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

Paper 2A Texts and genres: Elements of crime writing

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**Mark scheme**

June 2021

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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.

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

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

### Arriving at marks

1. All questions are framed to address all the Assessment Objectives (AOs). Answers are marked holistically. Examiners need to read the whole answer taking into account its strengths and weaknesses and then place it in the appropriate band.
2. Examiners should avoid making early snap judgements before the whole answer has been read. Some students begin tentatively but go on to make relevant points.
3. Examiners should be prepared to use the full mark range in order to discriminate and not 'bunch' scripts in the middle for safety.
4. Examiners should mark positively. Although the possible content of the mark scheme provides some indicators for what students are likely to write about, examiners should be willing to reward what is actually there – **provided of course, that it is relevant to the question being asked.**
5. Examiners should remember that there are no right answers. Students' views which are relevant, well-argued and supported by appropriate textual evidence must receive credit whether the examiner agrees with the views or not. It is important to remain open to a student's ideas which could be unusual or unorthodox.
6. Examiners should remember that length and quality are not synonymous. Some brief answers may be relevant and concise. Equally, long answers may be diffuse and repetitive.
7. If answers are short or incomplete, examiners can only reward what is there and assess accordingly. Some further credit can be given to answers finished in note form.

**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 unseen passage questions:
- does the candidate have an overview of the unseen passage?
  - has the student written about elements of crime writing?
  - has the student written about authorial method?
  - has the student quoted from the extract to support ideas?
  - the student's AO1 competence.

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

### Section B

13. Examiners need to bear in mind the following key points when marking questions based on single texts:

- has the student engaged in a relevant debate or constructed a relevant argument?
- has the student referred to different parts of the text to support their views?
- has the student referred to the writer's authorial method?
- the student's AO1 competence.

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

### Section C

14. Examiners need to bear in mind the following key points when marking questions connecting two texts:

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

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

### Annotation











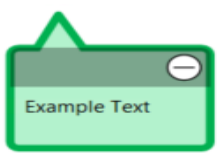






















15. Examiners should remember that annotation is directed solely to senior examiners.

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

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

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

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
Text		Toolbar Tooltip: Needing textual support		Y

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

### **The assessment objectives and their significance**

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

The AOs are as follows:

- AO5** Explore literary texts informed by different interpretations. (12%)
- AO4** Explore connections across literary texts. (12%)
- AO3** Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. (24%)
- AO2** Analyse ways in which meanings are shaped in literary texts. (24%)
- AO1** Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression. (28%)



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> 11–15 marks</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> 6–10 marks</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 crime writing in this extract.

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

**[25 marks]**

The extract is taken from chapter 1 of *Birdcage Walk* by Helen Dunmore, published in 2017. The story is set in late eighteenth century England and the 'he' referred to in the extract is, as yet, unidentified.

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

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

Please refer to pages 4 to 8.

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

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

Some possible ideas:

- the trajectory of the extract is the burial of a dead body, presumably to hide a murder; the as yet unnamed protagonist is making his way through the forest, carrying a mattock and spade, to revisit a glade that he has visited on the previous day with a female companion whom he appears to have lived with, luring her there by telling her there are nightingales; in the glade he finds her body where he has laid it out and left it with his coat round her head to hide her face; he toils hard to dig her grave and move the body into it, filling it in afterwards to hide his crime; the man's mixed emotional reactions are illustrated through descriptions of the location and his actions
- although the number of events in this extract is limited, the narrative is non-linear and clues to the man's backstory are given here with references to his past relationship with the victim
- the considerable age of the forest and its connection with the distant past and the hill forts and the protagonist's interest in 'antiquarianism', giving background information about him, suggesting he's an intelligent man
- the protagonist seems to be in a position of power as 'the men knew to bring him objects of interest that they turned up in digging foundations', suggesting he works in the building trade and has connections with digging although ironically probably not first hand as here
- the beauties of nature as represented by the nightingale, the sunlight and the orchids which contrast with the dark nature of the man's purpose but it is a beautiful spot for burial as well as perhaps concealed to prevent discovery
- the irony of the fact that he lured the victim to the spot with the romantic and beautiful promise of the nightingales in order to murder her, making the crime seem even more horrific and showing that it was deliberate and planned, not a crime of passion
- the use of sound which builds tension, the possible sounds of human activity from the quarry and the contrasting natural sounds of birdsong which 'muddles' him
- the reverence with which he has laid the body out and crossed her hands; he had lifted the body there not dragged it, suggesting some care and perhaps even love for the victim

- the fact that he had wrapped the victim's head in his coat and cannot bear the thought of looking at her face is indicative of feelings of guilt
- his surprise that the body is still where he had left it – perhaps indicating he cannot believe he has done this or that discovery was inevitable
- the hard physical labour involved in digging the grave, almost a kind of punishment, serving a type of penance for his crime
- the poor physical condition the man is in; he is sweating, his head throbs and he has not slept, showing the toll the crime and its coverup are taking upon him
- the man's mental torments; he tries to keep control of his thoughts; he is guilty; he is afraid, afraid of the horror of what he has done and of the darkness of the grave itself, overshadowed by death
- the references to insect life and the attendant associations with death and decay and the ways in which the body will now rot in the earth
- the workings of the man's imagination where he feels the corpse might come to life or a ghostly manifestation might brush down her dress; he dares not look at her, showing his disturbed conscience
- the character of the victim who seems to have been gentle, even with spiders, and beautiful, 'the cloud of her hair', suggestive of innocence making her murder more heinous
- the logistical problems of getting the body into the grave once it has been dug; the corpse is unmanageable and he cannot bury her exactly as he would have wished which makes him 'hate her' now, suggesting that perhaps he did not murder through hate
- the urgency with which he wishes to get the job done at certain points, suggesting fear of discovery and horror at his own crime
- the fact that he puts stones on top of the soil by which it strangely seems he wants to protect the body, 'nothing could touch her'
- the way his thoughts flip back to intimate moments when she was alive as she pushed back sheets and blankets in the morning and the finality of death as she would never do this again, maybe indicative of regret or grief;
- the layers of soil which 'teemed with disturbed life' in ironic contrast to the dead woman
- the warmth of the sunlight which 'could not touch her' emphasising the fact that she is 'cold and stiff'
- as the opening of the novel there is a sense of mystery and many unanswered questions to hook the reader into the story: Who is 'he'? Who is the victim? Will he be discovered? But mainly *why* has he done this?
- etc.

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

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

- the element of the victim as seen in the dead woman
- the element of disposing of a body
- the element of the psychology of a murderer as seen in the man's thoughts and feelings
- the element of mystery as created by the narrative gaps
- 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 historical contexts of eighteenth-century England and the past inhabitants who created the hill forts
- the geographical context of the natural beauty of the countryside and the wildlife

- the psychological and emotional contexts of the man's thoughts and feelings
- etc.

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

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

- structural aspects eg the non-linear narrative where the man's thoughts go back to the past and his relationship with the dead woman; the description of the man's progress towards the scene of the crime and the burial of the body, building up tension
- the use of mystery where clues and hints are given about the past but which are not yet fully explained at this stage of the story as it is the very beginning of the text
- the use of setting eg the descriptions of the beauties of nature which contrast with the evil of a murder and the gruesome task the man has to perform
- the use of perspective eg the extract is from the point of view of the potential murderer, allowing the reader to understand him
- the contrast of the romantic references to nightingales by which the woman is lured to her death, 'the cloud of her hair' and her murder
- the contrast of the man's mixed and fluctuating emotions eg 'He hated her now' contrasted with the care he had taken to lay her out or brush the wood lice away
- the references to insect life, suggestive of decay and death; the spiders which act as a trigger for his memory
- the use of description relating to the senses, particularly sounds and smells which suggest the man's alertness and fear of discovery eg 'The earth smelled acrid', 'the rustle of birds'; the use of touch eg the stiffness and weight of the body
- the use of personal pronouns, 'He' and 'She', which maintains the anonymity of the protagonists, creating a sense of mystery
- the use of repetition to suggest the hard, repetitive labour of the man's task eg 'He dug and dug', 'bent and lifted'
- the use of many short, simple sentences which keeps up the pace of the actions in the extract
- the use of language and imagery eg the symbolism attached to his act of wrapping his coat about the victim's head and her eyes, the sunlight
- 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****Selected Poems – George Crabbe, Robert Browning and Oscar Wilde**

‘In this selection of poetry the victims are always innocent.’

To what extent do you agree with this view?

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

You should refer to at least **two authors** in your answer.

**[25 marks]**

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

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

Please refer to pages 4 to 8.

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

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

Some students might consider:

- the identification of the victims; students may define and explain which characters they consider to be victims
- the Duchess in *My Last Duchess* as the innocent victim of murder
- the Duchess in *My Last Duchess* as innocent given her youth and simple tastes and the fact that she is dominated by the Duke’s jealous power when she has done little but possess a heart ‘too soon made glad’
- Porphyria as innocent as she is murdered when simply visiting her lover and making him comfortable
- the potential victim of the poisoner in *The Laboratory* as innocent as she seems to have done little more than fall in love with the wrong man provoking the speaker’s jealousy
- Pauline and Elise as innocent victims of the poisoner in *The Laboratory*
- Peter Grimes’ father as innocent as he tried to bring up Peter in a godly way and is described as a ‘good old man’ but he is his son’s murder victim
- the innocence of the boys whom Peter Grimes maltreats and kills
- the innocence of the Guardsman’s victim in *The Ballad of Reading Gaol* as the poem does not discuss anything she has done wrong
- etc.

Some students might consider:

- the Duchess in *My Last Duchess* as not entirely innocent as she flirts with Fra Pandolf and her other admirers

- Porphyria as not entirely innocent as she is clearly making forward advances to her lover, contextually the behaviour of a brazen flirt
- the significance of Porphyria's name and its association with disease
- the victim in *The Laboratory* as not entirely innocent as she has stolen the speaker's lover and 'ensnared him' according to the speaker
- Pauline and Elise as victims who are not innocent as they are involved in sexual intrigue
- Peter Grimes' father as not entirely innocent as he has failed in his parental responsibilities for bringing up Peter as a good and honest man
- that although the Guardsman in *The Ballad of Reading Gaol* and his fellow prisoners are victims of a harsh and unjust penal system they are clearly not innocent as they are criminals
- the implications of 'always' in the question
- etc.

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

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

- the element of victims eg the murdered Porphyria and the Duchess
- the element of innocence as seen in the potential innocence of Grimes' father
- the element of murder eg the murder of the Guardsman's wife and the apprentices of Peter Grimes
- etc.

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

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

- the social context as shown by the expectations attached to the Duke's rank or Porphyria's wealthy background
- the gender context as seen in the expectations of the behaviour of women such as the Duchess and Porphyria
- the legal context as seen in the punishment of prisoners in Reading Gaol who may be seen as victims
- etc.

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

With respect to authorial method students might focus on:

- structural aspects eg the initial description of Peter Grimes' relationship with his father before going on to describe his heinous crimes which allows the reader to judge his father's influence and potential innocence; the scant references to the Guardsman's victim in *The Ballad of Reading Gaol*
- the use of form eg the dramatic monologue employed by Browning to present a specific perspective; the ballad form used by Wilde which reflects the tragedy of events
- the use of perspective eg the Duke's narrative voice which presents his view of the Duchess's innocence; the use of the first-person narrator in *The Laboratory* which shapes the reader's view of her potential victim
- the use of setting eg Porphyria's arrival at the cottage and her taking charge of the setting which shows her character
- the use of diction and imagery eg Grimes' 'slave' who is, 'pinn'd, beaten, cold, pinch'd, threaten'd and abused'; Porphyria whose blue eyes are 'without a stain' and 'as a shut bud that holds a bee'
- 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

***The Rime of the Ancient Mariner* – Samuel Taylor Coleridge**

‘The poem shows that repentance is pointless.’

To what extent do you agree with this view?

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

**[25 marks]**

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

Examiners must also remember that, because students have read and studied *The Rime of the Ancient Mariner* through the lens of **crime writing**, the AOs must necessarily be connected to that genre through the task.

Please refer to pages 4 to 8.

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

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

Some students might consider:

- that in spite of the Mariner's repentance he never finds sustained peace
- the Mariner’s continued suffering even after he has admitted he has done a ‘hellish thing’ which shows the pointlessness of his admission
- the death of the crew even though the Mariner is sorry for shooting the bird
- that even though the Mariner blesses the water-snakes and ‘a spring of love gushed’ from his heart, he suffers from the ghostly resurrection of the crew and the spirit voices
- that in spite of meeting the Hermit and begging to be shriven, the Mariner still has to ‘pass, like night, from land to land’
- that the wedding guest is alarmed by the Mariner’s appearance and wants to escape, showing the Mariner is still an outsider and not socially acceptable
- the Mariner’s continued isolation and loneliness
- the way ‘his agony returns’ and he has a compulsion to tell his tale to unwilling listeners
- at the end of the poem there is no sense that the Mariner has been forgiven and can rebuild his life in spite of his religious devotion and his ability to love and pray
- etc.

Some students might consider:

- that the moral of the poem is a consolation to the Mariner
- that once the Mariner blessed the water-snakes as a sign of repentance a ‘kind saint’ took pity on him and he could pray, showing a closeness to God which is not pointless
- that once the Mariner prayed, the albatross fell off from round his neck and ‘sank like lead into the sea’
- the Mariner’s life being saved and his ship eventually reaching the harbour
- the Mariner’s meeting the pilot and the good Hermit who heard his tale and set him on his future course which has a point

- that the Mariner finds it sweet to ‘walk together to the kirk and all together pray’, suggesting he has found some comfort
- the Mariner’s learning to love God and the most important lesson of all that, ‘He prayeth best, who loveth best / All things both great and small / For the dear God who loveth us / He made and loveth all’, the religious and ecological message of the poem
- the Mariner’s mission to educate those in need of hearing his message such as the wedding guest whose ‘soul hath been alone on a wide wide sea’ where God scarce seemed to be which means his repentance is not pointless
- etc.

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

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

- the element of guilt which the Mariner feels for shooting the albatross which leads to feelings of repentance
- the element of repentance for a crime
- the element of punishment which the Mariner has to suffer for his crime
- 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 moral context of the consequences which follow the Mariner’s crime and his punishment
- the religious context as seen in the Mariner’s ability to pray and his love of God and his creatures
- the ecological context as seen in the Mariner’s appreciation of nature
- etc.

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

With respect to authorial method students might focus on:

- structural aspects such as the division of the poem into parts with the resulting climaxes eg the climax to Part 1 is the shooting of the albatross, the climax to Part IV is the albatross falling off the Mariner’s neck which indicate crime and repentance; the final moral of the poem
- the use of the Mariner’s narrative voice which gives insight into his actions and feelings and the use of other voices which comment on his actions
- the use of setting eg the harshness of the weather and the natural world which the Mariner continues to experience until he reaches the harbour, suggesting relentless punishment
- the use of direct speech eg the wedding guest’s insult to the Mariner, ‘a grey-beard loon’ which does not show a positive response to the Mariner’s interference
- the use of repetition to emphasise the Mariner’s isolation eg ‘alone, alone’
- the use of diction eg the religious diction connected to the Mariner’s prayers and his desire to be shriven; the emotive diction of the Mariner’s ‘woeful agony’
- the use of imagery eg ‘I pass, like night, from land to land’ demonstrating the Mariner’s persistent, shadowy wanderings
- 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
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***When Will There Be Good News?* – Kate Atkinson**

‘Once you are a victim, you are always a victim.’

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

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

**[25 marks]**

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

Examiners must also remember that, because students have read and studied *When Will There Be Good News?* through the lens of **crime writing**, the AOs must necessarily be connected to that genre through the task.

Please refer to pages 4 to 8.

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

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

Some students might consider:

- that once you have been a victim, you are unable to get over it and live it down eg Joanna is not able to forget Decker and is instrumental in providing the gun with which he commits suicide
- Alison Needler continuing to be a victim of her husband in need of police protection, showing the psychological damage that can result from traumatic experience
- Reggie continuing to be the victim of bad luck as well as the victim of her brother’s career criminal propensities
- that once you have been a victim, you are repeatedly likely to be a victim again eg Reggie finds it difficult to escape being a victim of her background
- Jackson as repeatedly a victim of his wives, trying to prove Nathan’s paternity and being conned by Tessa
- how Joanna was a victim of violent crime as a child and again as an adult when she is kidnapped
- Joanna continuing to be a victim of her husband’s corrupt business practices
- etc.

Some students might consider:

- that although Joanna was a victim as a child, she grows up to have a successful career as a doctor and becomes proficient in self-defence enabling her to fight back and save her life and her baby’s life by killing her kidnappers and she succeeds in getting her revenge
- Joanna engineering the suicide of Decker once he comes out of prison, turning him into the victim and putting her in a position of power
- the novel’s ending with a happy family Christmas for Joanna, Reggie and the baby, having overcome their victimisation
- Reggie’s managing to break the cycle of being a victim by her own resourcefulness and becoming part of a happy family circle at the end of the novel
- Alison Needler as no longer a victim as once her husband is dead, she is once more free

- that Jackson continues to show a certain amount of stoicism to pick up the pieces and move on; he fights back and discharges himself from hospital having been the victim of a train crash
- Joanna's success in disassociating herself from her corrupt husband
- etc.

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

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

- the element of victims eg Joanna as the victim of violent crime and Reggie as the victim of her background
- the element of violence as seen in Joanna's murder of her kidnappers
- the element of justice as seen in Joanna's manipulation of Decker as revenge for his crime, making her no longer the victim
- etc.

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

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

- the moral context as seen in Joanna's revenge for Decker's crime
- the social context as seen in Reggie's disadvantaged background and dysfunctional family
- the legal context as seen in Louise's attempts to protect Alison Needler from her husband and Decker's imprisonment
- etc.

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

With respect to authorial method students might focus on:

- structural aspects eg the opening section of the novel 'In the Past' where Joanna is a child victim and the ending of the novel where she is once again a victim but overcomes it; the use of climax where Joanna fights back and is rescued by Jackson and Reggie
- the use of time settings as seen in the division of the novel into past and present; the symbolic setting of Christmas for the final family gathering
- the use of different focalisers giving insight into the various victims in the novel
- the use of irony and humour eg the ironic naming of the first part of the novel, 'Harvest'
- the use of language and imagery eg Joanna described as a 'Warrior Queen'
- the use of intertextuality eg the title of the chapter 'Great Expectations' where Jackson expects Tessa and finds Decker who has shot himself in Jackson's flat
- 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**

***Atonement* – Ian McEwan**

‘Paul Marshall is a criminal with nothing to redeem him.’

To what extent do you agree with this view of Paul Marshall’s role in the novel?

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

**[25 marks]**

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

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

Please refer to pages 4 to 8.

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

With respect to 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 ways in which Paul Marshall may be considered to be a criminal
- the appalling nature of Paul Marshall’s rape of the young Lola which make him a criminal
- Lola’s vulnerability because of her youth and the bitter divorce of her parents which has left her fragile, making Marshall’s crime even more villainous and beyond redemption; she is also out searching for her young brothers at the time of her rape
- the traumatic aftereffects of Lola’s rape when Lola is in tears with ‘chafed and bruised wrists’ and scratches
- Marshall’s unscrupulous business practices and his self-interested support of Britain going to war with Germany in order to benefit financially from it with increased business
- his disparagement of Robbie because of his working-class roots and his willingness to let Robbie take the blame for his crime
- his use of his wealth and privilege for his own advantage eg in his corrupt dealings with the police
- his success in evading punishment
- his arrogance and self-interest mean he commands attention socially and is a bore, showing few redemptive qualities
- etc.

Some students might consider:

- that Marshall is presented in the novel through Briony’s eyes and therefore the presentation of his character is coloured by her view of him
- that Marshall makes some reparation for his crime by marrying Lola, proving he does love her
- that Marshall’s marriage to Lola indicates a guilty conscience and a desire to make amends
- Lola’s lowly position in the world which is unlikely to benefit her future husband but Marshall still marries her with her ‘parents’ consent’
- how Lola had fallen in love with Marshall or persuaded herself she had and ‘what luck’ it was for her to marry a wealthy successful man of high status



- the marriage enduring through to the final section of the novel set in 1999; when Briony sees Lord and Lady Marshall leaving the museum, she supporting him, metaphorically as well as physically
- his success as a businessman who achieves status and respect in the world; he is the 'chocolate magnate', the 'creator of Amo'
- the benefit of Marshall's products to the soldiers during the war
- Marshall's becoming an extremely wealthy lord
- the use of his wealth and status to establish a Foundation which does good work for medical research; he donates collections to the Tate and provides 'generous funding of agricultural projects in sub-Saharan Africa'; 'It has often been remarked how much good he did in the world.'
- Briony's speculation that 'perhaps he's spent a lifetime making amends'
- etc.

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

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

- the element of the criminal as seen in Marshall who is guilty of raping Lola
- the element of the victim as seen in Lola as the vulnerable victim of Marshall's crime
- the element of justice as seen in the lack of justice in punishing Robbie for Marshall's crime
- etc.

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

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

- the social context as seen in Marshall's wealth, high status and respectability; he becomes a lord and does charitable work
- the moral context as seen in Marshall's lack of punishment for his crime and his attempts to make reparation to Lola
- the historical context of the Second World War which contributes to Marshall's success
- etc.

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

With respect to authorial method students might focus on:

- structural aspects eg the division of the novel into parts using different time frames, showing the progress of Marshall's life
- the use of narrative perspective eg the novel is narrated by Briony who gives a biased view of Marshall; the reader only sees him through Briony's eyes
- the use of setting eg the country house setting of the first part of the novel which is indicative of wealth and status
- the use of contrast and irony eg Lola is vulnerable at the beginning of the novel but by 1999 it is Marshall who is old, weak and vulnerable
- the use of direct speech eg Marshall's language and speech which reveal his character
- the use of language and imagery eg the emotive description of 'poor, vain vulnerable Lola'; at her wedding Briony describes Lola 'like a bride of Christ' but the bride did 'not appear to be a victim'
- 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**

**Oliver Twist – Charles Dickens**

‘In *Oliver Twist* punishment is always just.’

To what extent do you agree with this view of the ways in which Dickens presents punishment in the novel?

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

**[25 marks]**

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

Examiners must also remember that, because students have read and studied *Oliver Twist* through the lens of **crime writing**, the AOs must necessarily be connected to that genre through the task.

Please refer to pages 4 to 8.

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

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

Some students might consider:

- Fagin in the condemned cell awaiting hanging as just punishment for theft and child abuse
- Sikes’ death by accidentally hanging himself as just punishment for Nancy’s murder and his other violent crimes
- Sikes’ fear and being haunted by ‘the eyes’ as just punishment for his murder of Nancy
- Bumble’s miserable marriage as just punishment for his rapacity
- the Bumbles’ becoming paupers ‘in that very same workhouse in which they had once lorded it over others’ at the end of the novel as just punishment for their self-centred cruelty
- Monks’ eventual death in prison in the New World as just punishment for his deceit and persecution of Oliver
- etc.

Some students might consider:

- Oliver’s unjust punishment at the workhouse when he asks for more
- Oliver’s unjust punishment of being locked in the cellar when he fights back in response to Noah Claypole’s taunts about his mother whilst at Sowerberry’s
- Oliver’s being taken before Fang the magistrate although he is innocent, and it is Dodger and Bates who have picked pockets and Fang’s willingness to commit him to ‘three months hard labour’ for a very minor offence
- Oliver’s mother’s rejection and death in the workhouse as unjust punishment for having an illegitimate child
- Rose Maylie’s initial refusal of Harry because of her feelings of inferiority due to her illegitimacy as unjust punishment for the ‘blight’ which is not her fault
- Nancy’s punishments of brutality and murder at the hands of Sikes for trying to help Oliver
- Dodger’s harsh punishment of transportation for thieving when he had turned to crime through poverty

- the harsh punishments given out by the law to the poor for very little eg the ‘shoeless criminal’ who had been imprisoned for one month for ‘playing the flute’
- the implications of the word ‘always’ in the question
- etc.

NB: Students might legitimately consider the justice of punishment from the way Dickens controls the narrative and its outcome or the way punishments are meted out by characters and society within the story.

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

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

- the element of punishment as seen in Fagin’s punishment of the death penalty
- the elements of justice and injustice as seen in Dodger’s transportation
- the element of violent crime as seen in the murder of Nancy
- etc.

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

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

- the social context as seen in Oliver’s harsh treatment in the workhouse
- the legal context as seen in the role of Fang, the magistrate
- the moral context as seen in attitudes towards illegitimacy
- etc.

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

With respect to authorial method students might focus on:

- structural aspects eg the climactic events leading to Sikes’ death; the ending of the novel where Dickens metes out punishment to the greatest criminals such as Sikes, Fagin and Monks and neatly winds up the fates of the characters
- the use of Oliver as the focaliser which puts focus on his unfairly harsh treatment
- the use of the omniscient narrator who shapes reader response to justice or lack of it
- the use of setting eg the dirt, squalor and decay of Jacob’s Island where Sikes meets his death and the way he is trapped there with no escape, all part of his punishment
- the use of language and imagery eg Oliver is addressed as ‘young gallows’; the imagery of dark and light used in the description of Fagin’s sojourn in the condemned cell
- 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

**Brighton Rock – Graham Greene**

‘At the end of the novel the evil are punished and the good triumph.’

To what extent do you agree with this view?

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

**[25 marks]**

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

Examiners must also remember that, because students have read and studied *Brighton Rock* through the lens of **crime writing**, the AOs must necessarily be connected to that genre through the task.

Please refer to pages 4 to 8.

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

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

Some students might consider:

- Pinkie’s evil deeds during the course of the novel eg his cruelty to Rose; the murder of Spicer; his attack on Brewer
- Pinkie’s death at the early age of seventeen and the burning of his face by acid as an example of the evil being punished
- Pinkie’s belief in hell and his fear of its terrors as a form of punishment for his evil
- Pinkie’s damnation after death
- Spicer’s involvement in Hale’s death and his own death as a punishment for that
- Hale’s death as punishment for his involvement in Kite’s murder
- Ida’s triumph as a result of her pursuit of justice for Hale’s death
- Dallow’s eventual assistance of Ida in hunting down Pinkie
- Rose’s survival in spite of the suicide pact
- etc.

Some students might consider:

- Rose as a vulnerable victim who is essentially good but does not triumph at the end as she is left to face the recording of Pinkie’s hatred of her which is a punishment for her involvement with him
- that although Ida triumphs, she is not essentially good but vulgar, self-serving and interfering
- that the police as the force of law and order, representing goodness, are ineffectual and corrupt, failing to punish criminals
- Colleoni who is powerful and triumphant at the end but not good as he runs a violent gang and protection rackets, evading punishment
- that there are mitigating circumstances for Pinkie’s violence as he is the victim of his background and that is where the evil lies
- etc.

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

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

- the element of evil as seen in Pinkie’s violence and sadistic actions
- the element of punishment as seen in Spicer and Pinkie’s deaths
- the element of violence as seen in Pinkie’s persecution of Brewer
- 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 as seen in the mid-twentieth century gang warfare in Brighton
- the social context as seen in Colleoni’s wealth and Pinkie’s deprived background
- the moral context of the battle between good and evil
- etc.

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

With respect to authorial method students might focus on:

- structural aspects eg the climactic scene of Pinkie’s death; specific consideration of the ending of the novel; the uncertainty of Rose’s future at the end
- the use of direct speech eg Ida’s emphasis on her desire for fair play and ‘an eye for an eye’
- the use of setting eg the seedy criminal underworld of Brighton in contrast to the superficial pleasure-seeking facade
- the use of imagery eg the hellish imagery used to describe Pinkie’s death
- the use of language eg the metaphysical language of good and evil and Ida’s commitment to ‘seeing that the evil suffered’
- the use of slang and colloquial language eg ‘she was a good kid’ with reference to Rose
- 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

***The Murder of Roger Ackroyd* – Agatha Christie**

‘It is difficult for readers to admire Poirot despite his ability to solve the case.’

To what extent do you agree with this view?

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

**[25 marks]**

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

Examiners must also remember that, because students have read and studied *The Murder of Roger Ackroyd* through the lens of **crime writing**, the AOs must necessarily be connected to that genre through the task.

Please refer to pages 4 to 8.

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

With respect to 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:

- Poirot’s willingness to allow Sheppard to commit suicide rather than bringing him to legal justice which is not really just and right
- Poirot’s tendency to play god; he manipulates people and tells them what to do eg bringing them all together at the end for a big revelation
- Poirot’s arrogance and sense of his own superior powers eg he said he misses his friend and had the pleasure of ‘delighting and surprising him by my superior gifts’
- Poirot’s patronising attitudes, particularly towards women
- Poirot’s physical appearance which is neither imposing nor admirable eg his ‘egg-shaped head’ and ‘two immense moustaches’; he is continuously referred to as ‘little’
- Poirot’s fussiness; he is described as ‘a strange little man’ according to Sheppard’s narrative
- the first impressions Poirot makes on others do not seem admirable; Sheppard is in no doubt that he is a ‘retired hairdresser’ when he first sees him
- etc.

Some students might consider:

- Poirot’s outstanding and highly developed skills in detection and his ability to succeed when other police officers fail
- Poirot’s admirable intellectual powers and powers of deduction using his ‘little grey cells’
- Poirot’s extraordinary observational skills eg his observation that the chair has been moved in the study, the boot prints and the ring
- Poirot’s moral rectitude and his determination to find the truth; he acts in ‘the interests of justice’; ‘Let us go at once to M.Poirot. He will find out the truth.’
- Poirot’s psychological insight into human nature, ‘there is the psychology of a crime. One must study that.’



- Poirot's kindness, tact and understanding of human weaknesses eg his willingness to spare Caroline the pain of seeing her brother's disgrace and his kindness to Flora in spite of the theft
- Poirot's legendary reputation eg Flora says, 'They say he's done the most wonderful things – just like detectives do in books'; Poirot has become a legend whom the other characters clearly admire – and readers who know of his literary reputation
- etc.

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

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

- the element of detection as seen in Poirot's skill in finding out the truth
- the element of justice as seen in Poirot's desire to bring people to account for their crimes and weaknesses
- the element of clues and red herrings as seen in Poirot's examination of the positioning of the chair in the study
- etc.

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

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

- the social context of the expectations of middle-class behaviour in early twentieth century England
- the geographical context of the enclosed circle of rural King's Abbot
- the moral context of Poirot's desire to find the truth
- etc.

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

With respect to authorial method students might focus on:

- structural aspects eg the development of clues to establish the truth throughout the story and Poirot's final set piece revelation at the end; the revelation of new information in each chapter which leads up to this and establishes the pace of the narrative
- the use of narrative perspective; the use of the unreliable narrator who gives his biased view of Poirot
- Poirot's direct speech eg his idiosyncratic use of English which demonstrates his politeness and attention to detail as well as his Belgian origins
- the use of dialogue where the facts are often revealed
- the use of tension and suspense leading up to the final denouement which is the climax of Poirot's skills
- the use of language and imagery eg the symbolism of 'the man who grew vegetable marrows' and the metonym of the figure of the 'retired hairdresser'
- etc.

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

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

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

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

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

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**Hamlet – William Shakespeare**

‘Ophelia is a complete innocent who does not deserve to suffer as she does.’

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 *Hamlet* through the lens of **crime writing**, the AOs must necessarily be connected to that genre through the task.

Please refer to pages 4 to 8.

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

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

Some students might consider:

- Ophelia’s youth and her willingness to be obedient to her father and her brother and take their advice, ‘I shall the effect of this good lesson keep/As watchman to my heart’ to Laertes and ‘I shall obey, my lord’ to her father
- that both Polonius and Laertes warn Ophelia against being too free with Hamlet and fear that in her innocence she might be ‘leading him on’
- Ophelia’s willingness to tell the truth eg she tells her father all about her relationship with Hamlet but is uncertain herself what to think, ‘I do not know, my lord, what I should think’ which shows her innocence
- Ophelia’s virginal qualities and sexual innocence; Polonius refers to her ‘maiden presence’
- Ophelia only obeys her father, her brother and the king yet has to suffer the death of her father and her own eventual madness and death which she does not deserve
- that Ophelia is the victim of male obsession and desire; she is a tool in the hands of others and does not deserve to suffer
- Ophelia’s vulnerability and inability to protect herself; her inability to handle grief which sends her mad
- that Ophelia is easily frightened by Hamlet’s feigned madness and bewildered by his treatment of her at the play which shows her innocence
- that Ophelia in all innocence truly believed Hamlet loved her ‘Indeed, my lord, you made me believe so.’
- etc.

Some students might consider:

- that Ophelia is not an innocent but still does not deserve to suffer the extremes of madness and death as she has committed no crimes
- that Ophelia encourages Hamlet’s advances in ways which are not innocent; the fact that Polonius warns that she must ‘be something scanted’ of her ‘maiden presence’ suggests she has been too forward

- that Ophelia is part of the plot to trap Hamlet and a willing participant in Claudius' machinations
- Ophelia's death as suicide; the 'maimed rites' suggest 'the corpse they follow did with desperate hand/ Fordo its own life'; suicide being a mortal sin and not the act of innocence; she does not struggle to save herself from drowning
- the belief of others that her 'beauties' may be the source of Hamlet's madness suggests that she is some kind of enchantress and responsible for this grief, not innocent
- Ophelia's sexuality; her obvious physical charms, 'pretty Ophelia', and the bawdy song she sings during her madness suggests a sexual awareness which is far from innocent; the symbolism of 'long purples' which she is gathering at her death
- Ophelia's song which refers to sex before marriage, suggesting that she is no longer a virgin, having had sex with Hamlet
- the implications of the word 'complete' in the question
- etc.

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

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

- the element of innocence as seen in Ophelia's youth
- the element of the victim as seen in Ophelia as the victim of male plotting
- the element of suffering as seen in Ophelia's madness and death
- etc.

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

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

- the political context of gender as seen in the manipulation of Ophelia by men
- the religious context of Ophelia's death and burial
- the moral context of Ophelia's potential innocence
- etc.

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

With respect to authorial method students might focus on:

- structural aspects eg the contrast between Ophelia's ignorance, obedience and meekness at the beginning of the play compared to her sexual awareness and madness just before her death; the climax of her death following the death of her father
- the use of epithets by other characters to describe her eg 'pretty', 'dear'
- the use of setting eg Gertrude's description of Ophelia's drowning and the surrounding nature
- the use of music and song to reveal Ophelia's inner psychology
- the use of imagery eg the symbolism of 'rosemary', 'rue' and 'pansies'; the symbolism of 'long purples'
- the use of language eg the use of submissive language in response to the advice of her father and brother; the incoherent language of Ophelia's madness; the use of puns and double meanings
- 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**

‘In crime writing, the criminals are not fundamentally bad people.’

To what extent do you agree with this view?

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

**[25 marks]**

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

Examiners must also remember that because students will be writing about the two texts through the lens of **crime writing**, the AOs must necessarily be connected to that genre through the task.

Please refer to pages 4 to 8.

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

With respect to the interpretative significances that can be found, there will be a variety of interpretations here. Students need to address two texts.

Some students might consider:

- Crabbe, Browning and Wilde – that the Guardsman in *The Ballad of Reading Gaol* is not fundamentally bad because he recognises he has done a terrible deed and awaits his fate with resignation and ‘each man kills the thing he loves’; Porphyria’s lover is not fundamentally bad because all he wants to do is preserve Porphyria’s love for him etc
- Coleridge – that the Mariner simply shoots a bird in a thoughtless moment with little actual evil intent so he is not fundamentally bad; he goes on to try and warn others against a similar fate etc
- Atkinson – that Joanna is not fundamentally bad although she kills her kidnappers as she is a traumatised victim who is saving herself and her baby; Jackson is complicit in covering up Joanna’s crime, not because he is fundamentally bad but he does it to protect her as she does not deserve to suffer any more etc
- McEwan – that Briony is simply a child who misreads an adult situation and commits a crime so she is not fundamentally bad; she feels guilty and spends the rest of her life trying to atone etc
- Dickens – that many of the criminals in the novel such as the Artful Dodger may be seen to be driven to crime through poverty and are not fundamentally bad people – there is the potential to reform in the right circumstances eg Charley Bates; Oliver, an essentially good boy, is lured into the criminal world through no fault of his own, but can be rescued by the goodness of others; Nancy is a victim who is trapped into vice through poverty and circumstance at an early age and has the potential for goodness so is not fundamentally bad etc
- Greene – that the social disadvantages of Pinkie’s background and upbringing which lead him to turn to crime mean he is not fundamentally bad; Pinkie has a moral sense and knows the difference between right and wrong and believes in hell; Rose is not bad but a vulnerable girl who is dragged into the criminal world as an accomplice simply because she happens to be in the wrong place at the wrong time and is an unwitting witness etc
- Christie – that Mrs Ferrars is not fundamentally bad but poisons her husband when driven to it by abuse; Flora and Ursula Bourne are not fundamentally bad but are driven to wrongdoing by desperation; all seemingly respectable people have something to hide, often of a criminal nature but in all other respects they are decent people etc

- Shakespeare – that in spite of nobility of intention and a sense of honour which make him good and admirable, Hamlet is still provoked into criminal actions such as the murder of Polonius; criminal actions can be seen to be motivated by love which is not usually considered fundamentally bad and with which the audience may be able to identify eg Laertes' killing of Hamlet and Hamlet's love for his father which motivated his desire for revenge
- etc.

Some students might consider:

- Crabbe, Browning and Wilde – that the Duke is fundamentally bad as he has his Duchess murdered simply through injured pride and jealousy; Peter Grimes is fundamentally bad as, in spite of his religious upbringing by his father, the 'good old man', he goes on to abuse and murder both his father and his apprentices etc
- Coleridge – that the Mariner is fundamentally bad because he commits a crime against nature and against God and does not appreciate the natural world; his eternal punishment implies that he must be fundamentally bad as he is never able to atone sufficiently and be at rest etc
- Atkinson – that Decker is fundamentally bad as he murders an innocent woman and children with no apparent motive; David Needler is fundamentally bad because he turned up at a 'unicorn magic-themed birthday party' and shot three people in front of ten seven year olds including his own daughter etc
- McEwan – that Briony lies and deceives throughout her life, including the deception of the reader, which makes her a fundamentally bad person; Paul Marshall's rape of a vulnerable young girl and his failure to take the blame mean he is fundamentally bad etc
- Dickens – that although Fagin seems to be looking after the boys, he is actually abusing them and is a miser who is only working for his own ends; Sikes is a violent criminal who robs and abuses and murders Nancy just because he thinks she had betrayed him, making him fundamentally bad etc
- Greene – that Pinkie rejoices in violence and enjoys the sense of the bottle of vitriol in his pocket; he does not hesitate to use violence to gain power, is willing to kill and is cruel to Rose who loves him; he believes himself damned and in the existence of hell which is his accepted destination; Colleoni is a criminal who runs gangs but remains remote and inviolable etc
- Christie – that Sheppard murders Ackroyd and shows no remorse; he has 'no pity' in the final chapter of the novel; even a seemingly respectable lady like Mrs Ferrars is capable of murder; most of the characters have fundamental elements of 'badness' and commit crimes to varying degrees, Flora's theft, Parker's blackmail etc
- Shakespeare – that Claudius acts purely for his own advancement and is willing to murder his own brother to become king; Claudius attempts to engineer Hamlet's death and is ultimately responsible for the corruption in Denmark, making him fundamentally bad; Hamlet's desire for revenge leads him to murder Polonius and destroy Ophelia showing that, although seemingly honourable, the desire for revenge makes him fundamentally bad etc
- etc.

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

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

- the element of evil as seen in the actions of the criminals
- the element of criminals as seen in the characters in the texts eg Pinkie, Sikes
- the element of murder as seen in the murder of the Duchess in My Last Duchess and Ackroyd's murder
- etc.

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

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

- the social context as seen in Briony's privileged background where she is indulged and her actions are therefore not entirely her fault
- the literary context as seen in Hamlet's behaviour as conforming to the conventions of the revenge tragedy
- the religious context as seen in the Mariner's and Pinkie's actions which contravene Christian beliefs
- the moral context as seen in Joanna's murder of her kidnappers which may be considered just
- etc.

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

With respect to authorial method students might focus on:

- structural aspects eg the backstory which explains Hamlet's motivation; Sheppard's final 'Apologia' which gives insight into his psychology
- the use of setting eg the atmosphere of Bank Holiday Brighton which contrasts with and emphasises Pinkie's crimes; the storms and droughts which punish the Mariner for his crime and suggest how nature sees him as fundamentally bad
- the use of perspective eg the first-person narrative voices of Browning's poems; the omniscient narrator who comments on Sikes and Fagin; Briony's biased view of Paul Marshall
- the use of direct speech and dialogue eg Flora's explanations of her motivations; Fagin's speech which reveals his deceptive nature
- the use of repetition eg Porphyria's lover's assertion that 'That moment she was mine, mine' which explains his motivation
- the use of language and imagery eg the speaker's wish for the poison to 'brand, burn up, bite' in *The Laboratory* which indicates her evil intentions; the beauty of the imagery of the 'elfish light' which fell of the water-snakes 'in hoary flakes', causing the Mariner to bless them and show his goodness
- etc.

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

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

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

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

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



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Explore the significance of motivation in **two** crime texts you have studied.

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

**[25 marks]**

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

Examiners must also remember that because students will be writing about the two texts through the lens of **crime writing**, the AOs must necessarily be connected to that genre through the task.

Please refer to pages 4 to 8.

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

With respect to the interpretative significances that can be found, there will be a variety of interpretations here. Students need to address two texts.

Some possible ideas:

- Crabbe, Browning and Wilde – the Duke's motivation as being entirely self-centred as a result of his arrogance, pride and jealousy; the possessiveness which motivates Porphyria's lover; Grimes as motivated by a love of power; the jealousy which motivates the speaker in *The Laboratory*; the lack of described motivation in *The Ballad of Reading Gaol* etc
- Coleridge – the Mariner's motiveless shooting of the albatross; the crew's assertion that it was right to slay the bird 'that brought the fog and mist', giving some reason for the crime etc
- Atkinson – the lack of motivation for Decker's horrendous crime, coming out of nowhere to cut down a woman and her children; the very slender motive for Needler's horrific crime, 'if they couldn't have their kids then nobody was going to have them'; Joanna's understandable and laudable motivation for her crime which was to save the lives of herself and her baby etc
- McEwan – Briony's jealousy of her sister's and Robbie's relationship as motivation for her crime; Briony's youth and inexperience which leads her to misread situations and believe Robbie to be a sex maniac; Paul Marshall's uncontrolled sexual desire for Lola as the motivation for his raping her etc
- Dickens – the poverty and deprivation which lead so many of the characters into crime from Dodger and Bates to the vagrants who are imprisoned for what can hardly be considered to be crimes; Fagin's rapacity and miserly tendencies which motivate him to be involved in theft; the brutal and selfish nature of Sikes' motivation for violent robbery and his anger over Nancy's 'betrayal' which motivates him to murder her etc
- Greene – Pinkie's deprived background and dysfunctional family life which lead him into crime; Pinkie's innate cruelty and love of violence where he seems to enjoy the thoughts of causing others pain, even the innocent; the love of money and power which motivate Colleoni's gangland empire; the gangland revenge killings and fear of discovery etc
- Christie – the abuse at the hands of her husband which motivates Mrs Ferrars to murder him; the greed which motivates Parker's blackmail; the desperate need for money which motivates Flora's theft; Sheppard's blackmail of Mrs Ferrars and his murder of Ackroyd for 'safety' etc
- Shakespeare – Hamlet's motivation of revenge for the death of his father as prompted by the ghost; Laertes' motivation of revenge for the death of Polonius and Ophelia; Claudius' murder of his brother which is motivated by greed for the crown, the desire for power and lust for his brother's wife; Claudius' attempts to murder Hamlet in order to stay safe and maintain the throne and his

accidental murder of Gertrude; Hamlet’s accidental murder of Polonius in the hope that it is the king behind the arras etc

- etc.

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

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

- the element of motivation as seen in the different motivations of the characters in all the texts to commit crimes
- the element of murder as seen in the deaths of Ackroyd and Nancy
- the element of violence as seen in the rape of Lola and Joanna’s attack on her kidnappers
- etc.

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

With respect to significance of contexts students might focus on:

- the social context as seen in the Duke’s pride in his social status which motivates the murder of the Duchess in Browning’s poem
- the socio-economic context as seen in the poverty of Pinkie’s background
- the literary context of the revenge tragedy conventions as seen in Hamlet’s desire to avenge his father’s death
- the ecological context as seen in the Mariner’s wilful destruction of nature
- the historical context of Oliver’s and Dodger’s backgrounds in Victorian London with the threat of the workhouse
- etc.

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

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

- structural aspects eg the backstory which motivates Hamlet’s revenge at the beginning of the play; the final revelation of Sheppard’s motives in Poirot’s set piece at the end of the novel; the climax of Nancy’s murder where Sikes demonstrates his anger which provokes him to violence
- the use of setting eg the description of Paradise Piece which shows the poverty of Pinkie’s childhood and the Cosmopolitan Hotel which shows Colleoni’s wealth; the terrors of the polar regions which motivated the killing of the albatross by the Mariner;
- the use of narrative perspective eg the Duke’s dramatic monologue which explains his motive for having the Duchess murdered; Briony’s written account of her own childhood motivations
- the use of imagery eg the harvest image in the account of the murder of Joanna’s family in the past; the image of the rat as Hamlet stabs Polonius behind the arras
- the use of language eg the crude sexual language of Robbie’s note which motivates Briony into thinking he is a sex maniac; the blunt, factual language which Atkinson uses to describe the horrific crimes of Needler and Joanna’s murder of her kidnappers with its reductive, shocking effects
- the use of direct speech to explain motivation eg Sikes’ angry words to Nancy, ‘you she-devil’; Poirot’s speech at the end of the novel that explains Sheppard’s motivation for killing Ackroyd
- 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.**