



A-Level

English Literature B

7717/2A Texts and Genres: Elements of Crime Writing
Final Mark scheme

7717
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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 Assessment Writer.

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.

Further copies of this mark scheme are available from aqa.org.uk

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). Weightings are given above the generic mark scheme. Answers are marked holistically but, when deciding upon a mark in a band, examiners should bear in mind the relative weightings of the assessment objectives (see page 5 and 6) and be careful not to over/under credit a particular skill. This will be exemplified and reinforced as part of examiner training and standardisation. Examiners need to read the whole answer taking into account its strengths and weaknesses and then place it in the appropriate band.
2. Examiners should avoid making early snap judgements before the whole answer has been read. Some students begin tentatively but go on to make relevant points.
3. Examiners should be prepared to use the full mark range and not ‘bunch’ scripts in the middle for safety. Top marks are attainable if students could not be expected to do more in the time and under the conditions in which they are working.
4. Examiners should mark positively. Although the mark scheme provides some indicators for what 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 is no one right answer. 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 try to remain flexible if a student introduces unusual or unorthodox ideas.
6. Examiners should remember that length and quality are not synonymous. Some brief answers may be relevant and concise. Equally, long answers may be diffuse and repetitive.
7. If answers are short or incomplete, examiners can only reward what is there and assess accordingly. Some further credit can be given to answers finished in note form.

Using the Mark Bands

8. When placing answers in mark bands, examiners need to look closely at the descriptors and the detailed generic mark bands on page 7. 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. Please remember that scripts can go back to students, so although your audience is a senior examiner, you must express your views temperately.
18. Use the model marked script for guidance.

The assessment objectives and their significance

19. 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%)

Weightings for each question are as follows:

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

Mark	AO	Typical features	How to arrive at mark
<p>Band 5 Perceptive/Assured 21-25 marks</p> <p>‘Perception’ is demonstrated when students are showing the depth of their understanding and responding sensitively to the texts and task.</p> <p>‘Assuredness’ is shown when students write with confidence and conviction.</p>	AO5	<ul style="list-style-type: none"> • perceptive and confident engagement with the debate set up in the task 	<p>This band is characterised by perceptive and assured work which shows confidence, sharpness of mind and sophistication in relation to the task.</p> <p>At the top of the band students are consistently assured and will demonstrate sensitivity and perception across all five assessment objectives in the course of their response.</p> <p>At the bottom of the band there will be coherence and accuracy with some perception but with less consistency and evenness.</p>
	AO4	<ul style="list-style-type: none"> • perceptive exploration of connections across literary texts arising out of generic study 	
	AO3	<ul style="list-style-type: none"> • perceptive understanding of the significance of relevant contexts in relation to the task • assuredness in the connection between those contexts and the genre studied 	
	AO2	<ul style="list-style-type: none"> • perceptive understanding of authorial methods in relation to the task • assured engagement with how meanings are shaped by the methods used 	
	AO1	<ul style="list-style-type: none"> • perceptive, assured and sophisticated argument in relation to the task • assured use of literary critical concepts and terminology; mature and impressive expression 	

<p>Band 4 Coherent/ Thorough 16-20 marks</p> <p>‘Coherence’ is shown when students are logical and consistent in their arguments in relation to the task. They hold their ideas together in an intelligible way.</p> <p>‘Thoroughness’ is shown when students write carefully, precisely and accurately.</p>	AO5	<ul style="list-style-type: none"> • thorough engagement with the debate set up in the task 	<p>This band is characterised by coherent and thorough work where ideas are linked together in a focused and purposeful way in relation to the task.</p> <p>At the top of the band students will demonstrate a fully coherent and thorough argument across all five assessment objectives in the course of their response.</p> <p>At the bottom of the band ideas will be discussed in a shaped, relevant and purposeful way with a clear sense of direction, with one or two lapses in coherence and accuracy.</p>
	AO4	<ul style="list-style-type: none"> • logical and consistent exploration of connections across literary texts arising out of generic study 	
	AO3	<ul style="list-style-type: none"> • thorough understanding of the significance of relevant contexts in relation to the task • coherence in the connection between those contexts and the genre studied 	
	AO2	<ul style="list-style-type: none"> • thorough understanding of authorial methods in relation to the task • thorough engagement with how meanings are shaped by the methods used 	
	AO1	<ul style="list-style-type: none"> • logical, thorough and coherent argument in relation to the task where ideas are debated in depth • appropriate use of literary critical concepts and terminology; precise and accurate expression 	

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

<p>Band 1 Largely irrelevant/largely misunderstood/largely inaccurate 1-5 marks</p> <p>‘Largely irrelevant’ work is shown when students write in an unclear way with only occasional reference to what is required by the question.</p> <p>‘Largely misunderstood’ and ‘largely inaccurate’ work is shown when knowledge of the text is insecure, hazy and often wrong.</p>	<ul style="list-style-type: none"> • some vague points in relation to the task and some ideas about task and text(s) • the writing is likely to be unclear and incorrect; if it is accurate the content will be irrelevant • little sense of the AOs in relation to the task; little sense of how meanings are shaped; little sense of any relevant contexts; little sense of any connection arising out of generic study; little sense of an argument in relation to the task 	<p>This band is characterised by work which is largely irrelevant and largely misunderstood and largely inaccurate, and so unlikely to be addressing the AOs in a relevant way.</p> <p>At the top of the band students will mention some unconnected points in relation to the task during the course of their writing. The writing is likely to lack clarity.</p> <p>At the bottom of the band there will be no connection with the task; the writing will be hard to follow and irrelevant.</p>
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0 marks		No marks for response when nothing is written or where response has no connection to the text(s) or task.	
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Section A

Question 01

Explore the significance of the crime elements in this extract.

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

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

Please refer to pages 3 to 6.

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 feelings of horror and revulsion created by the details in the passage such as the focus on blood
- sympathy with the women and sharing the sense of urgency over the destruction of evidence
- detachment and condemnation of their actions as morally wrong; the desire for Frances to make a mistake
- the ways in which Waters has set up the question in the reader's mind as to whether they will get away with it or not
- the surprise that the murderers are female and that Frances in particular is behaving in a practical way, given common gender stereotyping
- 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 evidence as shown here in the focus in the passage on the evidence left after the murder in the form of blood stains and the desperate attempts to destroy it
- the element of desperation of criminals as seen in the sense of desperation felt by Frances
- the element of the murder weapon and its significance: here it is an ashtray with some human remains still clinging to it, 'a scrap of something pale, with hairs attached'
- the element of concealment of the crime as shown in the sense of urgency and the desire not to be found out
- the element of blood shown by the emphasis on blood and the attempts to get rid of it as evidence with its symbolic significance, trying to get rid of guilt

- the elements of revulsion and horror as shown by the women’s feelings towards the crime and the remaining evidence
- the element of suspense eg uncertainty as to whether Frances will be able to complete her impossible task
- 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 eg the social background of the middle classes as represented by the setting of the domestic interior
- the context of gender; perhaps unusually the murderers are women, the victim male which is a possible inversion of expectations; the women are dealing with the results of their violence, one woman taking the lead, the masculine role, while the other is unable to act, possibly representing passive femininity
- the psychological context eg the impact that the murder has on the two women and the desperate need to destroy evidence
- the moral context eg evidence of a crime is being destroyed so there are moral issues involved in that; perhaps it is possible to side with the murderers and want them to succeed in getting rid of the evidence
- etc

AO2 Analyse ways in which meanings are shaped in literary texts

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

- the narrative perspective, the use of Frances’ thoughts and her self-questioning, instructing herself to ‘think’ and ‘concentrate’
- the climactic focus on the murder weapon itself and the ambiguous reference to ‘a scrap of something pale’, leaving much to the reader’s imagination
- the contrast between Frances’ initial bewilderment –‘a terrifying blank’ – and her brain lurching back into life, followed by frantic actions
- the final incongruous reference to a ‘fairy tale’ and a ‘miracle’, completing an ‘impossible task’ and the finality of having accomplished it
- references to time passing, suggesting a sense of urgency
- the references to blood, eg ‘spots of crimson’, ‘weighty with blood’
- the use of fire as a destructive force but possibly also a cleanser
- the contrast between the domestic situation, with references to balls of wool and paper patterns, and the horrors of a murder
- the contrast between Lilian’s inability to act and Frances’ frantic activity: Lilian’s helplessness and the repetitive nature of her ineffectual apology, repeating ‘I’m sorry’ which is the only direct speech so there is lack of verbal communication between the two women and focus on the task
- the implications of the imagery eg scarf like a ‘snake’, ‘the gingham apron looked like something from a butcher’s shop’ and their respective links to evil and blood
- the use of figurative language and the suggestion of human qualities some objects seem to possess eg the cushion has ‘wet woolly innards’ which may be suggestive of an operation; objects taking on a life of their own making them harder to destroy
- the use of pragmatic technical details eg the relative merits of salt, starch, peroxide for stain removal; the clarity of thought amidst tumultuous emotions
- the descriptive details of the room eg ‘the chaotic floor’, ‘the patterns had caught the worst of it’

- the use of ominous sounds eg the ‘sizzle’ which is described as ‘revolting’ because it is possibly reminiscent of flesh burning
- the emphasis on feelings of revulsion and horror and the physical reaction of Frances’ ‘heaving’ stomach
- 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

Question 02

Selected Poems – George Crabbe, Robert Browning and Oscar Wilde

‘In these poems, the motives are more interesting than the murders.’

To what extent do you think that the poems in this selection support this view?

Remember to include in your answer relevant detailed exploration of the poets’ authorial methods. You should refer to the work of 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 the work of the three poets through the lens of **crime writing**, the AOs must necessarily be connected to that genre through the task.

Please refer to pages 3 to 6.

AO5 Explore literary texts informed by different interpretation

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 detailed and thorough exploration of motivation in some poems eg *My Last Duchess*
- the use of first person to explain motivation in some poems which encourages sympathy eg *The Laboratory*
- the interest evoked by some of the poets in the psychology of the murderer eg Porphyria’s lover
- the drama of extreme and violent emotions which inspire the motivation to murder eg the speaker in *The Laboratory*
- the interest of the moral issues which underpin the exploration of motivation eg the guardsman in *The Ballad of Reading Gaol*
- the interest of possibly different contextual/historical attitudes to motivation eg possible difference in attitude of production and reception contexts to the guardsman and the speaker in *The Ballad of Reading Gaol*
- the absence of specific comment on the speaker’s crime and motivation

Some students might consider:

- the fascination some poems show with the means of murder eg the unusual method in *Porphyria’s Lover*
- the way in which murder is the climactic moment in *Porphyria’s Lover*
- the horror of multiple murders in *Peter Grimes*

- the pity and sympathy felt by the reader for some of the victims eg the Duchess in *My Last Duchess*
- the drama of violent crime and the interest it creates eg poisoning, strangulation, drowning, falling from a ship's mast
- etc

AO4 Explore connections across literary texts

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

- the element of murder and its depiction in the poems, the similarities and differences of the methods and means, eg poison in *The Laboratory*, Porphyria's strangulation
- the element of reactions to murder as shown by the responses of the characters and readers to the murders, eg the narrator's seeming sympathy for the guardsman in *The Ballad of Reading Gaol*, reader's reactions to the Duke in *My Last Duchess*
- the crime element of punishment, eg the punishment of the murderer and its links with motivation or lack of links; Peter Grimes or the guardsman in *The Ballad of Reading Gaol* may be seen as justly punished
- the element of motivation and the different motivations of the murderers, eg complex psychological motivation of Porphyria's lover, 'Each man kills the thing he loves' in *The Ballad of Reading Gaol*, Peter Grimes' greed and lust for power
- the element of victims and their comparative guilt or innocence which may affect responses to the crimes themselves, eg the murder of the Duchess who is innocent in *My Last Duchess*, the intended victim in *The Laboratory*, the defenceless orphans in *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 context of place and how settings are used as backdrops for the crimes, eg the Duke's luxurious mansion in *My Last Duchess*, Porphyria's lover's 'cottage' representing status which links to motivation
- the social and moral contexts, eg attitudes towards murder and motivation, both production and reception contexts such as the severe punishment of the guardsman in *The Ballad of Reading Gaol* where the modern legal system would be less extreme in its punishment and the attitudes of the villagers in *Peter Grimes* and ways in which orphan boys are used to be Peter's servants
- religious contexts and how they affect responses, eg the Christian context of Crabbe's poem, the 'sacrilegious blow' dealt to Old Peter and the son's defiance of religion as part of his crime
- psychological contexts, eg Browning's narrators giving insight into their motivation and Peter Grimes's visions which give insight into his state of mind
- historical contexts, eg attitudes to and means of punishment in Wilde's poem where motive seems to be irrelevant
- etc

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

With respect to authorial method students might focus on:

- structural aspects eg organisation of the narrative, use of climaxes to create shocked responses to the actual murders as seen in *Peter Grimes*
- the use of perspective, eg the omniscient narrator manipulating reader responses to the crimes as in *Peter Grimes*
- the use of voices, eg the first person may explain motives for crimes as the Duke does in *My Last Duchess*
- the use of form, eg the dramatic monologue by Browning which may allow for understanding of the psychological motivation of the murderer in *Porphyria's Lover*
- the relative amounts of text devoted to murders and explaining motivations
- the choice of diction to describe crimes and motivations, eg the 'gold oozings' and 'exquisite blue' of poisons in *The Laboratory* which may be seen as making the murder interesting
- the use of imagery, eg 'my gift of a nine-hundred-years-old name' in *My Last Duchess* which could be seen to sum up the Duke's motivation for murder
- the use of rhyme and rhythm - possibly giving emphasis to an aspect of the narrative or indicating emotions and reactions in relation to motives and murder, eg the way in which the rhythm puts emphasis on key words in 'Yet each man kills the thing he loves' in *The Ballad of Reading Gaol*
- 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 as students address 'To what extent' they agree with the given view
- 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.

Question 03***The Rime of the Ancient Mariner* – Samuel Taylor Coleridge**

“The Mariner is not a criminal at all: he only shoots a bird!”

To what extent do you think the Mariner can be considered a criminal?

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 3 to 6.

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 albatross as representing nothing more than a bird, the literal reading; shooting a bird is not usually seen as a criminal action in the way that taking a human life is
- the Mariner as the victim of a hostile universe and not really responsible for what happens; the catalogue of suffering may be seen as unjustified
- the crew actually saying at one point that the Mariner has done the right thing
- the Wedding Guest’s response to the Mariner as he wants to get away but does not really see him as a desperate criminal

Some students might consider:

- the shooting of the albatross as a symbolic crime – against nature, against society, against God
- the different potential symbolic readings of the albatross eg a symbol of Christ
- the Mariner’s sense of his own criminality and his subsequent guilt
- the Mariner’s punishments; his sufferings and his wanderings may be seen to suggest guilt for a crime
- the Mariner’s possible responsibility for the death of the crew, as shown by ‘Twas right, said they, such bird to slay’
- the Mariner’s destruction of the natural world from an eco-critical perspective, his ‘crime’ against nature as shown by ‘who loveth best/All things both great and small’
- the Mariner as an everyman figure, representing human sinfulness; ‘he stoppeth one of three’, suggesting many people need to hear his tale as they share his ‘crime’
- 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 criminality of an action as shown by the Mariner's potentially criminal action of shooting the albatross
- the element of criminal responsibility as shown by the Mariner's possible responsibility for the deaths of the crew
- the element of guilt as shown in the Mariner's subsequent sense of guilt when he feels himself to be guilty of a crime
- the element of motivation as seen in the Mariner's motivation for the shooting of the albatross - or lack of it
- the aspect of the use settings to enable plot or reflect the crimes as shown by the use of extreme and hostile settings here to reflect the horror of crime and punishment which is an element frequently found in crime writing
- the use of images of blood and death which are elements frequently found in crime writing; the exploration of images of blood and death here may be indicative of criminal activity eg 'the bloody sun'
- the element of morality; the Mariner offers a moral lesson about individual action and crime writing often considers the moral status quo
- etc

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

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

- the moral context against which the possible criminality of the Mariner is judged
- the context of the settings as a background for the Mariner's 'crime' eg the extremity of the settings reflecting the extremity of the crime
- the religious context and the overt references to Christianity and its symbolism eg the cross 'By him who died on cross', reference to 'penance'
- the ecological context eg the Mariner's crime as a crime against nature as seen in 'He prayeth best, who loveth best/ All things both great and small'
- the social context and the different responses to the crime according to the social context, either that of Coleridge's time or of today; modern readers might favour the ecological reading
- the geographical contexts eg polar regions; extreme heat; the more temperate woodland of the Hermit, 'The Hermit good who lives in that wood'; suggestions of Antarctica, shown by 'The ice was all around', and the Pacific
- 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 poem into parts and how that affects our responses to the Mariner
- the use of climaxes, particularly the moment of shooting the albatross
- the use of the Mariner's own narrative voice and how that affects the reader's view of him
- the use of setting, the extreme conditions which may reflect the severity of his actions eg the intense heat of 'All in a hot and copper sky', ice 'As green as emerald'
- the use of the frame narrative and the wedding guest's reactions to the Mariner's potential criminality
- the rather terse statement when he tells us he shot the bird
- the choices of diction and imagery to manipulate our responses eg the Sun flecked with bars 'As if through a dungeon-grate he peered' which is an image of imprisonment
- use of symbolism eg the 'cross' which may be seen to make the Mariner into a Christ-like figure
- 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 as students address 'To what extent' they agree with the given view
- 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.

Question 04***When Will There Be Good News?* – Kate Atkinson**

“At the end of the novel, justice triumphs.”

To what extent do you agree with this view?

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 3 to 6.

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:

- Joanna Hunter’s pursuit of justice in the novel for herself and her family
- Joanna’s own crimes (the killing of her captors, persuading Decker to commit suicide) and the question of justice
- Decker’s fate and whether it is ‘just’, his suicide, his fate of eternal damnation in the light of his conversion to Roman Catholicism
- the complex moral questions raised in the novel by the ideas of justice
- whether Atkinson suggests Joanna actually feels that the ‘evil had been vanquished’
- the survival of Joanna and the baby as justice
- Reggie’s help in bringing about justice
- how Reggie, Joanna and the baby are united at the end of the novel
- chance and coincidence as being more effective in bringing about justice than the forces of the law and other human agency
- etc

Some students might consider:

- Brodie’s fate at the end of the novel and whether he receives justice given that he has lost both of his wives, his money, his home
- the crimes and mysteries which remain unsolved and which escape justice eg the crime against Brodie’s sister
- the ‘unanswered questions’ and how justice cannot be brought about when questions remain unanswered and when there is lack of closure
- Billy’s success in evading ‘justice’ and whether this is just
- Marcus’ death and his mother’s subsequent suicide as not being just in any way
- the role of DCI Monroe in bringing about justice and her only being partially successful

- the injustice inflicted on Reggie by her brother's actions which may not be seen as a triumph for justice in spite of her seemingly happy ending with Joanna Hunter
- suicide as not being a just punishment in itself since it is 'the easy way out', the guilty are still in control of their own deaths and therefore it is not 'just'
- etc

AO4 Explore connections across literary texts

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

- the element of crime as seen in the various crimes that are committed in the novel, including the initial horrific murders, fraud, the situation of Alison and David Needler, extortion, shooting a policeman
- the element of the police force, seen here in the ways in which the police force operate in order to catch criminals, trace missing persons
- the element of detectives and their roles eg Brodie as a maverick detective, a generic type and Reggie's contribution to detective work, Atkinson's possible reworking of the generic type of the sidekick
- the elements of punishment and imprisonment seen in Decker's imprisonment; Brodie's 'punishment' whereby he is conned by his wife and whether this is just
- the element of justice examined here in whether justice is achieved; some criminals managing to escape justice eg Billy; Joanna's role in bringing about justice for herself concerning Decker; the very bad who are caught showing some moral positivity
- the elements of chance and coincidence which can be factors in detection of crime across the genre; the role of chance and coincidence in the novel subverting many of the logical processes typically found in the detective genre
- the comedic nature of crime writing seen in the way the loose ends are tied with comic abandon at the end and the humour of the narration

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 literary context shown by the idea of the resolution to the text
- the legal context eg Brodie's determination to bring criminals to justice and the ways in which the legal system and police force are seen to operate eg Louise Monroe's role
- the social context which is often reflected in the settings and the justice associated with that eg Joanna Hunter's comfortable middle class life contrasting with Reggie and Billy
- the moral context eg how decisions about justice involve moral parameters which may be defined and discussed in the answer; legal justice which may differ from moral justice
- etc

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

With respect to authorial method students might focus on:

- structural issues, the ending in relation to events which have gone before
- the cyclical structure of the novel, the initial crime plays a significant part in the resolution
- the use of different narrative strands and how they are interwoven, moving towards resolution
- the use of perspective and different focalisers; the humorous tone of the narrator; the characterisation of Lousie and Reggie and their contrasting responses to the situation at the end of the novel
- the Christmas setting at the resolution of the novel as shown in the title of book VI and chapter titles which use lines from Christmas carols and *A Christmas Carol* and the potential irony of that
- the significance of the title of the novel and whether there is good news at the end
- the use of comedic devices, particularly irony, dark comedy eg tucking the bags of heroin in Mrs MacDonald's coffin
- the use of dialogue, eg the conversation between Louise and Joanna at the end of the novel where Louise questions her about the prison visit; the use of question and answer technique to establish the truth
- the frequent use of a rather dismissive, blunt tone in the narrative style, the blend of allusions and colloquial language in terms of the triumph of justice which may affect reader responses eg the literary allusions and Billy as 'the bad penny, the rotten apple'
- etc

Given 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 as students address 'To what extent' they agree with the given view
- 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.

Question 05***Atonement* – Ian McEwan**

“Briony is just as much a victim of her own crime as Robbie Turner is.”

To what extent do you agree with this view?

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 3 to 6.

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:

- Briony’s sense of guilt for what she has done to Robbie and to Celia which haunts her for the rest of her life, making her a victim
- her giving up her chance to study at Cambridge to go and nurse during the war, seemingly to punish herself
- her attempts to atone for her crime even through her writing, by constructing a happy ending – and her overall lack of success, making her a victim
- her subsequent alienation from her home and family making her a victim of her actions
- her lack of happiness and fulfilment making her a victim of her actions
- etc

Some students might consider:

- Briony’s accusation which ruins Robbie’s academic future
- Robbie as a victim of the false accusation of rape and its punishment by being sent to prison
- the advent of the Second World War and how that joining the army with the lowest rank is Robbie’s only way out of prison and his subsequent sufferings in France, becoming a victim of war
- the way in which Briony’s accusation ruins the happiness of the relationship between Robbie and Celia who seem to truly love each other, victimising them
- the fact that, in spite of Briony’s fictional attempts, Celia and Robbie never manage to be together
- 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 and the nature of the victim and whether it is possible to victimise oneself
- the element of punishment as shown in the effects of Robbie's being found legally guilty and punished by imprisonment
- the element of guilt eg the idea of acknowledging guilt and the attempt to atone for a crime
- the element of the crime itself, together with possible discussion of what the actual crime is, whether it is rape or wrongful imprisonment; moral 'crimes' versus crimes in the eyes of the law and whether Briony is actually a criminal or a victim
- the element of criminals and the character of the criminal; McEwan's subversion of the literary expectations of crime writing with the criminal as narrator

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

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

- the historical context of the Second World War and its role in creating victims
- the social context of the settings eg the pre-war English country house and the privileged way of life associated with it, an unlikely background for victimisation; the social attitudes and expectations of the 1930s, particularly towards crime and gender
- the legal context shown in Robbie's imprisonment as a punishment for his supposed 'crime', a victim of injustice
- the moral context as shown by Briony's actions and her subsequent attempts to 'atone', victimising herself, whilst the actual rapist gets away with it
- the psychological context as shown by Briony's childish reactions and her subsequent feelings of guilt, victimising herself, Robbie's reactions to his wrongful imprisonment
- etc

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- structural aspects: the division of the novel into three parts and how that affects the reader's perceptions of Briony and Robbie
- the use of narrative perspectives and different focalisers, both Robbie and Briony at different times and how that affects the perception of Briony as a victim
- the use of the 'false' third person narrative and the final section with Briony's first person voice and the way in which responses to Briony may be altered by it
- the use of contrasting settings, the calm of the English country house in contrast to the horrors of war zones where Briony and Robbie may be seen as a victims of war and how that links to victimisation on a more personal level
- the use of suspense and tension, Robbie as the victim of Briony's false accusations and whether the truth will ever be discovered
- the significance of the title and whether atonement is possible and if not, then Briony may be seen to remain a victim
- the use of dialogue and speech to manipulate responses
- the use of dramatic imagery eg imagery of victims of warfare
- 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 as students address 'To what extent' they agree with the given view
- 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.

Question 06***Oliver Twist* – Charles Dickens**

“It is violence that is condemned by Dickens in the novel rather than other criminal activity.”

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

Please refer to pages 3 to 6.

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 horror of the many acts of violence in the novel, including the horrific murder of Nancy
- the violence in the ways in which Oliver is treated as a child such as the beatings endured by him and other workhouse children
- the fact that those who are guilty of violence are punished in the novel, if not by death then by enduring misery or humiliation as in the case of Bumble
- the brutality of the presentation of those characters who use violence, including the ugliness of their physical appearance, Sikes in particular
- etc

Some students might consider:

- the ways in which other criminal activities are condemned eg thieving and the ridicule bestowed upon Bumble and Corney
- Fagin’s corruption of very young children and its resultant effects on the rest of their lives eg Nancy who is unable to free herself even when offered a new start
- the mental and psychological damage exacted by other forms of criminal activity as shown by the effects of deprivation, the lack of a moral compass as in Dodger
- the punishment meted out to those guilty of other criminal activity within the novel eg Dickens’ use of ‘poetic justice’; the punishment of Fagin whose crimes are essentially non-violent although threatening, and who is to be hanged in comparison Sikes who is violent and dies accidentally from which conclusions about condemnation may be drawn
- the view that the range of criminal activities within the novel is vast eg robbery, petty thieving, child abuse, fraud, prostitution etc and students may make distinctions about levels of condemnation in relation to these other activities
- etc

AO4 Explore connections across literary texts

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

- the element of violence shown in the various forms of violence within the novel such as murder and assault
- the element of punishment eg the punishment given for various offences such as the treadmill to which Chitling has been subjected
- aspects of other criminal activity eg robbery and child abuse which do not involve violence as seen in Fagin's appropriation and use of innocent child victims in his gang
- aspects of the legal system and the ways in which the legal system operates eg Fang's willingness to punish Oliver
- the aspect of dark and hostile settings as backdrops for crime and all forms of violence
- the element of tension, suspense and darkness with reference to criminal activity and violence which is typical of the genre
- 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 context of the setting eg the criminal underworld of London and the poverty that feeds that underworld
- moral contexts eg exploration of the morality of different types of crime such as thieving, robbery, pick-pocketing, child abuse, murder etc and the use of contrasting goodness embodied by some characters to set the moral context; some things which would not strictly be considered as 'criminal' which may morally be defined as such eg child labour and lack of nourishment
- the social context eg the workhouse system and its alternatives; the corruption of other figures of authority within the social system such as Bumble
- the legal context eg the corruption of the legal system as shown by characters such as Fang and methods of punishment meted out to criminals
- etc

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- structural aspects eg use of climax, suspense and tension to portray violence, as in the murder of Nancy
- the use of the omniscient narrative perspective eg the almost casual references to beatings as if violence is the norm, particularly for Oliver; the, at times, humorous treatment of violence as seen when Oliver attacks Noah Claypole
- the use of setting to enhance responses to criminal activity and to act as a commentary upon it eg the area surrounding the Three Cripples where stolen goods are received, its labyrinthine nature, similar to that of Fagin's den
- the implications of the resolution of the novel – punishment meted out to criminals
- the contrast between Sikes' brutality and Fagin's more conciliatory approach as seen in his frequent use of 'my dear'
- the use of dialogue and speech eg the brutality of Sikes's language which echoes his violent nature and the informal nature of the criminals' language and the idiosyncratic slang
- the use of darkness as the background to criminal activity, its evil nature reflected by the use of night and mist
- the dramatic language used to describe acts of violence
- the use of imagery in connection with violence
- 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 as students address 'To what extent' they agree with the given view
- 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.

Question 07***Brighton Rock* – Graham Greene**

“Ida Arnold is a force of destruction rather than a force of justice.”

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

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 3 to 6.

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:

- Ida’s relentless pursuit of justice at the expense of anything that gets in her way
- her determination to find Hale’s killer which ultimately destroys Pinkie
- her persistence in ‘helping’ Rose which actually ends by destroying Rose’s marriage
- her ‘rescue’ of Rose which goes against Rose’s own wishes
- how Ida’s interference not only destroys Rose’s relationship with Pinkie
- how Ida destroys all Rose’s hopes, dreams and romantic memories
- the horror of the ending where Rose believes Pinkie loved her but goes off to listen to ‘his voice speaking a message to her’
- etc

Some students might consider:

- Ida’s determination to track down Hale’s killers and to bring them to justice; her mission to do ‘good’ and see the evil suffer
- Ida’s determination to rescue Rose from Pinkie and her belief in Rose’s goodness, ‘she was a good kid’
- Ida’s taking on the role of detective as shown by her visiting Rose’s work place and questioning her
- her involvement in the final scene of Pinkie’s death, Ida’s being at the scene of the suicide pact on the cliff top
- her success in destroying Pinkie and his gang and her conviction that she has effected ‘justice’, ‘It shows...you only have to hold on.’
- her belief in an ‘eye for an eye’, ‘I want justice’
- etc

AO4 Explore connections across literary texts

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

- aspects of the role of the detective, Ida's taking on that role and investigating Hale's death
- the element of justice eg Ida's role as the bringer of justice
- the element of punishment as shown by Ida as the means of bringing about Pinkie's punishment and her trying to save Rose from punishment
- aspects of crime as a destructive force of evil in society as shown by Hale's murder and Ida's determination to punish his killers
- the element of the victim as shown by Ida's sympathy for Rose as an innocent victim
- the element of the criminal underworld and the depiction of the murky underworld of crime beneath the glittery façade of pleasure
- 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 eg Ida's sense of morality and her sense of fair play, her appreciation of Rose's essential goodness, her perception of Pinkie's evil
- the contexts of settings, both time and place; the influence of the social and historical contexts of Brighton in the 1930s with its gang warfare and protection rackets and how these settings influence Ida's actions
- the legal context eg contrast between Ida's sense of justice and determination to bring it about and the ineffectual operations of the law itself
- the religious context of Pinkie's Roman Catholicism and his belief in Hell which contrasts with Ida's secularism yet sense of fair play
- the literary context of crime writing which entails hunting down evil and bringing it to justice
- etc

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- structural aspects eg Ida's agency in plot development and how she hunts down Pinkie to try and bring about his punishment together with her determination to save Rose
- the use of third person narrator to present Ida and how that manipulates responses to her role
- the focalisation of Ida at certain times in the story and the narrative shift between her and Pinkie/Rose
- the use of setting, Brighton's superficial appearance of a place of entertainment where Ida goes for a holiday but where her determination to see 'fair play' underpins everything she does
- the use of contrasts both in setting and character eg the contrast between the fun and entertainment offered by Brighton and the violent criminal underworld, Ida belonging to the former though ironically she brings about destruction in the latter
- the characterisation of Ida eg her cheerful good humour and fondness for port but her dogged pursuit of justice, 'an eye for an eye'
- the use of dialogue to show Ida's determination to protect Rose and bring about justice
- the use of language in connection with Ida and how Greene describes her
- 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 as students address 'To what extent' they agree with the given view
- 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.

Question 08***The Murder of Roger Ackroyd* - Agatha Christie**

“The process of detection is more interesting than the characterisation.”

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

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 3 to 6.

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 use of clues and evidence in the plot such as the significance of certain sounds and precise times
- the presentation of the possible suspects and the insight given into their possible motivation eg Ralph’s quarrel with Ackroyd and his absence from the village at the start of the novel
- Poirot’s methods of detection as shown by his respectful questioning of the characters
- the use of the criminal as the narrator which may be one of the most interesting aspects of the story
- the precise times used in the text and the significance of such times eg in chapter 5 where Raymond hears Ackroyd’s voice at 9.30, refusing someone a loan and Flora tells Parker at 9.45 that Ackroyd does not want to be disturbed
- the ways in which the plot is structured to allow the reader to play detective
- the ways in which truth is exposed or only part-truths revealed eg Parker eavesdropping and passing on the idea of blackmail
- the characters merely as stereotypes eg Flora as the pretty young girl, Parker as the loyal butler, Major Blunt as the bluff, inarticulate but good-hearted big game hunter
- etc

Some students might consider:

- the character of Poirot and our interest in him
- the ways in which Christie characterises the interactions between the different members of the village community in the time and place in which the novel is set eg Caroline as the village gossip who knows everything
- the presentation of the psychology of the characters in relation to the murder and the exploration of their possible motives eg quarrels, lack of money

- our sympathies towards the Major and Flora’s love for him
- the interest evoked by the character of the first person narrator and the way in which Christie uses the voice of the murderer himself to tell the story and our interest in him
- etc

AO4 Explore connections across literary texts

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

- the element of clues and evidence as seen in their existence in the novel and in the ways in which Christie uses them eg the silver table and the noise of its being shut down
- the element of suspects and how Christie here presents virtually all the characters as possible suspects
- the element of timing of events which is often very precise in the plots of crime writing eg the very precise times given here for events and actions around the murder
- the element of precise and detailed plot structure which enables the reader to play detective
- the element of detectives eg Poirot’s role in the plot as the astute detective
- the element of investigation and its processes seen in the ways in which Poirot questions the characters and his continual politeness
- the element of final resolution and solving the mystery seen when Poirot reveals who committed the 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 historical context of the time setting of the narrative in the 1920s which informs the characterisation, their attitudes and motivation
- the geographical context shown in the enclosed world of the English village, King’s Abbot which deliberately limits the range of possible suspects
- the psychological context as shown by the need to understand the psychology of the characters and their motivation
- the moral context as seen in the evil of murder and the battle for good to triumph shown in the need to discover the truth and bring about justice
- the social context seen in the expectations of the time and the ways in which they affect the characters, attitudes to money, status and social conventions
- the literary context shown in the expectations of detective fiction and how Christie both conforms to and subverts them
- etc

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

With respect to authorial method students might focus on:

- structural aspects eg ways in which the plot develops and clues are given for readers to follow
- the way in which the final solving of the crime is revealed
- the effects of Poirot's 'set piece' exposure of the truth with all characters gathered together and how this brings together the results of detection
- the use of Sheppard's first person narrative and whether the reader guesses that he is the murderer, Christie's use of the unreliable narrator, making him an interesting character and narrator
- the use of setting eg the contained community allowing for clear presentation of all possible suspects and the roles of their characters within the community; the details such as the positioning of the armchair which allow for detection
- the use of characterisation and how this affects the reader's ability to play detective such as the way in which Poirot keeps certain things to himself and does not reveal all his ideas
- the use of 'red herrings' eg the assumption that Flora and Ralph are in love
- the use of clear, straightforward language for the narrative
- 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 as students address 'To what extent' they agree with the given view
- 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.

Question 09***Hamlet* – William Shakespeare**

“In spite of being a murderer, Hamlet is essentially an honourable man.”

To what extent do you agree with this view of Hamlet?

Remember to include in your answer relevant detailed exploration of Shakespeare’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 *Hamlet* through the lens of **crime writing**, the AOs must necessarily be connected to that genre through the task.

Please refer to pages 3 to 6.

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:

- Hamlet’s conforming to his own perception of honour and justice
- Hamlet’s determination to punish Claudius who is guilty of murder and avenge his father thereby acting in an honourable way
- Hamlet’s killing of Polonius as accidental, not intentional
- Hamlet’s attempts to persuade Gertrude to do what he thinks is the honourable action and shun Claudius, ‘Refrain tonight’, ‘live the purer’
- Hamlet’s acceptance of his fate at the end of the play and his reconciliation with Laertes
- Hamlet’s believing he is behaving in an honourable way and that he is responding to the commands of his father’s ghost
- Hamlet’s intentions as honourable
- different reception contexts and how they may change views about what is ‘honourable’
- etc

Some students might consider:

- Hamlet’s killing of Polonius and his concealment of the body, together with his rather callous attitude to the old man’s death, ‘a foolish prating knave’
- his behaviour towards his mother which may be seen as disrespectful and the way that he persecutes her
- his treatment of Ophelia which is dishonourable; he seems to use her according to whim, ‘get thee to a nunnery’
- his taking the law into his own hands and playing the part of the avenger
- the fact that some of the means Hamlet uses are sly and manipulative such as the use of the play within a play
- Hamlet’s hand in disposing of Rosencrantz and Guildenstern

- etc

AO4 Explore connections across literary texts

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

- the element of murder as shown by the murders of Polonius and Rosencrantz and Guildenstern as well as the deaths at the end of the play
- the element of revenge as seen in Hamlet's desire for revenge for his father's death
- the element of justice as shown by Hamlet's belief that Claudius must be brought to justice for the murder of Old Hamlet
- the element of guilt shown by Hamlet's need to punish Claudius's lack of guilt and Hamlet's own lack of guilt for Polonius' death
- the element of punishment; whether Hamlet punishes himself or whether he is finally 'punished' at the end of the play and if that punishment is just because he has not acted honourably; whether Hamlet succeeds in punishing others such as Gertrude and Claudius and if that is an 'honourable' action; whether Hamlet deserves punishment at the end if he is honourable
- 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 honour and the possible differences in attitudes to honour between production and reception contexts
- the political context eg the political implications of Hamlet's perception of honour and his consequent actions; whether he is doing the honourable thing by purging Denmark of corruption or whether he is neglecting his duties
- the literary context of the revenge tragedy
- the religious context as shown by the Christian context of the play, revenge in the hands of a mortal which may be seen as irreligious, Christian concepts of guilt and repentance
- the psychological context of Hamlet's motivation
- etc

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to dramatic method students might focus on:

- structural aspects eg the ways in which the plot evolves together with the evolving responses to Hamlet's character; the structural division into five acts with the changes in time and settings and their links to Hamlet's psychology
- the use of soliloquies to reveal the inner thoughts and feelings of Hamlet
- the use of the play within a play as an indicator of Hamlet's intentions and his desire to expose Claudius
- the use of dialogue to reveal Hamlet's thoughts and feelings eg his conversation with Gertrude
- the use of the supernatural in the form of the ghost: its appearance structurally at the start of the play, prompting Hamlet's actions; the imperative language it uses to incite revenge
- the use of contrasts eg the contrasting attitudes of Gertrude and Hamlet to Claudius
- the use of diction and imagery both by Hamlet himself and by other characters about him, showing how he is perceived by others eg 'I with wings as swift/ as meditation or the thoughts of love/, may sweep to my revenge' which shows his determination for honourable revenge

- 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 as students address 'To what extent' they agree with the given view
- 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 dramatic methods that are embedded into the argument.

Section C

Question 10

Explore the significance of places 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 3 to 6.

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. Student need to address two texts.

Some possible ideas:

- Browning, Crabbe and Wilde – the contrasting use of places in *Porphyria’s Lover* to highlight class differences eg the ‘cottage’ contrasted with ‘to-night’s gay feast’; Reading Gaol as a place of punishment and the harshness of it, eg ‘we broke the stones’; links between setting in *Peter Grimes* and the crimes committed etc
- Coleridge – the use of settings to reflect the Mariner’s psychological state, as punishment, eg ‘Water, water, every where,/ Nor any drop to drink’ etc
- Atkinson – the use of real settings to enhance the horror of the crimes committed eg references to specific places in town and shops such as ‘Maxwell’s’ and ‘Waitrose’; as structural devices for the different strands of the plot, echoing the links between past and present etc
- McEwan – the contrast of the luxurious setting of the country house with its library, fountain and attendant lifestyle, in part one with the battlefields of wartime to emphasise the severity of Robbie’s fate; the use of Briony’s privileged lifestyle to manipulate reader response to her actions etc
- Dickens – the symbolic significance of the darkness of London’s underworld; the use of place to present the moral, satirical purposes underpinning the ways crime and criminals are presented; the labyrinthine nature of the London streets and alleyways which may reflect the complexities and darkness of the criminal world etc
- Greene – the use of the real geographical location and the contrasts between the bright, holiday atmosphere of Brighton with the Palace Pier and the crowds of Castle Square and Queen’s Road and the Aquarium, and its dark criminal underworld, emphasising its seediness and the corrupt foundations of 20th society etc
- Christie – King’s Abbot as an enclosed community, setting boundaries for the purposes of detection, enhancing the sense of evil underlying respectable, middle-class English life; the contrast between cosiness of gossip and growing vegetable marrows and crime etc

- Shakespeare – setting reflecting the royal lifestyle where crime has political consequences, ‘something rotten in the state of Denmark’; the psychological effects of crime within a privileged, enclosed community 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 setting and the ways in which places contribute to the plot as shown when places are used to facilitate or enable criminal activity eg the crowded streets of Brighton; the enclosed and ‘secured’ room in Fernly Park where Roger Ackroyd is murdered
- the element of isolation seen when crime scenes are often concealed from common view or presented as lonely as seen in the marshes in *Peter Grimes* and the wheat fields where Joanna’s family are murdered in *When Will There Be Good News* where there is a lack of witnesses
- the element of concealment and how locations themselves may help to conceal crime eg Porphyria’s lover’s cottage
- the element of criminal activity and the ways in which crime writing uses places to reflect criminal activity as shown by Fagin’s den and Jacob’s Island
- the element of symbolism of places used in crime writing, even the symbolism of place names
- 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 contexts either real or imaginary eg Brighton, London, the Mariner’s imaginary settings of extreme cold and extreme heat, Reading Gaol
- the historical contexts as seen in specific places at certain times in history eg Victorian London, Brighton in the 1930s, King’s Abbot in the 1920s
- the social contexts of places eg the poverty of London in *Oliver Twist*, the privilege of Briony’s home
- the psychological contexts as shown by the effects that places have on the psychology of characters eg the effect of Brighton on Ida Arnold, Elsinore on Hamlet
- the moral contexts shown in the ways in which places may reflect social wrongs or enable criminal activity seen in Brighton in *Brighton Rock*, London in *Oliver Twist*
- political contexts eg the King’s palace in *Hamlet* where crime has political as well as personal consequences
- etc

AO2 Analyse ways in which meanings are shaped in literary texts

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

- the structural aspects of the shift between places eg the English country house and the Second World War battlefields in *Atonement*
- the uses of perspective in presenting places eg Brodie’s perspective in *When Will There Be Good News?*
- the uses of narrators such as the first person voice in presenting places eg the Mariner’s view of places
- the uses of contrasting places eg the exterior storm and the cottage interior in *Porphyria’s Lover*, the frame narrative and the Mariner’s sea voyages
- the significance of the names of places eg Brighton which in reality is a place of pleasure and seaside entertainment, the actual name containing the word ‘bright’
- the uses of real locations eg Edinburgh in *When Will There Be Good News?*, London in *Oliver Twist* which cement events securely in represented reality
- the uses of dialogue to indicate characters’ responses to places, and to describe the scene as in *Oliver Twist* with Fagin’s den and the workhouse
- the language used to describe places eg Palace Pier and the Grand in Brighton in *Brighton Rock* where the Palace Pier is seen as a place of cheap entertainment with the shelves of dolls which ‘stared down with glassy innocence, like Virgins’ and the implications of the religious overtones
- the uses of imagery such as symbolism eg the symbolic significance of the village in *The Murder of Roger Ackroyd*, and its enclosed community and the status represented by the castle at Elsinore
- 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 in relation to task
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy

Accept any valid interpretations, any valid comments on contexts and any relevant integrated comment on authorial methods.

Question 11

Explore the significance of justice and injustice 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 3 to 6.

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:

- Browning, Crabbe and Wilde – the harshness of the punishments and treatment of criminals evident in *The Ballad of Reading Gaol*, class differences in *Porphyria’s Lover* which may be seen as an injustice, the Duke’s escaping punishment in *My Last Duchess*, Peter Grimes’ crimes being seen as justly punished if by supernatural forces etc
- Coleridge – the shooting of the albatross which may be seen as a symbolic murder, whether the Mariner is punished by being forced to tell his tale and whether he is forgiven, the possible injustice of the deaths of the crew etc
- Atkinson – the injustice of unpunished or unsolved crimes, the ineffectual responses of the police, the failure of accepted social institutions and Joanna’s taking justice into her own hands by bringing about her enemy’s death etc
- McEwan – the injustice of Robbie’s arrest and punishment, the ‘success’ of the actual rapist, war as the ultimate social injustice etc
- Dickens – the injustice of the workhouse system, the failure to address poverty other than by cruel treatment of the poor with hard labour such as picking oakum, the plight of the vulnerable, children, prostitutes, the extensive criminal underworld and the failure of the law as when Fang is about to punish the innocent Oliver etc
- Greene – the thriving criminal underworld in Brighton which shows a corrupt and unjust society; the failure by the legal system to bring Hale’s killer to justice and the ways in which protection rackets thrive, demonstrated by Colleoni’s success and resultant wealth; Ida’s determination to bring about justice for Hale and help the victim, Rose etc
- Christie – the depiction of a world dominated by the value of money, the social hierarchy and depiction of class which may be seen as lacking justice, the ineffectual nature of the police force in solving crime and Poirot’s role in establishing truth and bringing about justice etc
- Shakespeare - the disruption of the rightful social hierarchy where Claudius’ position may be seen as unjust; the values of power, wealth and authority which are explored and whether they are in the right hands; the injustice of the disregard for the vulnerable such as Ophelia and the treatment of and the subordinate position of women etc

AO4 Explore connections across literary texts

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

- the elements of justice and injustice which may be public and social or personal
- the elements of police and detectives and their roles in effecting justice eg the errors made by Blathers and Duff in *Oliver Twist* who mistakenly blame Conkey Chickweed or the Family Pet for the robbery
- the element of the legal system and the adequacy or otherwise of the legal system in bringing about justice eg Fang in *Oliver Twist* who is not presented as “just”
- the elements of criminal acts and the criminal underworld and the ways in which they are depicted eg the criminal underworlds in *Brighton Rock* or *Oliver Twist* may be seen as indicative of a corrupt and unjust society
- the elements of detection and punishment and whether these succeed in bringing about justice
- 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:

- social contexts shown by the poverty of the workhouse and the criminal underworld in *Oliver Twist*, concepts of power and authority and whether those in power are just and should have power
- historical contexts shown by social attitudes displayed by the residents of King’s Abbot in *The Murder of Roger Ackroyd* in the 1920s or Brighton in the 1930s in *Brighton Rock*
- geographical contexts shown in Renaissance Italy in *My Last Duchess* or France in *Atonement* and their relationship to justice
- moral contexts as seen in the morality of the Mariner’s actions and its social implications
- psychological contexts as shown by Hamlet’s responses to his situation and desire to bring about his own form of justice
- legal contexts as shown by the relationship between police work, detection and criminal behaviour in *When Will There Be Good News?*
- political contexts such as gender issues, seen in the inferior position of women as in *Hamlet* and *My Last Duchess*
- etc

AO2 Analyse ways in which meanings are shaped in literary texts

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

- the form of the text eg Dickens’ use of prose enables him to comment and describe in detail
- the uses of perspective eg the third person omniscient narrator in *When Will There Be Good News?* allows for comments on justice, the use of the focaliser in *Atonement* facilitates the views of certain characters to be put forward on justice and injustice
- the uses of the first person narrators to give opinions and highlight social injustices eg *The Ballad of Reading Gaol*
- the uses of structural devices eg the use of climax and key moments of revelation in *Hamlet*, climactic moments which reveal the truth
- the uses of setting eg the wealth and status represented by Fernly Park in *The Murder of Roger Ackroyd* which, as a crime scene; could be seen to question social assumptions and whether they are just; the representations of justice in an English country village which are seen to be inadequate

- the uses of contrast eg the contrast between the first and second parts of *Atonement* or the contrast between the home of Brownlow and the poverty of the workhouse in *Oliver Twist* to emphasise injustices
- the uses of language and imagery eg the extremes of language in *The Rime of the Ancient Mariner* to signal the responses to injustices
- the uses of dialogue and speech eg Ida's conversations with Phil in *Brighton Rock* about justice
- 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 in relation to task
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy

Accept any valid interpretations, any valid comments on contexts and any relevant integrated comment on authorial methods.