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A-level  
**ENGLISH LITERATURE B**  
**7717/2B**

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

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**Mark scheme**

June 2020

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Version: 1.1 Final Mark Scheme

\*206a7717/2b/MS\*

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

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

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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.

## Information for examiners marking Elements of political and social protest writing Paper 2: open book

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

### The significance of open book

Examiners must understand that in marking an open book exam there are the following 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 they have in front of them to make specific and detailed reference to structural and organisational features.

### 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.

**Using the Mark Bands**

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

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

9. Answers placed at the top of the band will securely address the descriptors; answers at the lower end of the band will securely address the descriptors below and begin to show the qualities of the band into which you are placing them. Careful judgements need to be made about marks in the middle of the range; here it is likely that the key descriptors will be more intermittent but still clearly evident.
10. There will be occasions when an answer addresses descriptors in different bands; in such cases, the 'best-fit' model applies. Here examiners will need to exercise a different kind of judgement, looking to see where the answer can be most fairly and appropriately placed in terms of its quality against the descriptors.
11. Examiners must remember that the mark bands are not equivalent to grades: grades are decided by the awarding committee at the end of each session.

**Advice about marking each section****Section A**

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

### 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











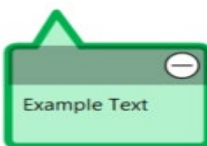




















15. Examiners should remember that annotation is directed solely to senior examiners.

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.

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

Annotation Name	Toolbar Image	Details	Examples of Use on Script	Y/N
<b>Annotation Type: Stamp</b>				
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		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

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%)



Mark	AO	Typical features	How to arrive at mark
<b>Band 5</b> <b>Perceptive/Assured</b> <b>21–25 marks</b>  ‘ <b>Perception</b> ’ is demonstrated when students are showing the depth of their understanding and responding sensitively to the texts and task.  ‘ <b>Assuredness</b> ’ is shown when students write with confidence and conviction.	AO5	<ul style="list-style-type: none"> <li>perceptive and confident engagement with the debate set up in the task</li> </ul>	This band is characterised by <b>perceptive</b> and <b>assured</b> work which shows confidence, sharpness of mind and sophistication in relation to the task.  At the top of the band students are consistently <b>assured</b> and will demonstrate sensitivity and <b>perception</b> 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 <b>perception</b> but with less consistency and evenness.
	AO4	<ul style="list-style-type: none"> <li>perceptive exploration of connections across literary texts arising out of generic study</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>perceptive understanding of the significance of relevant contexts in relation to the task</li> <li>assuredness in the connection between those contexts and the genre studied</li> </ul>	
	AO2	<ul style="list-style-type: none"> <li>perceptive understanding of authorial methods in relation to the task</li> <li>assured engagement with how meanings are shaped by the methods used</li> </ul>	
	AO1	<ul style="list-style-type: none"> <li>perceptive, assured and sophisticated argument in relation to the task</li> <li>assured use of literary critical concepts and terminology; mature and impressive expression</li> </ul>	
<b>Band 4</b> <b>Coherent/Thorough</b> <b>16–20 marks</b>  ‘ <b>Coherence</b> ’ 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.  ‘ <b>Thoroughness</b> ’ is shown when students write carefully, precisely and accurately.	AO5	<ul style="list-style-type: none"> <li>thorough engagement with the debate set up in the task</li> </ul>	This band is characterised by <b>coherent</b> and <b>thorough</b> 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 <b>coherent</b> and <b>thorough</b> 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 <b>coherence</b> and accuracy.
	AO4	<ul style="list-style-type: none"> <li>logical and consistent exploration of connections across literary texts arising out of generic study</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>thorough understanding of the significance of relevant contexts in relation to the task</li> <li>coherence in the connection between those contexts and the genre studied</li> </ul>	
	AO2	<ul style="list-style-type: none"> <li>thorough understanding of authorial methods in relation to the task</li> <li>thorough engagement with how meanings are shaped by the methods used</li> </ul>	
	AO1	<ul style="list-style-type: none"> <li>logical, thorough and coherent argument in relation to the task where ideas are debated in depth</li> <li>appropriate use of literary critical concepts and terminology; precise and accurate expression</li> </ul>	

<p>Band 3 <b>Straightforward/Relevant</b> <b>11–15 marks</b></p> <p>‘<b>Straightforward</b>’ work is shown when students make their ideas in relation to the task clearly known.</p> <p>‘<b>Relevant</b>’ work is shown when students are focused on the task and use detail in an appropriate and supportive way.</p>	AO5	<ul style="list-style-type: none"> <li>straightforward engagement with the debate set up in the task</li> </ul>	<p>This band is characterised by <b>straightforward</b> and <b>relevant</b> 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 <b>straightforward</b> understanding in the course of their argument. Ideas will be developed <b>relevantly</b>.</p> <p>At the bottom of the band there will be flashes of <b>relevant</b> understanding with evidence of <b>straightforward</b> thinking.</p>
	AO4	<ul style="list-style-type: none"> <li>explores connections across literary texts arising out of generic study in a straightforward way</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>straightforward understanding of the significance of relevant contexts in relation to the task</li> <li>relevant connections between those contexts and the genre studied</li> </ul>	
	AO2	<ul style="list-style-type: none"> <li>straightforward understanding of authorial methods in relation to the task</li> <li>relevant engagement with how meanings are shaped by the methods used</li> </ul>	
	AO1	<ul style="list-style-type: none"> <li>sensibly ordered ideas in a relevant argument in relation to the task</li> <li>some use of literary critical concepts and terminology which are mainly appropriate; straightforward and clear expression</li> </ul>	
<p>Band 2 <b>Simple/Generalised</b> <b>6–10 marks</b></p> <p>‘<b>Simple</b>’ work is shown when students write in an unelaborated and basic way in relation to the task.</p> <p>‘<b>Generalised</b>’ work is shown when students write without regard to particular details.</p>	AO5	<ul style="list-style-type: none"> <li>simple and generalised response to the debate set up in the task</li> </ul>	<p>This band is characterised by <b>simple</b> and <b>generalised</b> work which is mainly linked to the task.</p> <p>At the top of the band students will demonstrate a basic <b>generalised</b> understanding in the course of their answer. Ideas will be developed in a <b>simple</b> way.</p> <p>At the bottom of the band there will be inconsistency, but the beginnings of a <b>simple</b> and <b>generalised</b> understanding.</p>
	AO4	<ul style="list-style-type: none"> <li>simple exploration of connections across literary texts arising out of generic study</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>simple understanding of the significance of relevant contexts in relation to the task</li> <li>generalised connections between those contexts and the genre studied</li> </ul>	
	AO2	<ul style="list-style-type: none"> <li>simple understanding of authorial methods in relation to the task</li> <li>generalised engagement with how meanings are shaped by the methods used</li> </ul>	
	AO1	<ul style="list-style-type: none"> <li>a simple structure to the argument which may not be consistent but which does relate to the task</li> <li>generalised use of literary critical concepts and terminology; simple expression</li> </ul>	

<p>Band 1 <b>Largely irrelevant/largely misunderstood/largely inaccurate</b> <b>1-5 marks</b></p> <p><b>‘Largely irrelevant’</b> work is shown when students write in an unclear way with only occasional reference to what is required by the question.</p> <p><b>‘Largely misunderstood’</b> and <b>‘largely inaccurate’</b> work is shown when knowledge of the text is insecure, hazy and often wrong.</p>		<ul style="list-style-type: none"> <li>• some vague points in relation to the task and some ideas about task and text(s)</li> <li>• the writing is likely to be unclear and incorrect; if it is accurate the content will be irrelevant</li> <li>• 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</li> </ul>	<p>This band is characterised by work which is <b>largely irrelevant</b> and <b>largely misunderstood</b> and <b>largely inaccurate</b>, 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 <b>irrelevant</b>.</p>
<p><b>0 marks</b></p>		<p>No marks for response when nothing is written or where response has no connection to the text(s) or task.</p>	

**Section A****0 1**

Explore the significance of 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]**

*Fix Up* was written in 2004 by male British playwright Kwame Kwei-Armah. It follows Brother Kiyi as he fights to stop his independent Black Conscious bookshop from being closed down by a local property developer. The book shop stocks a wide range of writing from Black British, Caribbean, and African writers. The play is set in North London.

The extract begins during a debate about sexism. The argument is taking place between Brother Kiyi, Alice, a returning customer, and Kwesi, a Black Rights activist. They have been arguing about a poem by the Jamaican writer Claude MacKay.

**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 7.

**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 heated discussion between Brother Kiyi and Alice being interrupted by Kwesi's entrance to offer seeming support for Alice's point of view and then revealing his opposition to her ideas; the terse and impatient nature of the debate revealing the frustration of Brother Kiyi and the tense confrontational exchange escalating between Alice and Kwesi until he exits; the conversation switching to a less controversial topic which reverts again to the flash of hostility about Kwesi; the more tentative exchange between Alice and Brother Kiyi as she tries to draw out his knowledge of Marcus Garvey, creating another tense exchange, resulting in Brother Kiyi gaining the upper hand when he cites the dictionary definition of racism to her. The extract ends with the weariness of Brother Kiyi contrasting with the anger of Alice as she feels that she is misjudged and out of place
- the extract's focus on issues rather than character, discussing broad political and social issues such as gender and race
- the extract's presentation of intersectional oppression as needing to be resisted
- the way the extract foregrounds identity politics and its dominance in social interactions
- the way that social exclusion is presented as intersectional with Alice being a woman and 'brown'
- the way a male writer presents Alice or Brother Kiyi or Kwesi sympathetically
- the unequal power dynamics revealed in the language: Alice's more formal academic discourse when challenging the Claude Mackay poem but more tentative when talking about Marcus Garvey; Brother Kiyi's more informal responses converging with Kwesi's utterances
- the aggressive terse questioning and impatient exclamations of Brother Kiyi showing that he is frustrated or dismissive of Alice's point of view, eg 'Lord have mercy!', 'Here we go again!'

- Alice's valid points about the masculine bias of the poem, and perhaps about Kwesi's comments
- Alice's resistance to Brother Kiyi's ideas about race and gender: that you can't be racist and black
- Alice's discomfort at protesting as stage directions have her '*choosing her words with care*' and being '*taken aback*'
- the difficulty for Alice as a woman of her arguments not being taken seriously by the men
- Brother Kiyi's entrenched views about what racism can be
- Brother Kiyi's idealism about his bookshop being a space for free speech and debate ('That was my dream.') which is being threatened by closure
- the frustration of Kwesi in not accepting that women can 'have it both ways'
- Kwesi's dismissive attitude as an example of what needs to be challenged
- the irony in Kwesi and Brother Kiyi's comments exhibiting the kind of exclusion about which Alice is protesting
- the ironic reversal of Alice as a teacher (of History and English) needing to be educated about Black History and Literature
- Alice's views not being the kind of free speech that Brother Kiyi imagined his bookshop would foster
- the irony that Kwesi and Brother Kiyi's comments exhibit the kind of exclusion about which Alice is protesting
- the weariness with which Brother Kiyi defends his view that black people cannot be racist towards the end of the extract, having been on the frontline in the battle against racism through his bookshop
- the rather anti-climactic and unresolved ending of the extract reflecting the ongoing problems in society caused by race and gender prejudice
- 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 against gender or race as seen in the attitudes expressed by Kwesi or Alice
- the element of speaking out to explore unpopular or controversial ideas as seen in Alice's challenge
- the element of resistance to perceived stereotypes, eg Alice's 'Cos I'm brown, everybody expects me to somehow know everything black'
- the element of empowerment through education as seen in the titles stocked in Brother Kiyi's bookshop
- 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 context of identity politics and how it influences social interaction
- the cultural context of literature and history that represents marginalised communities or peoples
- the educational context of learning about one's history and the power of education or ignorance
- etc.

**AO2 Analyse ways in which meanings are shaped in literary texts**

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

- the use of a moment of escalating conflict that has spikes of tension; the shaping of the conversation through references to a wider culture of writing from the African Diaspora (MacKay, and Garvey); the opposition set up between Alice on one side and Kwesi and Brother Kiyi on the other; the interweaving of race and gender through the debate; the ironic reversal of the positions of educator/educated for Brother Kiyi and Alice; the dynamic interplay between the interlocutors to highlight their attitudes and the divisions that exist in society
- the use of the setting of the bookshop as a place of radical ideas, Black British identity and heritage; the wider setting of London as more culturally enriched than 'Somerset'
- the use of different voices to present different perspectives on race and gender, and to comment on value judgements being presented, eg 'What *guys* are we talking about here?'
- the impact of Kwesi's entrance and lines pointed up by the linked stage direction of Alice's reaction, which is undermined by Kwesi's 'And exactly what's wrong with that?'
- the use of intertextuality, eg the dictionary definition, the references to MacKay's poem and Garvey's *Philosophies*
- the use of different discourses to convey ideas about gender and race: the poetic, the conversational, the formal/academic, the political
- the way language can be used to shut down protest, eg Kwesi's 'You guys can't have it both ways!'
- the way language can be used to assert superiority, eg Alice's articulate, more extended lines contrasted with Brother Kiyi's shorter ones
- the use of dialogues and language features to point up the power shifts between the interlocutors, eg interruptions, the use of questions, non-fluency features and discourse markers, minor sentences, shared lines, suspension marks, dialect words, exclamations, interjections
- the use of a prosaic vernacular style
- the use of lexical fields relating to racism, gender, empowerment, and oppression
- etc.

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

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

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

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

**Section B**

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

‘Blake’s poetry shows that the human spirit has the power to resist.’

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 Songs 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 7.

**AO5 Explore literary texts informed by different interpretations**

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

Some students might consider:

- the way Blake presents psychological, emotional, imaginative states or the essence of selfhood that can resist control or authority
- the way that readers can see innocence as a psychological power to resist the fixed mindsets of others, eg Lyca resisting her worried parents in *The Little Girl Lost* and *The Little Girl Found*
- the imaginative freedom the human spirit has to resist normative values eg Ona in *A Little Girl Lost*
- the power of innocence and optimism to resist the oppressive horror of labour eg the speaker in *The Chimney Sweeper* in *Innocence*
- the emotional power of the children whose joyful innocence enables them to resist the Nurse in *Nurse’s Song*
- how the psychological power of love and compassion within the spirit can resist the callous unkindness in a divided society as shown in *Divine Image*
- how the imaginative power to resist is presented when the children sing in *Holy Thursday* with ‘harmonious thunderings’ and ‘like a mighty wild’
- how the power of perception can resist danger and cruelty in the world as seen in *The Lamb* or *The Little Girl Lost* and *The Little Girl Found*
- etc.

Some students might consider:

- the way that Blake presents the human spirit as psychologically weak or emotionally vulnerable to resist authority or control
- the way that Blake presents the human spirit as shaped by external influences and so not being able to resist, eg the internalised oppression of *The Chimney Sweeper* in *Innocence*

- how the human spirit is powerless to resist the church, as seen in the treatment of the boy by the priest in *A Little Boy Lost* or the beades wielding their staffs in *Holy Thursday (Innocence)* or how the singing has become a ‘trembling cry’
- how the human spirit cannot resist the social inequality which causes misery and woe in *London*
- how the infant is too weak to resist the power of the father in *Infant Sorrow*
- how the power of normative values such as shame or chastity cannot be resisted by the human spirit, eg the sorrow and frustration felt in *The Sunflower* or *My Pretty Rose Tree*
- how the power derived from social roles, eg the role of the parson or Dame Lurch in *The Little Vagabond* or the teacher in *The Schoolboy*, cannot be resisted and deprive children of enjoyment of life
- the power of the monarchy cannot be resisted, eg the sighing soldier in *London* who is homeless and destitute after being demobilised from conscripted service
- the frailty of the human spirit which cannot resist the exploitative power of elites, eg the internalised oppression of *The Little Black Boy*
- 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 resistance to oppression as seen in *The Little Vagabond*
- the element of power, as shown in institutions or authority figures exerting power over the weak or the powerless as seen in *Holy Thursday*
- etc.

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

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

- the psychological context: the importance attached to development of inner beliefs and imagination
- the religious context: the way Christianity is used by those in power to uphold their influence, eg the priests in *The Garden of Love*
- the moral context: the use of religion to regulate moral attitudes and behaviour as seen in *The Little Vagabond*
- the political context of monarchy and government that circumscribe the freedoms of individuals, eg the ‘chartered streets’ and ‘palace walls’ in *London* that suggest that power comes from outside the human spirit
- etc.

#### **AO2 Analyse ways in which meanings are shaped in literary texts**

With respect to authorial method students might focus on:

- the use of contrasting or paired poems in relation to power coming from within or without the human spirit and resistance; the arrangement of the collection to focus on resistance and the power of the human spirit
- the use of settings such as the church or the city in relation to sources of power, eg in *A Little Boy Lost*, *Holy Thursday*, or *The Little Vagabond*; the use of open spaces or pastoral settings contrasting with the enclosed spaces of the church, eg *The Chimney Sweeper* or *The Garden of Love* in relation to resistance or the power of the human spirit



- the use of voices: the judgemental or condemnatory tone of the poet-speaker about the misery caused by the church, eg *Holy Thursday*; the voices that perpetuate oppression and misery, eg the priest in *A Little Boy Lost*; the voices that seem to resist misery or express comfort and joy, eg *The Chimney Sweeper* in *Innocence* or *The Little Black Boy*
- the use of repetition, symbols, and contrasts of imagery eg chains and confinement, tears, light and dark, animals such as the lamb, the tyger or the lion in relation to power or resistance
- 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, the privileged always abuse their power.’

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 7.

**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 abuse of power by the privileged upper-class gentlemen in *National Trust* who lower the convict into the well
- the abuse of power by the privileged middle-class teacher in *Them and [uz]* who humiliates the working-class pupil
- the abuse of power by the privileged employers of Patience Kershaw who make her work long shifts and cause her physical injury
- the abuse of power by the privileged, elitist politicians and the coal board to heighten the suffering of the striking miners in *v.*
- etc.

Some students might consider:

- the dialogue that the privileged educated poet-speaker sets up with the skin in *v.* to break down social divisions
- the self-conscious privileged educated voice of the poet-speaker as he tries to present himself as not one of the elite, eg in *Them and [uz]*
- the striving for understanding that the poet-speaker undertakes in *v.* so not abusing his power
- the privileged poet-speaker speaking up for those who have no power, eg in Harrison uncovering the story of Patience Kershaw in *Working*
- the way the privileged poet-speaker is presenting those without power in *Divisions* as an act of protest rather than an abuse of power
- 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 abuse of power as shown in *National Trust*
- the element of authority figures who exert power over those who are less powerful as seen in *Them and [uz]*
- etc.

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

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

- the social context of class and how class appears to confer superiority leading to abuse
- the psychological context of the effect of abuse of power, as seen in the loss of the Cornish language in *National Trust*
- the political context of the privileged political elite making short-term decisions that have long-term impacts on individual lives, as seen in *Divisions*
- etc.

#### **AO2 Analyse ways in which meanings are shaped in literary texts**

With respect to authorial method students might focus on:

- the use of beginnings or endings to present abuse, eg the final line of *National Trust*; the use of key events to highlight abuse of power, such as the teacher's criticism of the boy in *Them and [uz]*
- the use of settings where power is abused, eg the well in *National Trust*, the mine in *Working*, the school room in *Them and [uz]*, the graveyard in *v.*
- the use of different voices, such as the educated, self-conscious poet-speaker in *v.*; the voices of the gentlemen in *National Trust*; the skin in *v.*
- the use of poetic forms such as the elegy, the sonnet, or the use of rhythm and rhyme in relation to abuse of power
- the use of language features such as taboo words, eye-dialect, Latin, Greek or French phrases in relation to abuse of power
- etc.

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

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

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

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

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

0	4	<b>The Kite Runner – Khaled Hosseini</b>
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'In *The Kite Runner*, masculinity is toxic; all the male characters are vile.'

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 7.

**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 destructive power Assef exerts as a child towards others (eg the rapes of Hassan and Komal) and as an adult when leading the Taliban showing his behaviour to be vile as he terrorises people
- Baba's toxic masculinity in his adulterous affair with Sanaubar and his vile behaviour which dishonours Ali and deceives Amir and Hassan
- the cold-hearted, dismissive attitude of Baba as a father to be vile and causing a toxic effect on Amir making him feel unloved and inadequate
- the toxic expectations Baba has of Amir to be a different kind of son, one who can fight back and stand up for himself and others
- Amir's vile treatment of Hassan when he does not intervene in the rape and afterwards checks the kite for tears so that the 'key to Baba's heart' is intact
- the guilty complicity of Rahim Khan in keeping the secret of Hassan's paternity from him and Amir as example of toxic masculinity and vile behaviour
- the oppressive control that General Taheri exerts over Jamila and Soraya as toxic and vile, eg the silencing of Jamila's singing and the cutting of Soraya's hair
- the arrogant presumption of Amir that he knows what is best for Sohrab as toxic as it results in Sohrab's attempted suicide
- the harmful intentions of the Russian soldier who attempts to rape the woman in the refugee truck as toxic
- the harmful influence of the mullah who refutes Amir's challenge to his teaching about the Hazara
- etc.

Some students might consider:

- how Hassan is assertive rather than vile for the way he stands up to Assef
- how Hassan is kind and tender in the care he has shown to his son, and resilient in his ability to move beyond his traumatic past, rather than vile

- how Hassan has shown magnanimity in his letter forgiving Amir and so is not vile
- how Baba is not vile as he wants the best for Amir, as seen in the opportunities he creates for him in America or his philanthropy with the orphanage in Kabul
- how Rahim Khan is kind rather than vile as he is the one who sets Amir on his quest for redemption
- how Amir is kind and caring to Hassan in their early childhood, eg consoling him in the cinema after the slurs about his mother
- how Amir's commitment to Sohrab is compassionate and morally responsible rather than vile, in giving him a new life in America
- the kindness that Rahim Khan shows Amir in the face of Baba's rejection of him is not vile
- the generosity that Baba shows to Hassan is neither vile nor toxic eg in the operation to repair the cleft palate
- that the stoicism, resourcefulness and gentleness Ali teaches to Hassan is neither toxic nor vile
- that the Russian soldier's superior who intervenes to stop the rape is neither vile nor toxic
- etc.

Students may argue that masculinity is not toxic but ideas about Pashtun superiority are.

#### **AO4 Explore connections across literary texts**

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

- the element of gender stereotypes influencing masculine behaviour, as seen in Baba's comment 'a boy who won't stand up for himself becomes a man who can't stand up to anything'
- the element of power being exerted by those in control to shape the actions and attitudes of others eg Amir's cruelty towards Hassan
- 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 psychological context of how constructions of masculinity affect individuals, as seen in Amir's frustration at not living up to Baba's expectations
- the social context of masculinity creating normative values eg what 'being a man' means to Amir, or Baba, or Hassan
- the gender context of masculine interactions as violent, repressed, tender, loving etc
- the critical context of gender being a set of attributes constructed by society's values, eg Baba's perception that Amir needs to 'toughen up' and Amir's belief that he hasn't become the type of man of whom Baba would be proud
- etc.

#### **AO2 Analyse ways in which meanings are shaped in literary texts**

With respect to authorial method students might focus on:

- the use of structural contrasts to present characters such as Rahim Khan and Baba, or Baba and Amir, or Amir and Hassan, or Baba and Ali in relation to toxic masculinity or being vile
- the use of interwoven time frames of the narrative present and Amir's childhood to point up toxic masculinity or vile characteristics; the use of time shifts, gaps, time leaps, letters or flashbacks in

relation to toxic masculinity or being vile; Hosseini's focus on Amir's quest to redeem himself is figured as a quest to be a man in Baba's eyes

- the use of contrasting settings where masculinity is enacted, eg America or Afghanistan, the home, the hospital, the embassy, Rahim Khan's flat; the use of key events in relation to toxic masculinity, eg the episode in the alley, the fight between Assef and Amir, the row between Amir and Rahim Khan about Hassan's parentage
- the use of Amir as a first person retrospective perspective to select, narrate and focus on toxic masculinity or being vile; the use of voices to present ideas around toxic masculinity or being vile, eg Rahim Khan in the phone call, Baba's dialogue with Rahim Khan about Amir, Soraya in narrating her father's treatment of the women in their family
- the use of motifs or recurring images in relation to toxic masculinity or being vile, eg Rahim Khan's 'there is a way to be good again', the image of Baba besting the bear, the polaroid of Hassan and Sohrab
- 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	5
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**Harvest – Jim Crace**

‘In *Harvest*, change has to be endured, because resistance is ultimately futile.’

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 7.

**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 inevitability of change for the whole village being conveyed through Crace’s construction of Walter Thirsk as the narrator
- the reluctant displacement of the villagers shows that they endure and respond to the change Master Jordan brings
- the displacement of the Beldams is endured as they seek a new parish in which to set up a dwelling after having lost their lands
- the acquiescence of Master Kent to Master Jordan’s re-purposing of the estate for sheep farming as enduring the need for change
- the rapid departure of Brooker Higgs and the Derby Twins as accepting the need to endure the change
- the final abandonment of the manor house by Walter Thirsk as enduring the inevitable change Master Jordan brings
- the torment and torture endured by the women at the hands of Jordan’s sidesmen
- the overriding sense of destruction that change brings at the end of the novel with the village obliterated suggests that it must be endured
- etc.

Some students might consider:

- Walter Thirsk’s ploughing of the fields to mark the land as an act of permanent resistance to its change of use
- the lashing out by the villagers at the groom as resistance to the change in authority at the manor house
- the burning of the manor house as an act of resistance to the change brought about by the displacement of villagers and commoners off the land

- Master Kent's strange and silent behaviour as he leaves the village suggests that he is not easily accepting the change in his circumstances
- the Beldam's murder of Willowjack as act of resistance against the change in circumstances the villagers thrust upon the family
- etc.

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

#### **AO4 Explore connections across literary texts**

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

- the element of resistance as shown in the Beldam's destroying of the manor house
- the element of collective group mentality to resist the power of any single individual
- 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 historical context of how people endured or resisted displacement from the land due to enclosure
- the social context of how communities responded to social change, eg by resettling
- the psychological context of how individuals respond to change, as seen in the fleeing by the Brooker Higgs or by the opportunism of Thirsk or the violence of the Beldam
- etc.

#### **AO2 Analyse ways in which meanings are shaped in literary texts**

With respect to authorial method students might focus on:

- the use of a first person participant narrator to narrate, commentate and focus on change and how it is endured or resisted; the use of events focusing on change that introduce and conclude the narrative, eg the arrival of the newcomers or the ploughing of the fields; the way change shapes the narrative development with Kent taking Thirsk into his confidence about Jordan's claim on the land, the arrival of Jordan and his reorganising of the village, its lands and ways of doing things, and the burning of the manor house at the end; the use of the narrative past contrasted with the narrative present to point up change
- the use of settings to focus on change, eg the pastoral landscape about to be remade as a sheep farm; the manor house as a site of benevolent authority changed to a site of menace and intimidation (it is where the women are tortured); the pillory; the barn where the Beldam disrupts the harvest celebrations
- the use of Walter Thirsk's voice as a narrator to point up change or resistance; the use of other mediated voices in relation to change being endured or resisted, eg the attack on the village women by the sidesmen which is endured after intimidatory tactics are used
- the use of descriptive detail and imagery in relation to change being endured or resisted
- 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 6

**Hard Times – Charles Dickens**

‘The characters in the novel are ultimately self-interested with no wish to improve society.’

To what extent do you agree with this view of *Hard Times*?

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 7.

**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 emphasis that the novel places on rational self-interest in educating the young, shown in the early focus on M’Choakumchild and the Gradgrind School in the opening chapters
- the satirical tone of the novel that caricatures various types of self-interest, such as the earnest utilitarian philosopher in Bitzer, the wealthy industrialist in Bounderby, etc
- that Bounderby’s pursuit of wealth and status is self-interested and leaves him isolated from Louisa and Mrs Pegler
- Tom’s behaviour as being self-interested in framing Stephen Blackpool for the bank robbery and in encouraging Louisa to marry Bounderby
- that Mrs Sparsit is self-interested in her allegiance to Bounderby to preserve her reputation
- Bitzer’s self-interested pursuit of Stephen to preserve his job at the bank
- Harthouse’s attempted seduction of Louisa as self-interested
- Slackbridge’s manipulation of the factory hands as self-interested
- how Bitzer operates on a rational basis rather than exercising loyalty or compassion when investigating the theft at the bank
- etc.

Some students might consider:

- Gradgrind’s remorse and understanding when Louisa leaves Bounderby as showing concern and compassion for others and so not being self-interested
- Gradgrind’s devoting his parliamentary work to social improvement at the end of the novel
- the philanthropic actions of Rachael and Louisa in helping Stephen’s alcoholic wife are not self-interested and aim to improve the lot of the urban poor

- Sissy's reaching out to Louisa at the end to offer comfort and emotional warmth to her is not self-interested and suggests an improved model for society
- the help offered to Rachael by Sissy in helping to find Stephen is not self-interested
- Slackbrige's leading the factory hands as an collective attempt to improve working conditions for everyone
- Stephen's request for a divorce being an attempt to improve the existing unjust laws and so acting in the wider interests of society
- the benevolent intent of Gradgrind in setting up the school in creating opportunity for a wider section of society to be educated such as Sissy Jupe
- etc.

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

#### **AO4 Explore connections across literary texts**

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

- the element of individuals acting alone
- the element of a collective group mentality that upholds social norms as seen in the major characters valuing self-interest
- the element of group action as seen in the unionisation of the factory hands
- the element of satire to protest against the status quo
- 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 philosophical context of self-interest and utilitarianism that Dickens attacks
- the social context of what makes society a better place for individuals to live in
- the moral context of acting with care towards others out of decency and courtesy
- etc.

#### **AO2 Analyse ways in which meanings are shaped in literary texts**

With respect to authorial method students might focus on:

- the dividing of the novel into parts to focus on self-interest; the use of key events focusing on self-interest, such as Bounderby's rejection of Mrs Pegler, or Mrs Sparsit's unkindness towards Louisa; Bitzer's focus on solving the bank theft and the overall resolution of the narrative; the way the epilogue focuses on individual endings rather than wider society being improved
- the use of settings in relation to self-interest, eg Bounderby's house, the contrasting settings of the Gradgrinds' home at the beginning and the end of the novel to show self-interest or improvement; the school
- the use of an omniscient narrator to point up the shortcomings and benefits of self-interest
- the use of satire to ridicule those who are fixated on self interest
- the use of descriptive detail in relation to self-interest or improvement in wider society
- the use of motifs, caricature, or biblical allusions in relation to self-interest or improvement in wider society

- 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**

‘Although Henry is the king, he is not a king who is in control.’

To what extent do you agree with this view?

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

**[25 marks]**

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

Examiners must also remember that, because students have read and studied *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 7.

**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 Henry presides over a divided kingdom and so does not have control over it – some quarters are in rebellion
- the manner in which Henry gained the throne has undermined his own control because he is not seen by everyone as a legitimate heir
- that Hotspur demonstrates military power and a hunger for power that threatens Henry, showing that he is not fully in control
- that Prince Harry is more in control than the king as he controls his own destiny, deciding when to fraternise in the tavern and when to display noble, honourable conduct, eg his single handed combat with Hotspur, or his role-playing with Falstaff
- that the play begins with nobles plotting against the king so showing that they have enough control to threaten him
- the conspiratorial alliance between Hotspur, Worcester, Mortimer and Glendower combines their collective power to challenge the king showing that he is not in control
- Worcester’s diplomacy as undermining the king’s control when dividing up the kingdom in Act 1.3 and challenging Henry’s authority in his first speech
- the role the Percys played in the backstory of the play in helping Bolingbroke depose his predecessor, Richard II showing that it is they who are in control rather than the king
- Mortimer’s manipulation of the Welsh army showing control in his ability to threaten the king
- that Falstaff is in control rather than the king with his ironic detachment from the court world and his derision for the code of honour
- etc.

Some students might consider:

- the king's decisive win at the end of the play shows the king is in control
- the king demonstrating his control over his son when he recalls him from the tavern
- the king's decisive treatment of Worcester in 4.3 showing that he is in control
- the shrewdness of the king in his negotiations with Worcester and his selecting the battle in a place of his choosing
- that the disarray of the rebels in Act 4 when Northumberland and Glendower will not arrive in time for the battle shows less control than the king's forces
- that the nobles are more like a squabbling family that cannot control its discontent than on a par with the king
- 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 power and who exercises it as seen in the shifting power dynamics between King Henry, Northumberland, Worcester, or Prince Harry
- the element of resistance against power and control, as seen in the rebels
- 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 political context of kingship as a way to display power in the 15th century setting
- the production context of Elizabeth's increasingly uncertain succession resonating with the destabilised world of King Henry's reign
- etc.

#### **AO2 Analyse ways in which meanings are shaped in literary texts**

With respect to authorial method students might focus on:

- the significance of the play ending at the Battle of Shrewsbury as a decisive show of power from King Henry; the build-up to the battle as the rebels' forces gradually delay and diminish; the rapid shifting between the rebels and the king's forces in the second half of the play in relation who is in control
- the use of settings as a backdrop in relation to who is in control: the battlefield where King Henry finally triumphs; the East Cheap tavern where Hal gets the upper hand over Falstaff; the rebels' camp, the king's camp; the King's court
- the use of dialogue, dramatic action, soliloquies and speeches, entrances or exits, or imagery to foreground who is in control, eg the description of Henry by Hotspur as 'ingrate and cankered' in 1.3 or Worcester's speech confronting Henry in 5.1
- the use of stage business in relation to who is in control, eg the staging of the fight between Hal and Hotspur, or the use of costume for the decoys (Stafford and Blunt) when King Henry is fighting
- 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 8

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

'Ibsen presents the male characters as kind and well-meaning in their treatment of women.'

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 7.

**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:

- Torvald's looking after Nora and indulging her in her little foibles and supporting her in her weakness is ultimately kind and well-meaning
- Torvald's overlooking the shame the blackmail has brought upon him and trying to offer a solution that lets her stay in the family home is ultimately kind and well-meaning
- the tenderness and respect with which Dr Rank cares for Nora and seems to understand her frustration in the family home as being ultimately kind and well-meaning
- that the decision by Nils to retrieve the blackmail letter is ultimately kind and well-meaning in saving Nora from shame
- that the treatment of Christine by Nils shows that his intentions are ultimately kind and well-meaning
- that the leisure time that Nora's father gave her was ultimately kind and well-meaning because she didn't need to worry about anything
- that the pastor might be kind and well-meaning in offering Nora spiritual guidance to redeem herself for the thoughtless behaviour she has shown
- etc.

Some students might consider:

- that Ibsen aligns the audience with Nora's point of view and so we see her life in the doll's house (which was created by her father and her husband) as harmful and depressing for her rather than a kind and well-meaning act
- that Torvald is cruel and callous rather than kind and well-meaning in his self-interested behaviour after the revelation of Nils' loan and blackmail
- that Torvald is coercive rather than kind and well-meaning in the way he controls Nora through the money he gives her and the monitoring of what she eats and does
- that Torvald is abusive in the demands he makes on her to fulfil his sexual desire



- that Nils is self-serving and heartless rather than kind and well-meaning to blackmail Nora
- that Nora's father unthinkingly shaped her to conform to limiting oppressive stereotypes rather than nurturing her in a kind and well-meaning way
- that the pastor is a symbol of a restrictive religion and is not ultimately kind and well-meaning because he cannot grant Nora the freedom she craves
- 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 constructions of gender as shown in the roles of benevolent carer, male predator, tender husband, patronising patriarch that may be seen in the male characters; coy coquette, 'Angel in the house', 'cute but essentially helpless', resourceful and determined, monstrously transgressive may be seen in the female characters
- the element of female oppression as seen in the housebound restrictions facing Nora; or, presumptuous treatment of her by Torvald as seen in his desire for her after the party
- etc.

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

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

- the social context of marriage being seen as a contract in which the husband owned and protected the wife rather than as an egalitarian partnership
- the legal context of women not being able to have control over their own money or bodies
- the biographical context of Laura Kiebler and Ibsen's (lack of) kindness to her
- the production context of the changed ending presenting Torvald as more tolerable to Nora and so seeming more well-meaning
- 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 authorial method students might focus on:

- the introduction of Torvald and his connected absences and entrances to show his attitude and treatment towards Nora; the increasingly tense encounters in Acts 2 and 3 culminating in Nora's long speech and climactic exit at the end; the use of contrasts between male characters, eg Dr Rank and Torvald or Torvald and Krogstad
- the use of the Helmers' front room as the only setting and the imagined setting of Torvald's study; 19th century Norway as a place of constraint and limitation for women; the winter as a cold reflection of the sterility of the Helmers' marriage; the Christmas time setting in relation to 'kind and well-meaning'
- the use of speeches, soliloquies and dialogue to engage with ideas of being well-meaning or kind, the use of entrances and exits, and the use of doors to present ideas of 'kind or well-meaning' in relation to Torvald; the use of naturalistic drama and detailed stage directions in presenting the interactions between the male and female characters
- the use of language and imagery which links to 'kind and well-meaning' such as Torvald's patronising, reifying terms of endearment for Nora

- the use of costume and music in relation to the treatment of the female characters by the male ones, eg Nora's dancing with Torvald at the piano as Act Two ends
- etc.

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

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

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

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

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

**0 9** *The Handmaid's Tale* – Margaret Atwood

'Ultimately Serena Joy is a victim of male power.'

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 7.

**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 she is a victim for having to participate in the Ceremony and so is subject to limiting constraints suffered by women in Gilead
- that Serena Joy's role is confined to the domestic and she has had to give up her earlier career
- that she is humiliated by the infidelity of the Commander and his transgressions with handmaids
- that she is a victim of childlessness in a society which prizes births
- that as a woman she endures the same limitations on her rights as other women being forbidden to read or write
- that she has to live with the threat of violent punishment if she does not adhere to Gilead's laws
- that Gilead has silenced her and Atwood has chosen only to partially reveal Serena Joy's backstory
- etc.

Some students might consider:

- that the use of Offred as a narrator does not present Serena Joy as a victim but as a vindictive and unpleasant presence
- the presentation of the Wives in Gilead suggests that they are not victims but complicit in the regime and subscribe to its values
- that as a Wife, Serena Joy is not a victim but a perpetrator as she is entitled to punish handmaids
- the control she exercises over Offred does not present her as a victim; her harsh words, spite and cruelty
- the manipulation she uses over Offred to get her to conceive does not present her as a victim
- the subversions and freedoms that Serena Joy creates for herself do not present her as a victim, eg the access to black market cigarettes, her garden, the picture of Offred's daughter
- the evidence in the text that suggests she has power and privileges suggesting that she is not a victim, eg the confrontation she had with the Commander about the previous Offred
- etc.

‘Ultimately’ might be handled in a number of ways in relation to where the student stands and assesses. Students might take it to mean — from a position at the end of the novel 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 an individual being victimised by persons or institutions more powerful than they are as seen in Serena Joy
- the element of male power being used to suppress, intimidate or victimise women, as seen in the disrespect the Commander shows Serena Joy by his forbidden transgressions with the handmaids
- 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 production context of the New Right in American politics and the power of the religious right to pressure women into traditionally domestic roles
- the reception context of a feminism that can be empowered and victimised as seen in the #metoo movement
- the social context of the power of institutions such as marriage or religion victimising and oppressing women
- the psychological context of not being able to choose how to conduct one’s marriage, eg Serena Joy’s role in the Ceremony
- etc.

#### **AO2 Analyse ways in which meanings are shaped in literary texts**

With respect to authorial method students might focus on:

- the introduction of Serena Joy, her involvement in key events, such as the Ceremony or her instigating the plan for Offred and Nick to attempt conceiving in relation to her ‘victim’; the absence of Serena Joy’s perspective on events; her relatively small role in the narrative; her only appearing in the narrative present of Gilead; the use of episodic narration to compress or fragment the sequence of events in which Serena Joy is involved; the use of time and non-linear chronology in relation to Serena Joy’s being a victim; the use of retrospection in presenting Serena Joy as a victim
- the first-person fictive autobiography to present narrative events; episodic narration to reconstruct events; use of different voices and dialogue; ironic tone of narrative voice in relation to Serena Joy’s being a victim
- the use of setting in relation to Serena Joy’s being a victim eg the bedroom where the Ceremony takes place, her garden, the forbidden space of the Commander’s study
- the use of descriptive detail and imagery associated with Serena Joy in relation to her being a victim, eg the flowers and shears, her arthritic limbs, her smoking
- 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.**

**Section C****1 0**

‘Speaking out against unfairness is a key element of political and social protest.’

Explore the significance of speaking out against unfairness 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 7.

**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 way the child narrator speaks out to criticise the church in *The Little Vagabond*; the speaking out of the Bard in *London* or *Holy Thursday (Experience)* to condemn social injustice, etc
- Harrison – the final lines of *National Trust* where the poet speaks out in defence of those whose voices are lost; the speaking out of the poet in *v.* as he protests against the divisions he sees in society, etc
- Hosseini – the speaking out of Hosseini through Amir about injustice in *The Kite Runner*; the speaking out of Sohrab to stop the fight between Amir and Assef (‘Bas!’), the speaking out of Baba against the unjust behaviour of the Russian soldier, etc
- Crace – the speaking out of the villagers against the imprisonment of the women; the speaking out of the newcomer about the ‘villainy’ of the villagers; Thirsk’s speaking out to the reader about the torture and abuse caused by Jordan’s sidemen, etc
- Dickens – the speaking out against unhappy marriage by Stephen Blackpool; the speaking out of Mrs Pegler in claiming her son, the speaking out of Gradgrind against what he taught his children at the novel’s close, etc
- Shakespeare – the speaking out by Prince Harry against Falstaff; the speaking out by Worcester and the Percys against the unsatisfactory nature of the king’s actions, etc
- Ibsen – Nora’s speaking out against her confinement in her final speech; Christine Linde speaking out against what she sees as moral improprieties between Nora and Dr Rank, Nils Krogstad speaking out against the prejudice he suffers, etc
- Atwood – the speaking out of Offred’s mother in protesting against pornography in the time before, the act of speaking out by the writer as a protest against gender rights, 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 speaking out showing the oppressiveness of regimes or societies
- the element of speaking out as a response to repression and constraint
- the element of speaking out to call to account injustice
- the element of speaking out to challenge normative values
- 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 recording social injustice and calling those in power to account
- the cultural context of the writer speaking out to criticise dysfunctional ideas or values
- the political context of challenging authority by speaking out as seen in Stephen Blackpool in *Hard Times*
- etc.

#### **AO2 Analyse ways in which meanings are shaped in literary texts**

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

- the way narrative events are triggered by or culminate in speaking out, as at the end of *A Doll's House*
- the different settings where acts of speaking out take place, the imagined setting of the church in *The Little Vagabond*
- the use of dialogue, dramatic action, exits and entrances, soliloquies, flashbacks, stage directions to focus on speaking out, eg Worcester's confrontation with the king in Act 5 in which he speaks out against Henry's treatment of the Percys during the usurpation
- the use of narrative perspective and different voices to point up speaking out
- the use of form, language, imagery and descriptive detail in relation to speaking out
- 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.**

1 1

Explore the significance of personal courage 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 7.

### **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 personal courage of the chimney sweeper consoling Tom Dacre; the personal courage of the speaker in *London* or *Holy Thursday* in pointing out social injustice experienced by the urban poor, etc
- Harrison – the presentation of personal courage through the story of Patience Kershaw in *Working*; the personal courage of the speaker in acknowledging his uncomfortable similarity to the skin in *v.*, etc
- Hosseini – the personal courage of Amir in confronting his past and acknowledging Sohrab as his nephew; the personal courage of Sohrab in carrying on despite his despair and the difficulty of adjusting to life in America, etc
- Crace – the personal courage of Mr Earle in standing up to the scorn of Jordan and his sidemen; the personal courage of Walter Thirsk in ploughing the land and abandoning his post, etc
- Dickens – the personal courage of Louisa in leaving Bounderby; the personal courage of Stephen as he holds out against union membership, etc
- Shakespeare – the personal courage shown by Hotspur and Prince Harry as they fight; the personal courage shown by Blunt as he sacrifices himself for his king, etc
- Ibsen – Nora’s personal courage in choosing to leave Torvald and the family home; the personal courage of Christine Linde in finding work to support her family, etc
- Atwood – the personal courage of Offred in surviving in Gilead; the personal courage of those who sought to challenge the regime through Mayday, 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 personal courage to take on individuals or institutions who are at fault
- the element of personal courage as culminating in a need to take action
- the element of personal courage in defying social expectations
- the element of personal courage to fulfil personal ambitions



- etc.

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

With respect to significance of contexts students might focus on:

- the psychological context of personal courage in taking a stand against injustice
- the moral context of having personal courage to resist injustice
- the social context of having personal courage to challenge injustice at personal risk for the greater good of society
- 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 triggered by or culminate in personal courage to take action, as in Amir's decision to return to Afghanistan
- the different settings where acts of personal courage take place, Hotspur's courage to fight to the death on the battlefield
- the use of dialogue, dramatic action, exits and entrances, soliloquies, flashbacks, stage directions to focus on personal courage eg Nora's slamming of the door at the end of *A Doll's House*
- the use of narrative perspective and different voices to point up personal courage, eg Dickens' sympathetic omniscient narrator who comments on Louisa's decision to leave Bounderby
- the use of form, language, imagery descriptive detail in relation to personal courage
- 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.**