac story as a way of exploring the moral conflict of the war through the action of father figures and older generations
- the importance of dialogue within the novel as a way of exploring male relationships
- the use of River's perspective to explore the significance of his own father and the wider importance of father figures
- etc.

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

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

Accept any valid interpretations, any valid comments on contexts and any valid discussion of authorial methods.

Question 15

***Birdsong* – Sebastian Faulks**

Examine the significance of the role of Elizabeth in *Birdsong*.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- the ways in which she might represent the reader who must uncover, decode and interpret the war
- places women and love at the centre of novel
- Elizabeth's significance in the structure of the novel. Faulks uses the dual time frame to link the present with the past to explore the legacies of the war
- the extent to which Elizabeth's visit to the battlefields reveals the disconnect between past and present generations
- her pregnancy and the birth of her child is significant both thematically and structurally. The birth emphasises regeneration and establishes continuity with the past generation
- how her life is a structural echo to Stephen's personal life
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- the ways in which the legacies of war are uncovered and understood
- how future generations remember and memorialise the war
- the representation of gender
- etc.

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

Focus might be on:

- the changing attitudes towards the legacy of the First World War
- changing attitudes to the nature of war
- changing attitudes towards gender roles
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- aspects of narrative form and genre such as varying narrative perspectives

- aspects of the ways in which the text is structured through differing perspectives and time frames
- language effects, eg dialogue and descriptive detail
- etc.

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

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

Accept any valid interpretations, any valid comments on contexts and any valid discussion of authorial methods.

Question 16

***Birdsong* – Sebastian Faulks**

‘In *Birdsong* men are destroyed by crisis.’

Examine this view.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- how Faulks’ explores the ways in which men break down because of the crisis of their war experiences; eg Weir during the battle of the Somme and the young soldier, Tipper
- the significance of post-traumatic stress as a crisis that men must endure; eg Stephen Wraysford’s experiences when he is home on leave
- the isolation of war veterans such as Brennan; the failure of veterans to fully communicate their war experience
- the intensity of male friendships as a way of coping with crisis; eg Wraysford’s friendship with Jack Firebrace and Michael Weir
- female characters show that this is not just a study of men in crisis, but a novel of love and war; the birth of Elizabeth’s son at the end of the novel is redemptive
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- the typical prose representations of gender in WW1 literature
- how post-traumatic stress is represented in WW1 literature
- the effect of war on combatants
- how the war might affect future generations
- etc.

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

Focus might be on:

- how understanding of post-traumatic stress might change over time
- the differing representations of front line experience
- the changing representations of masculinity
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- aspects of narrative form and genre; the varying perspectives used within third person narration
- the ways in which fear and stress are conveyed through free indirect discourse
- language effects; eg dialogue and descriptive detail
- etc.

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

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

Accept any valid interpretations, any valid comments on contexts and any valid discussion of authorial methods.

Section B

Option 1: Drama and Prose Contextual Linking

Option 2: Prose and Poetry Contextual Linking

Option 3: Drama and Poetry Contextual Linking

Questions 05, 11 and 17

Explore the significance of personal loss in this extract.

Remember to include in your answer relevant detailed analysis of the ways that Wells shapes meanings.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Focus might be on:

- Wells' presentation of the strangeness of public, social interactions when learning of the death of a loved one
- the significance of official written communications of personal loss; learning of a son's death through a telegram leads to delayed, dislocated and confused responses
- how Wells focuses on the isolating qualities of personal loss through Britling's interaction with the telegram girl and his avoidance of his wife
- the significance of the male experience of personal loss
- the impact of personal loss that has been rehearsed and seems inevitable
- the guilt felt by those who experience personal loss
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- typical reactions to personal loss
- the trauma of personal loss
- the reactions of others to loss and bereavement
- feelings of guilt and anger
- etc.

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

Focus might be on:

- ideas about the male experience of personal loss
- ideas about public and private grief
- ideas about the inevitability of personal loss
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- Wells' structure of this extract that conveys the trauma and shock of the news through the use of section breaks and single sentence paragraphs
- Wells' focus on Britling's perspective through the use of free indirect discourse to present Wells' confused feelings
- Wells' presentation of a father who publically wants to contain his grief through the focus of his awkward interaction with the telegram girl who has delivered the news. Wells' use of direct speech highlights the absurdity of the interchange and the sense that he is being judged by the girl who cannot understand his 'gala-like' tip of a shilling
- Wells' characterisation of Mr Britling and how he deals with his emotions, eg his almost comic preoccupation with tipping the girl, his feeling that he is an adolescent again and must avoid his wife as though she is a parent who would disapprove of his 'unpleasant admission'
- Wells' use of setting to present the panic and shock of Mr. Britling's feelings, eg the importance of the 'little summer house upon a knoll' where he can privately process the news of his son's death
- Wells' presentation of Mr. Britling reading and rereading the telegram which is at first interrupted through ellipses and finally conveyed to the reader through the italicised '*killed*' as he finally understands the enormity of the news which has seemed inevitable for so long
- the significance of the direct speech at the end of the passage to convey Mr Britling's explicit sense of responsibility and guilt
- etc.

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

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

Accept any valid interpretations, any valid comments on contexts and any valid discussion of authorial methods.

Questions 06, 12 and 18

Compare the significance of personal loss in **two** other texts you have studied.

Remember to include in your answer reference to how meanings are shaped in the texts you are comparing.

You must use the drama text written post-2000 (*My Boy Jack*) and **one** poetry text in your response.

You must write about **at least two** poems.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Focus might be on:

- the interpretations of the significance of personal loss as expressed in their two texts
- the extent to which the contrasting genres of the two texts affect the ways in which personal loss is presented
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- connections of similarity and/or difference at the level of subject matter/genre/attitudes and/or methods
- etc.

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

Focus might be on:

- the differing experiences of personal loss
- how the presentation of personal loss may vary at different times
- how personal loss can be considered from differing perspectives such as the home front and the front line
- gender roles
- how personal loss might be viewed and experienced differently because of age, gender, class and culture
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- the varying presentations of personal loss
- prose methods such as: narrative structure; point of view; chronology; use of dialogue/indirect speech and thought; development of settings; ways of influencing the readers' response to character and incident, etc
- dramatic methods such as: explicit structural devices; dramatic irony; stage directions; indirect ways of communicating the writers' messages and ideas; naturalistic and other styles of representing character, incident and narrative, etc
- poetic methods such as: types of verse form; explicit and implicit structural features; use of tropes for rhetorical effect; use of aural devices for rhetorical effect; elliptical use of language,
- etc.

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

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

Accept any valid interpretations, any valid comments on contexts and any valid discussion of authorial methods.