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

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

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Mark scheme

June 2021

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Version: 1.0 Final Mark Scheme



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

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

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## Level of response marking instructions

Level of response mark schemes are broken down into levels, each of which has a descriptor. The descriptor for the level shows the average performance for the level. There are marks in each level.

Before you apply the mark scheme to a student's answer read through the answer and annotate it (as instructed) to show the qualities that are being looked for. You can then apply the mark scheme.

### Step 1 Determine a level

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptor for that level. The descriptor for the level indicates the different qualities that might be seen in the student's answer for that level. If it meets the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptor and the answer. With practice and familiarity you will find that for better answers you will be able to quickly skip through the lower levels of the mark scheme.

When assigning a level you should look at the overall quality of the answer and not look to pick holes in small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level, ie if the response is predominantly level 3 with a small amount of level 4 material it would be placed in level 3 but be awarded a mark near the top of the level because of the level 4 content.

### Step 2 Determine a mark

Once you have assigned a level you need to decide on the mark. The descriptors on how to allocate marks can help with this. The exemplar materials used during standardisation will help. There will be an answer in the standardising materials which will correspond with each level of the mark scheme. This answer will have been awarded a mark by the Lead Examiner. You can compare the student's answer with the example to determine if it is the same standard, better or worse than the example. You can then use this to allocate a mark for the answer based on the Lead Examiner's mark on the example.

You may well need to read back through the answer as you apply the mark scheme to clarify points and assure yourself that the level and the mark are appropriate.

Indicative content in the mark scheme is provided as a guide for examiners. It is not intended to be exhaustive and you must credit other valid points. Students do not have to cover all of the points mentioned in the Indicative content to reach the highest level of the mark scheme.

An answer which contains nothing of relevance to the question must be awarded no marks.

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

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

### The significance of open book

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

There are specific issues for AO2 – how meanings are shaped in texts. There is, with open book, the expectation that students can use the text they have in front of them to make specific and detailed reference to structural and organisational features.

### Arriving at marks

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

**Using the Mark Bands**

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

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

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

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

12. Examiners need to bear in mind the following key points when marking extract based questions:
- does the candidate have an overview of the unseen passage?
  - has the student written about elements of political and social protest writing?
  - has the student written about authorial method?
  - has the student quoted from the extract to support ideas?
  - the student’s AO1 competence.

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

### **Section B**

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

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

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

### **Section C**

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

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

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

### **Annotation**











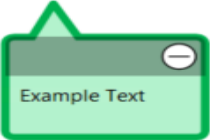




















15. Examiners should remember that annotation is directed solely to senior examiners.

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

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

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

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

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

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

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

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

The AOs are as follows:

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



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

			direction, with one or two lapses in <b>coherence</b> and accuracy.
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<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 the elements of political and social protest writing in this extract.

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

**[25 marks]**

This extract is taken from the satirical novel *Perfidious Albion* by Sam Byers (2018). The novel is set in England in the near future. Darkin is an old man living on his own in a flat on a run-down estate. Jones works for a company called Downton which now own the estate and wants to demolish it for a new development.

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

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

Please refer to pages 4 to 8.

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

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

Some possible ideas:

- the opening of the extract with the knock on the door and the description of the setting indicating that a tense confrontation is anticipated; the bullish entrance into the flat by Jones and the condescending line that initiates the dialogue followed by the uncooperative nature of Darkin’s silence and hostile thoughts; Jones’ increasingly dominant role in the extract culminating in his long speech that threatens Darkin and Darkin’s interruptions to show his disagreement; the escalating tension in the confrontation in Darkin’s reluctance to shake Jones’ hand; the extract ending on the threatening and unkind action of Jones taking Darkin’s stick
- the central conflict between good people (the victims of vested interests eg Darkin or Flo) and bad people (the oppressors who act for corporations or profit eg Jones who works for Downton)
- the disrespectful way Jones behaves and speaks to Darkin as he exerts his power; the nasty and manipulative way he engages with Darkin
- the callous and sinister menace of Jones as he implicitly threatens Darkin, eg ‘If your gas or electricity supply was interrupted’
- the duplicitous framing by Jones of his intention to get Darkin out of the flat by presenting it as ‘help’ for a ‘vulnerable adult’
- the unpleasantness of Darkin as a victim and the racist views that he gets from *The Record*
- Darkin’s fears about living on his own, eg his imagining of the door being forced open
- the admirable defiance Darkin shows and his resistance to Jones through his lack of co-operation, eg not wanting to let him in
- the obvious vulnerability and frailty of Darkin as an individual in his interaction with Jones
- the unhelpfulness and inflexibility of Darkin not wanting to move
- the sparky defiance of Darkin as he attempts to resist Jones’ intimidation

- that Darkin's moving out is a practical solution as he is struggling to cope and the flats could be re-developed into better housing
- the biased negative stereotype of Darkin in the extract thinking that the intruders would have voices that were 'Polish or black'
- the ironic reversal of Darkin's fears being realised in Jones the housing officer rather than the 'men in balaclavas'
- how this extract engages with the treatment of old people and how society sidelines them
- how this extract presents an active strategy to manage the elderly
- etc.

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

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

- the element of intimidation and fear of physical harm as seen in the implied threats in Jones' dialogue
- the element of conflict as seen in the dialogue between Jones and Darkin
- the element of an individual standing up to bigger, more powerful forces, such as the company Downton
- etc.

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

With respect to significance of contexts students might focus on:

- the context of power being exerted by one person over another
- the social context of how communities treat the elderly
- the moral context of bad people being victims, eg Darkin as a racist suffers injustice
- the psychological context of resisting intimidation
- the cultural context of the media's power to shape perceptions and create anxieties
- the economic context of corporate interests outweighing those of the individual
- etc.

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

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

- the structure of the extract beginning with a description of the scene, the focalisation of Darkin's imagined scenario of his door being forced open and moving to the dramatic centre of the conversation with Jones; the cumulative sense of unease as Jones layers up the implication that the flat is no longer suitable for Darkin; the dramatic suspenseful ending of Darkin being deprived of his stick and his feeling 'sudden, sharp panic'
- the narrative perspective of the omniscient narrator to present the confrontation and focalising the thoughts of Darkin
- the setting of the flat seen from differing perspectives – distasteful to Jones and homely to Darkin; the dystopian setting of Britain in the near future
- the use of dialogue and different voices, eg the voice of Jones to convey the hazards that Darkin faces, the interior thoughts of Darkin commenting on the exchange
- the use of different registers – polite and formal from Jones, vernacular from Darkin
- the use of humour, eg Darkin's 'Can you wave a magic wand?' to undermine Jones, or the use of the newspaper to satirise Darkin's racist views

- the use of lexis to indicate powerlessness, eg ‘vulnerable’, ‘frail’, ‘succumb’, ‘hazards’
- the use of descriptive writing, the use of questions and interruptions
- etc.

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

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

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

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

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

'Blake suggests there is no hope for those who are marginalised by society.'

To what extent do you agree with this view?

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

**[25 marks]**

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

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

Please refer to pages 4 to 8.

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

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

Some students might consider:

- the focus on the marginalised and those who are outcasts in *Songs of Experience* such as those who are isolated by the Church, eg those who are in love relationships, those who do not follow the church's teachings about morality (eg Ona in *A Little Girl Lost*), those marginalised by education, those marginalised by normative values in society, eg ideas of charity in *Holy Thursday*
- the focus on life being bleak and full of material or psychological hardship for people if they do not follow the Church's teachings, conform to normative values or the attitudes of the elite or institutions, and so live lives without expectations for a better standard of living, without expectation for kinder treatment by the authorities, or without the affirming connection to nature
- the marginalised who are given a voice in *Songs of Innocence* as presenting the limitations of innocence eg the climbing boys in the *Chimney Sweeper* poems who only find escape in death therefore suggesting there is no hope of improvement in working conditions
- that the bleak misery of the harlot, the demobilised soldier or the anonymous voices in *London* who live destitute, impoverished, sickly lives suggesting there is no hope of improvement
- that the ending of *The Little Black Boy* seems to suggest a hopeless internalisation of inferiority for the marginalised speaker and that ending white privilege is unachievable until after death
- that the marginalised speaker in *The Garden of Love* is alienated by the priests from social acceptability and social norms and thus suggesting that there is no hope of social attitudes changing
- that the loneliness and alienation of those experiencing sexual love causes them to be hopelessly marginalised from genuine love in *The Sunflower* or *The Angel*
- the hopelessness of the boy deprived of his freedom and connection to nature in *The Schoolboy* who is marginalised by his protest against mainstream education
- etc.



Some students might consider:

- how the marginalised are given hope in poems such as *On Another's Sorrow* or *Divine Image* through God's love and human compassion
- the resilient and ironic voice of the boy in *The Little Vagabond* presenting a more hopeful response to marginalisation as he finds inclusion and acceptance in the 'happy' 'warm' alehouse
- how the children of *Holy Thursday (Innocence)* are hopeful in their defiant, powerful singing and are unified and central to the poem's action rather than marginalised suggesting that there is hope for collective action that can bring change
- how there might be a kind of magnificence in isolation so being marginalised is not hopeless but is empowering as in *The Tyger*
- etc.

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

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

- the element of those who do not have power being marginalised by those who do
- the element of the futility of protest or resistance against the power of the elites
- the element of an oppressive majority excluding others
- 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 a group being marginalised from society
- the socio-economic context of the extreme division between rich and poor in 18th century London which creates the conditions for marginalisation
- the religious context which shapes social attitudes, eg to chastity and virginity, or to child labour or to race relations
- the psychological context of the misery felt by those who are marginalised
- etc.

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

With respect to authorial method students might focus on:

- structural aspects: the sequential structure of 'Experience' following 'Innocence' and the complementary pairing of poems in relation to marginalisation or hopelessness; the treatment of time and chronology to present marginalisation or hopelessness, the use of repetition and oppositions to show marginalisation or hopelessness; the placing of episodes of marginalisation as central or climactic moments in the poems, as in *Holy Thursday (Innocence)*, the use of embedded narratives to present marginalisation or hopelessness, such as the Mother's vision in *The Little Black Boy* or Tom Dacre's dream in *Chimney Sweeper (Innocence)*; the use of endings to show marginalisation or hopelessness, eg *The Little Black Boy*, *The Garden of Love*, *The Little Vagabond*, *London*
- the use of settings where marginalisation take places, eg the garden and the chapel in *The Garden of Love*, or the homes of the rich in *The Chimney Sweeper (Innocence)*

- the use of narrative perspective: the voice of the Bard in presenting marginalisation eg *Holy Thursday (Experience)* and other voices, eg child speakers in *The Chimney Sweeper* to point up marginalisation or hopelessness
- the use of imagery conveying marginalisation or hopelessness, eg the frost-bitten atrophied blossom in *The Schoolboy* or the image of the shut gates in *The Garden of Love*
- the use of metrical features such as rhythm or rhyme, or disruptions to it, as in 'Thou shalt not' in *The Garden of Love* or repetitions as in 'marks of weakness marks of woe' in relation to marginalisation or hopelessness
- 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
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**Selected Poems – Tony Harrison**

‘Harrison is more interested in conflict and hostility than resolution and harmony.’

To what extent do you agree with this view of Harrison’s poetry?

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

**[25 marks]**

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

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

Please refer to pages 4 to 8.

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

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

Some students might consider:

- that poems are structured around conflict and hostility eg the encounter between the skin and the poet-speaker in *v.* and so Harrison is more interested in it
- the hostility between the miners and the coal board that is the backdrop to *v.* as central to the poem’s message
- the social conflict that Harrison sees in *v.* with all the conflict that is framed through ‘the versuses of life’ ‘against! against! against!’
- the conflict about land and language that is presented in *National Trust* with the gentlemen bullying the convict
- the conflict between the teacher who has a hostile attitude to the schoolboy in *Them & [uz]*
- the setting in *v.* of Leeds in the late eighties is full of social conflict and hostility to the establishment or metropolitan elites after the pit closures have brought economic decline
- the personal conflict the poet-speaker feels in *Working* about re-telling the hurrier’s story in sonnet form
- the familial conflict that the poet-speaker implies in *Marked with D.* between the working class father and the educated son
- the hostile attitude of the men in *Divisions* that hints at the social conflict caused by the economic decline of the North East
- etc.

Some students might consider:

- the way that Harrison’s poems end with resolution, eg the epitaph in *v.* that resolves some of the conflict between the poet-son and baker-father
- the idea that some of the resolutions seem forced or contrived and that Harrison constructs them deliberately shows that he is more interested in resolution and harmony because of the choices he makes to end his poems, eg the ending of *v.*
- the resolution of *v.* where the speaker ‘goes home to my woman’ and the harmonious domestic scene; the concluding focus is on love and a nation being united

- the poet-speaker's reflections on the skin in *v.* and on their similarity rather than their differences
- the resolution that the deceased father will find in the afterlife in a harmonious reunion with 'Florrie' and the matter-of-fact acceptance by the speaker of his father's death, showing that their tense relationship is now resolved in *Marked with D*.
- the uneasy resolution of *Divisions II* where the speaker writes poems observed by the men in the pub suggests that Harrison is more interested in finding resolution and harmony even if it is fragile
- etc.

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

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

- the element of conflict being seen in the struggles between generations or classes
- the element of speaking out that sparks conflict or seeks to resolve it
- the element of ambiguous endings as seen in the uneasy or unsatisfactory resolutions Harrison creates
- etc.

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

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

- the socio-economic context of class divisions in a post-industrial Northern England
- the historical context of pit closures and their effect on the community
- the psychological context of constructions of identity through class, religion, education and how they lead to conflict
- etc.

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

With respect to authorial method students might focus on:

- structure: the climactic moments where conflict arises or endings where it is potentially resolved; the use of parts to divide up poems; the use of oppositions to point up conflict
- the use of the poetic voice and different voices to present conflict or resolution
- the use of settings where moments of conflict, hostility or resolution and harmony take place, eg the graveyard in *v.* and then the poet's home
- the use of irony in establishing tone and perspective to reach narrative resolution, eg in *v.* 'victory?'
- the use of imagery, form, symbolism, motifs in relation to conflict or resolution, eg the graffiti in *v.* or the orange door in *Divisions II*
- the use of poetic form and rhyme in relation to conflict or resolution, eg the final stanza of *v.*
- the use of register, vernacular lexis, formal discourse, colloquialisms, dialect or Latin, Greek, or Welsh phrases in relation to conflict or resolution
- etc.

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

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

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

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

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

0 4

***The Kite Runner* – Khaled Hosseini**

‘With privilege come guilt and shame.’

To what extent do you agree with this view of *The Kite Runner*?

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

**[25 marks]**

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

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

Please refer to pages 4 to 8.

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

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

Some students might consider:

- the privilege of Amir’s Pashtun heritage that allows him to sacrifice Hassan, and to get away with it which comes with guilt and shame in adulthood
- the privilege of Pashtun heritage which causes Amir’s guilt at having ‘driven Ali and Hassan out of the house’ and possibly setting them on a course to persecution
- that Baba’s Pashtun privilege lets him father a child illegitimately and hide it; Amir is ashamed of his hypocrisy when he finds out in Chapter 18
- the economic privilege of Baba’s wealth that allows him and Amir to escape the civil war and the horrors of the Taliban regime, which others see as a source of shame, eg Farid’s comment ‘You’ve *always* been a tourist here, you just didn’t know it’
- Zaman’s professional privilege as Director of the Orphanage means that he gives up one child to save ten and Farid feels shame for this
- Assef’s view that Amir ‘is a disgrace’ for being friends with Hassan so his Pashtun privilege comes with shame
- etc.

Some students might consider:

- Assef’s relishing of his power and privilege which allows him to inflict cruelty on others without guilt or shame
- that Amir uses his privilege of being an Afghan émigré in America to help Sohrab escape from the Taliban and this does not come with guilt or shame
- Soraya’s charitable work in America which shows that her middle class privilege is put to good use and does not come with guilt or shame
- Soraya’s using the privilege of education to teach her servant to read which does not come with guilt or shame
- Rahim Khan’s using the privilege of his knowledge of Amir and Hassan’s past to get Amir to come back and rescue Sohrab and thus his privilege is not shameful nor a cause for guilt

- Rahim Khan's weary acceptance of Pashtun privilege when he realises that Homaira will be sent back to Hazarajat because 'in the end the world always wins' does not come with guilt or shame
- Raymond Williams' privileged position in the US embassy as not coming with guilt or shame even though he does not help Amir
- that the mullah's use of the privilege of religious elitism to hide the persecution of the Hazara does not appear to be a cause of guilt or shame
- the privilege of establishment elites who construct a history (used in school textbooks) that overlooks maltreatment of the Hazara by Pashtuns; there is no sense of guilt or shame from the education sector
- etc.

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

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

- the element of privilege leading to structural inequality in society
- the element of guilt as a response to actions that cause suffering or oppress others
- the element of abuse of authority or corruption as those with privilege exploit those without it
- 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 structural inequality between Pashtun and Hazara resulting in a privileged minority exploiting a majority
- the economic context of wealth creating privilege
- the moral context of shame and guilt in taking responsibility for one's actions
- etc.

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

With respect to authorial method students might focus on:

- the episodic nature of Amir's storytelling as it reveals his privilege; the parallel timeframes of childhood and adulthood; the use of gaps and elongation and compression of events; the linear partly retrospective chronology; fictive autobiography of Amir; the use of flashbacks or dream sequences in relation to privilege, guilt or shame
- the settings of Afghanistan and America and places where privilege leads to guilt and shame, eg the alleyway in Chapter 7, the pomegranate tree, Amir's house
- the use of narrative perspective and different voices: the use of the first person narrator as an antipathetic voice presenting privilege, Rahim Khan's narration, Hassan's letter, the use of dialogue and dramatised confrontation, eg the exchange between Amir and Rahim Khan that makes Amir agree to rescue Sohrab
- the use of images and symbols in relation to privilege, guilt or shame, eg the motif of the 'look of the lamb', the motif 'there's a way to be good again', the pomegranate tree
- the use of descriptive detail and Afghani words in relation to privilege, guilt or shame
- etc.

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

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

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

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

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



0	5
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**Harvest – Jim Crace**

‘Jordan brings law and order but it benefits nobody.’

To what extent do you agree with this view?

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

**[25 marks]**

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

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

Please refer to pages 4 to 8.

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

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

Some students might consider:

- that in bringing law to the village to seek out the arsonist and the murderer of Willowjack, Jordan causes more strife and division as it sets the villagers against each other and results in the torture of some of the village women
- that in bringing orderly progress to the village, Jordan displaces the whole community so not benefiting them
- that in asserting his claim to the manor and lands, Jordan displaces Kent from the home associated with his wife and her memory, so not benefiting him
- that in establishing an orderly investigation into Willowjack’s murder, Jordan’s men ransack the villagers’ houses, so not benefiting the inhabitants
- that in rounding up the women to stop the killing, Jordan’s men terrorise and torture them so not benefiting them
- that in exerting order over the villagers, Jordan’s men misjudge the mood and the Groom is injured and so no-one benefits
- etc.

Some students might consider:

- that Jordan benefits himself by establishing law and order in the village as he is to inherit and profit from the land
- that Kent benefits from the re-establishment of order as it allows him to strike some sort of deal for himself with Jordan
- that Jordan’s arrival brings freedom from the village for Walter Thirsk and so benefits him
- that the new-comers benefit from Jordan’s orderly arrangements as they burn down the manor house and plunder the houses for goods to take with them on their journey
- etc.

Some may argue that Jordan does not bring law and order into the village.

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

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

- the element of laws being imposed by those in authority by those who are not
- the element of an authority figure imposing a system on those with less power
- the element of collective values or action acting for collective benefit
- 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 of community vs. self interest
- the social context of a loss of civility and community amongst residents
- the legal context of land ownership
- the political context of how refugees are treated
- etc.

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

With respect to authorial method students might focus on:

- the introduction of Master Jordan, how moments of crisis are linked with his arrival/interventions; the gaps about the exact nature of the benefit Master Kent has received; the ambiguous ending, the linear chronology escalating into a crisis
- the use of narrative perspective – Thirsk's complicity in the events, his partial perspective and focalisation in relation to law and order or benefiting nobody
- the use of settings in relation to law and order, eg the manor house, the villager's houses, the pillory, the village's boundaries
- the use of dialogue and different voices in relation to law and order or benefiting nobody, eg eavesdropping, the conversations between Kent and Jordan or Thirsk and Mr Quill, the relaying by Kent of Jordan's plans for the village
- the use of detailed description and motifs, eg 'Progress' and 'Profit'
- 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
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**Hard Times – Charles Dickens**

‘In *Hard Times* education and learning serve no positive purpose.’

To what extent do you agree with this view?

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

**[25 marks]**

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

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

Please refer to pages 4 to 8.

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

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

Some students might consider:

- the novel’s focus on the Gradgrind system of education that results in failure for those who attended the school and so serves no positive purpose
- that formal education serves no positive purpose for Louisa as she is left emotionally disengaged from the world and is deeply unhappy suggesting that her schooling has no positive purpose
- that formal school education serves no positive purpose for Tom as his self-interested behaviour ultimately results in him being exiled
- Tom’s unreformed character at the end of the novel showing that his education – both formal and informal - serves no positive purpose
- that the kind of parental education given to the Gradgrind children is far from positive
- the inability of Sissy Jupe to learn all the facts that M’Choakumchild presents her with leaving her with nothing positive to show for her education
- the worthlessness that Harthouse attaches to facts and education in its statistical form which have no positive purpose; the confidence which comes from his education which leads him to pursue Louisa which has negative consequences for her
- Bitzer’s mechanical reciting of facts showing that he has little understanding of what he has learnt showing that his formal education has no positive purpose
- the cynicism of Mrs Gradgrind and Bounderby suggesting that formal education serves no positive purpose as they are content with what they have/know
- Stephen and Rachael’s learning through their painful ‘education of life’ that they cannot be together and this serves no positive purpose and causes only unhappiness
- etc

Some students might consider:

- Gradgrind’s realisation towards the end of the novel that he was mistaken in the education of his children showing that he understands that it served no positive purpose

- that Gradgrind shows compassion and tenderness to Louisa on leaving Bounderby showing that his emotional learning has a positive purpose
- that the experience offered by the Circus educates Gradgrind for the positive purpose of saving Tom
- that Sissy's Circus education has the positive purpose of cultivating compassion and emotional intelligence in those she lives with, eg the Gradgrinds
- the learning that Louisa undergoes in her decision to leave Bounderby, showing that education serves the positive purpose of personal growth
- that Rachael and Stephen learn about the true depth of their love through experience and this is positive for them
- etc.

Students might take legitimately take education and learning in a broad or narrow form.

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

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

- the element of education which can determine social equality or mobility
- the element of individuals acting alone and standing up for their beliefs
- the element of collective action for social benefit
- etc.

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

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

- the philosophical context of utilitarianism promoting social good
- the psychological context of the damage education can cause to an individual
- the abuse of power by those who purport to be educators
- etc.

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

With respect to authorial method students might focus on:

- the ending that focuses on Gradgrind's transformation; the opening sequence at the school; the division into parts to show incremental progress suggesting that education serves a positive purpose; the linear chronology that focuses on educational growth
- the use of narrative perspective: the use of a judgemental omniscient narrator; the use of centre of consciousness to point up the experience of education and learning
- the use of different voices, eg M'Choakumchild, Louisa, Tom, Bitzer
- the use of satire to ridicule the formal education system
- the choice of form, a realist novel, the use of detailed description to characterise the effects of education and learning or not
- etc.

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

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

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

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

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

0 7

**Henry IV Part I – William Shakespeare**

‘Prince Harry uses his power ruthlessly and dishonestly.’

To what extent do you agree with this view?

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

**[25 marks]**

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

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

Please refer to pages 4 to 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 King Henry’s view of Harry in 1.1 is that he is stained with ‘riot and dishonour’ and so suggesting that he uses his power ruthlessly and dishonestly – and dishonourably too
- the play’s early focus of Harry’s time with Falstaff and the East Cheap crowd suggesting that he abuses his power as heir to the throne, using it dishonestly (and also dishonourably) for his own amusement
- that Harry’s involvement in the prank to dupe Falstaff shows him using his power dishonestly – he happily and easily lies to Falstaff
- that Harry’s manipulative use of his power as revealed by his soliloquy at the end of 1.2 to throw off ‘this loose behaviour’ is part of a ruthless strategy
- that the role-playing he engages in with the East Cheap crowd is dishonest, he encourages them to think he is one of them when he is not
- that the frivolity with which he uses his power in performing the role of the king in 2.4 in his interview with Falstaff is fundamentally dishonest
- etc.

Some students might consider:

- the power Prince Harry shows as heir to the throne when he fights for the King in the Battle of Shrewsbury is not ruthless but honourable and dignified
- the martial power he displays in his single combat with Hotspur is not ruthless but adept
- the power he has over Falstaff when he admonishes him shows Harry’s integrity in the face of Falstaff’s dishonourable and disrespectful treatment of Hotspur and the rules of military engagement
- the prank he plays on Falstaff ultimately shows him to use his power with integrity as he ensures that the money is not lost
- etc.

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

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

- the element of authority figures and how they use or abuse their power
- the element of privilege and how the elite use their power
- the element of the power of the monarchy and how it is presented as seen in the characterisation of Harry's growth as he prepares for kingship
- etc.

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

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

- the cultural context of honour and how it creates respectability and integrity
- the political context of Prince Harry being heir to the throne in an absolute monarchy, making his position and power subject to abuse/corruption and so he needs to be honourable and have integrity
- the psychological context of Prince Harry manipulating and role-playing in the construction of his power and position in the play
- etc.

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

With respect to authorial method students might focus on:

- the bi-partite structure of the play that shows Harry's transformation from renegade at the beginning to deserving heir by the end; the inter-cutting of scenes from East Cheap with scenes of military strategy or court discussion to set up the opposition between honour and dishonour
- the use of speeches, soliloquies, entrances and exits in relation to power, honour and integrity, eg Harry's speech about Hotspur after he is slain
- the use of settings in which Harry uses his power, eg the East Cheap tavern, the battlefield, the royal court
- the use of names to elevate the protagonist – from Hal to Prince Harry
- the use of stage business and physical comedy in the presentation of Prince Harry's power and how he uses it, eg the robbery or Harry throwing the bottle at Falstaff
- the imagery and motifs associated with honour and virtue throughout the play
- etc.

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

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

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

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

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



0 8

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

'Ibsen suggests that the rights of individuals are more important than any obligation to others.'

To what extent do you agree with this view of *A Doll's House*?

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

**[25 marks]**

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

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

Please refer to pages 4 to 8.

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

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

Some students might consider:

- that Nora's right to be happy is more important than her obligation to her family when she leaves at the end
- that Krogstad's right to personal fulfilment is more important than his moral responsibility when he blackmails Nora about the loan
- that Christine's right to be fulfilled by her work is more important than society's expectations of her to stay at home
- that Dr Rank's right to seek companionship and love from Nora is more important than his obligation to Torvald to be a good friend
- that Torvald's right to a happy marriage and family life is more important than Nora's personal happiness
- Dr Rank's right to personal happiness is more important than his obligation to interact with Nora as a married woman when he makes seductive overtures to her in Act II
- that Dr Rank's parents' right to a fulfilling, pleasurable lifestyle is more important than their responsibility to him even though his father's dissolute behaviour left Dr Rank with 'spinal tuberculosis'
- etc.

Some students might consider:

- that the needs of Nora's children are paramount and her obligation to them as a mother should be more important than her personal happiness
- that Christine's early life shows that her responsibility to others was more important than her personal happiness, marrying for money to provide for her brothers
- that Anne-Marie's need to provide for herself and her child is more important than personal happiness as she had to leave her child in order to work
- that Dr Rank sacrifices his own happiness for Nora's personal freedom in their discussion in Act III

- etc.

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

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

- the element of individual rights and freedoms vs collective rights
- the element of social norms shaping behaviour
- the element of defiance as seen in Nora's challenge to social norms
- the element of transgression as seen in Nora's abandoning the marriage and family life
- etc

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

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

- the moral context of pleasing oneself at the expense of the wishes of others
- the philosophical context of the rights of the individual to determine their own future and act for their own happiness
- the historical context of wives not having equal legal agency as men in C19th Europe
- etc.

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

With respect to authorial method students might focus on:

- the gradual build-up from the start and the escalating tension, such as the moment with Dr Rank, the dancing at the end of Act 2, to the climactic confrontation with Torvald at the end; the three-act structure showing Nora's transformation from repressed to forthright and self-determined; the key events of her manipulating, resisting or confronting Torvald; the use of contrasts between characters to point up individual rights or obligation to others
- the use of the Helmers' front room as the only setting and other implied settings such as the Bank or the party upstairs or Dr Rank's house in relation to individual rights or obligation to others; the Christmas-time setting in relation to individual rights or obligation to others
- the use of speeches, soliloquies and dialogue to engage with ideas of individual rights or obligation to others
- the use of entrances and exits, of costume and music, of naturalistic drama and detailed stage directions in presenting the interactions between the male and female characters in relation to individual rights or obligation to others
- the use of language and imagery which links to individual rights or obligation to others, eg the 'doll' or the 'miracle'
- etc.

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

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

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

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

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

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

'The Historical Notes create an optimistic ending to the dystopia.'

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

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

**[25 marks]**

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

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

Please refer to pages 4 to 8.

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

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

Some students might consider:

- that the Historical Notes suggest optimism because Offred has escaped from the dystopia of the repressive state of Gilead with its focus on religion legitimising brutality, extreme restrictions on personal freedom and the removal of basic rights to education or of reproductive rights, freedom of movement, being able to speak out
- that Offred's story was found and is being disseminated to bear witness to the atrocities committed by the regime
- that the Historical Notes are optimistic because they reveal Nick to be a member of Mayday as Offred's tale was found in a safe house of the 'Underground Femaleroad', proving him to be faithful to Offred and rejecting the dystopian misogyny of Gilead
- the selection of speakers at the conference indicates optimism as their names suggest a heterogeneous, culturally diverse society rather than the dystopian monocultural racist/ethnically intolerant Gilead: Johnny Running Dog, Maryann Crescent Moon, Gopal Chatterjee, Sieglinda Van Buren, James Darcy Pieixoto
- the time-setting of the symposium indicates optimism as discussions suggest Gilead is in the remote past and that its failure is worthy of academic interest implying that the dystopian theocracy is an extreme exception in a more tolerant future time
- the frivolous playful tone of the Historical Notes suggests optimism because the dystopian totalitarian threat of Gilead is undercut and joked about by the symposium contributors
- the publication of *The Testaments* suggests that there is optimism as Gilead conclusively fails
- etc.

Some students might consider:

- that the ending is not optimistic at all; Pieixoto's attitudes and language are patronising and misogynistic suggesting that attitudes to women have not really changed and dystopian attitudes to gender typified in Gilead are still evident

- that Pieixoto's discourse is an apology for totalitarian brutality of Gilead and so is not an optimistic ending as it suggests a valorisation of the dystopian repressive state and pernicious ideas of white male supremacy
- that Pieixoto's focus on the nature of the Gileadean regime points up its systematic repression of freedoms so is not an optimistic ending and accentuates the dystopia, eg the regime's purges of those in power, the criteria used when women were 'recruited for reproductive purposes'
- that Pieixoto's arguments undermine the earlier sympathy felt for Offred and the condemnation of Gilead and so suggest pessimism that such views could lead to the return of totalitarian evil so the dystopian repression has not ended: 'we must be cautious about passing moral judgements on the Gileadeans [...] such judgements are of necessity culture-specific'
- that the dismissive attitude Pieixoto takes to Offred's tale reduces its suffering and impact so the ending is not optimistic and that the dystopian inhumanity of Gilead has not ended
- that the novel's ending on the phrase 'Any questions?' suggests much uncertainty and so is not conclusively optimistic
- that the Historical Notes do not suggest optimism because the reader may identify parallels between the dystopian state of Gilead and the present day
- etc.

Students may legitimately take the dystopia to mean the world of Gilead or the new order that replaces Gilead.

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

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

- the element of the dystopian state exerting excessive force or control over the individual as seen in the use of violence, the religious controls, the regulation on clothing, behaviour or speech, the attitudes to gender and gender roles
- the element of ambiguous endings which create uncertainty and unease
- the element of being silenced as shown in Pieixoto's revisionist interpretation of Offred's story that marginalises and overlooks her testimony focusing instead on the Commanders
- the element of gender relations being a source of conflict as shown in the exchanges between Pieixoto and Crescent Moon
- etc.

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

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

- the political context of the state repressing individual freedom and using and losing its power
- the reception context of what a reader expects at the end of a narrative, that might be subverted or confirmed by the ending of *The Handmaid's Tale*
- the context of gender relations that are still underpinned by binary notions of superiority and inferiority
- the literary context of re-constructing a story and its meaning being changed or corrupted
- the academic context of examining, debating and re-interpreting material
- etc.

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

With respect to authorial method students might focus on:

- the ending of Offred's story being followed by the Historical Notes; the time leap into the future; the shift in register from fictive autobiography to fictive academic symposium; the use of gaps and reconstruction; the use of parallels and contrasts between Offred's narrative and the Historical Notes; the change in form from descriptive narration of Offred's narrative to recorded dialogue for the symposium in the Historical Notes
- the use of settings: the dystopian Gilead as the remote past in the Historical Notes suggests optimism, the narrative present of the academic conference suggests optimism in the leisure and pleasure of the conference; the glimpses of the time before Gilead and the future after it that frame the dystopian repression of Gilead;
- the use of narrative perspective and different voices: the first-person narration of Offred with its ironic, satirical or sometimes despairing tone; the voices of the academics - Crescent Moon or Pieixoto
- the shift in registers between Offred's narration and those of Crescent Moon and Pieixoto
- the use of language features, names, formal discourse, Latinate lexis
- 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** 'The lives of individuals are controlled by the power of institutions.'

Explore the significance of institutions as presented in **two** political and social protest texts you have studied.

Remember to include in your answer relevant detailed exploration of authorial methods. **[25 marks]**

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

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

Please refer to pages 4 to 8.

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

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

Some possible ideas:

- Blake – the oppressive and constraining nature of the Church in *The Garden of Love* or *The Little Vagabond* that controls social behaviours, the consoling nature of the Church in *Chimney Sweeper* for Tom Dacre, commerce controlling the freedom and happiness of the Londoners who cry out in woe, commerce and religion controlling the lives of the disenfranchised through the sanctioning of the slave trade in *The Little Black Boy* or indentured labour in both *Chimney Sweeper* poems, etc
- Harrison – the way education can isolate individuals and exclude them from community or from elites, as seen in *Them & [uz]*, the subjugating effect of industry on Patience Kershaw in *Working*, how the institution of a marriage offers comfort after the bleak confrontation with the skin in *v.*, how the institution of the government is oppressive and callous in its destruction of the mining communities in 1980s Britain, etc
- Hosseini – how the power of the military institution terrorises the population in Afghanistan during the Soviet invasion or during the Taliban regime, eg in the massacre of the Hazara in Mazar-i-Sharif, or how the power of the government institutionalises violence, as in the Ghazi Stadium episode, how institutions work together to concentrate power, eg the military, the government, and religion in establishing an extremist state in the form of the Taliban, etc
- Grace – how institutions can be embodied in individuals to restore order, as in the arrival of Master Jordan; the institution of the law being used to control the villagers with fear and force eg in Master Jordan's men ransacking the village to search for perpetrators, the institution of commerce being used to restructure social and economic aspects of the village – to replace the villagers with sheep and to enclose the land; the institution of the law sanctioning the mass displacement of people as in the enclosure acts that are central to the backstory etc
- Dickens – how the institution of the law stops Stephen Blackpool from obtaining a divorce; how the institution of government seems ineffectual and bureaucratic, how the institution of education seems to control and restrict the lives of the pupils in the Gradgrind school, how the institution of industry controls the environment by polluting it and controls the workers by exploiting them with low wages and long hours etc

- Shakespeare – that the institution of monarchy controls those who swear allegiance to it; that individuals can challenge the power of the monarchy and attempt to resist its control, the institution of the military controls the lives of those who are conscripted to it eg Falstaff's soldiers who all die; the way the institution of the monarchy is subject to corruption eg Falstaff's misuse of the royal commission as many of the experienced fighters he selected can buy themselves out leaving only the 'pitiful rascals' etc
- Ibsen – the institution of the law controlling whether and how much money Nora can borrow, the institution of the law regulating behaviour to protect against fraud, the institution of marriage which removes from women financial agency in the 19th century; the institution of marriage which controls women's freedom to make choices about their own bodies as seen in Torvald's demands on Nora after the party; the institution of religion attempting to control Nora's decision-making by setting out expectations for acceptable behaviour etc
- Atwood – the institution of religion that controls social behaviour eg sanctioning the use of handmaids, the institution of the government that creates an infrastructure to perpetuate totalitarian ideology, eg the particutions, the Wall, soul scrolls, etc
- etc.

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

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

- the element of institutions using their power to limit the potential of individuals, eg the Gradgrind school in *Hard Times*
- the element of institutions making macro-scale decisions that influence individual lives, as seen in the marriage laws that restrict Nora Helmer
- the element of institutions combining together to increase control over the individual, as seen with religion and government in *The Handmaid's Tale*
- the element of institutions being resisted, as seen in the voice of the speaker in *The Little Vagabond*
- etc.

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

With respect to significance of contexts students might focus on:

- the psychological context of how institutions affect individuals, eg Offred's submission but Moira's resistance in *The Handmaid's Tale* or Hal's investing in monarchy by the end of *Henry IV Part I*
- the moral context of big national institutions intervening in the lives of individuals, eg the obstructive bureaucracy of government Amir encountered trying to get Sohrab out of Afghanistan in *The Kite Runner*
- the gender context of how institutions encode and establish gendered behaviour, eg the institutions of the law and marriage do not let Nora have her own wealth in *A Doll's House*
- etc.

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

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

- the way key events are shaped by institutions, eg the centrality of marriage to the stories of Louisa in *Hard Times* and Nora in *A Doll's House*



- the use of settings that link to institutions, eg the ‘palace-walls’ in Blake’s *London* or the Church in *A Little Boy Lost*
- the use of voices and narrators that point up institutions, eg Henry’s speech to Prince Harry about a king’s duties
- the use of language, imagery, form, descriptive detail in relation to institutions
- etc.

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

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

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

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

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

1 1

Explore the significance of conflict as presented in **two** political and social protest texts you have studied.

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

**[25 marks]**

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

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

Please refer to pages 4 to 8.

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

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

Some possible ideas:

- Blake – the conflict between the state of innocence and the state of experience, the conflict between the beauty and joy in nature and the corruption of the urban world, etc
- Harrison – the conflict that arises from the miners’ strike in *v.*, the class conflict in society, conflict within the family, etc
- Hosseini – the conflict based on ethnic difference, the cultural conflict Baba experiences between life in America and his identity as an Afghan, etc
- Crace – the physical conflict between Jordan’s men and the villagers, the conflict about the use of the land etc
- Dickens – the conflict between Fancy and Fact, the industrial conflict between the hands and the factory owner, the conflict between personal fulfilment and usefulness etc
- Shakespeare – the political conflict about who should rule England, resulting in civil war, the conflict between the rebels to agree a military strategy, the martial combat between Hal and Hotspur, etc
- Ibsen – the conflict between Torvald’s impression of Nora and what Nora thinks she can achieve, the conflict between Torvald and Nora that is resolved by Nora leaving, the conflict for Christine about Nora’s conduct and whom she should tell, etc
- Atwood – the conflict between Offred’s role as a handmaid and what she wants, the conflict between Mayday and Gilead, the conflict between what is allowed and what goes on, eg Jezebels, etc
- etc.

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

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

- the element of conflict showing the struggle between the powerful and the powerless, eg between Offred and the Aunts in *The Handmaid’s Tale*
- the element of conflict in presenting social divisions, values or ideas, eg the division the skin and the speaker in *v.*

- the element of conflict in personal relationships, or between nations or political groups, eg Baba and Amir in *The Kite Runner* or the King and the rebels in *Henry IV Part I*
- etc.

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

With respect to significance of contexts students might focus on:

- the geographical context of conflict over land eg in *Harvest* Jordan's claim on Master Kent's manor
- the political context of conflict establishing supremacy eg the Pashtuns vs the Hazaras in *The Kite Runner*
- the moral context of conflict that causes suffering, eg Nora's struggle to extricate herself from Torvald's influence in *A Doll's House*
- the psychological context of conflict affecting individual lives, eg the babe in *Infant Sorrow*
- etc.

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

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

- the way key events are structured around conflict, eg the Battle of Shrewsbury in *Henry IV Part I*
- the use of narrative perspective and different voices to present or comment on conflict, eg the sympathetic narrator in *Hard Times* when describing Stephen Blackpool's lack of involvement in the strikes
- the use of settings where conflict takes place, eg the Church in *A Little Boy Lost*, the graveyard or 1980s Britain in *v.*, a dystopian America in *The Handmaid's Tale*, the factory or Bounderby's house in *Hard Times*,
- the use of descriptive detail, language, imagery and form to point up conflict
- 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.**