



A-LEVEL

English Literature B

7717/2B – Paper 2B – Texts and Genre: Elements of Political and Social Protest Writing

Mark scheme

7717

June 2018

Version/Stage: 1.0 Final

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

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 7717/2B

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 they have in front of them to make specific and detailed reference to structural and organisational issues.

Arriving at marks

1. All questions are framed to address all the Assessment Objectives (AOs). Weightings are given above the generic mark scheme. Answers are marked holistically but, when deciding upon a mark in a band, examiners should bear in mind the relative weightings of the assessment objectives (see page 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 may 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 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 one of the texts being pre-1900?
 - has the student given substantial coverage of two texts?
 - the student’s AO1 competence.

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. The following symbols can be used when marking scripts:

Annotation	Description
Tick	relevant point, idea, reference or development/support for idea
On Page Comment	to explain a tick/ to describe an aspect of candidate performance
?	an unclear point
IR	irrelevant point or material
REP	ideas or material repeated
SEEN	blank pages noted

Please do not use your own private systems, as these will mean nothing to senior examiners. If in doubt about what to use, simply write clear comments.

19. Use the model marked script for guidance.

The assessment objectives and their significance

20. 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
Band 5 Perceptive/Assured 21-25 marks 'Perception' is demonstrated when students are showing the depth of their understanding and responding sensitively to the texts and task. 'Assuredness' is shown when students write with confidence and conviction.	AO5	<ul style="list-style-type: none"> perceptive and confident engagement with the debate set up in the task 	This band is characterised by perceptive and assured work which shows confidence, sharpness of mind and sophistication in relation to the task. At the top of the band students are consistently assured and will demonstrate sensitivity and perception across all five assessment objectives in the course of their response. At the bottom of the band there will be coherence and accuracy with some perception but with less consistency and evenness.
	AO4	<ul style="list-style-type: none"> perceptive exploration of connections across literary texts arising out of 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 	
Band 4 Coherent/ Thorough 16-20 marks 'Coherence' is shown when students are logical and consistent in their arguments in relation to the task. They hold their ideas together in an intelligible way. 'Thoroughness' is shown when students write carefully, precisely and accurately.	AO5	<ul style="list-style-type: none"> thorough engagement with the debate set up in the task 	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. 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. 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.
	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>
<p>0 marks</p>		<p>No marks for response when nothing is written or where response has no connection to the text(s) or task.</p>	

Section A

0 1 Explore the significance of elements of political and social protest writing in this extract.

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

[25 marks]

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

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

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

With respect to the interpretative significances that can be found, there will be a variety of interpretations. Some possible ideas:

- the central conflict being between the powerful employers and the striking workers who are oppressed by their working conditions
- the unpleasant arrogance of the masters as they debate the strike
- the dismissive way the masters discuss the appalling plight of the workers as they struggle to survive on their wages
- the justifiable anger of the workers at not being treated fairly
- the way the author speaks out against the unjust treatment of the workers
- the defiance of the strike delegation eg ‘lowering brows of defiance’
- the collective sense of purpose the workers have in resisting their employers’ conditions for work
- the unfairness of Mr Carson’s proposal to put restrictions on union membership
- the economic oppression of the workers, being subject to the will of the ‘masters’
- the sincerity of John Barton’s speech in setting out the dire need of the workers’ families
- the troublesome activities of the strikers which may lead to social unrest
- the justifiable annoyance of the masters at the disruption the strike will cause to business
- the reasonableness of some of the masters to ‘try and do more’, and of offering the workers a wage increase
- the way language reflects the embedded nature of oppression – ‘masters’ and workers
- 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 authority being used to disempower a group of individuals, as seen in the dismissive attitude of the masters to the workers
- the element of defiance, as seen in the silent response of the delegation to the masters’ offer
- the element of speaking out against oppression, as shown by John Barton’s speech
- the element of a collective group mentality, as shown in the resistance of the striking men to the masters

- etc

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

With respect to significance of contexts students might focus on:

- the social context of the conflict between the powerful and the disempowered, as seen in the mill owners and the operatives
- the economic context of the power employers have over employees, as seen in the refusal of the masters to increase wage rates for the workers
- the gender context of the masculine world of work, as shown by the mill owners and the operatives negotiating wage rates
- the historical context of the nineteenth-century world as presented in the poor living conditions of the workers
- the psychological context of the indignity suffered by the workers and the resilience shown in their defiance, as seen in John Barton's speech
- etc

AO2 Analyse the ways in which meanings are shaped by literary texts

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

- structure: the use of linear chronology to sequence events: the commencing of the meeting, the admitting of the workers to the meeting, the negotiation and its outcome, the sudden reversal caused by Mr Carson's intervention and then the discussion afterwards in the public house; the elongated description of the day's events in the narrative present with a time leap to the evening at the end of the extract; the use of the confrontation between the masters and the workers to point up the unjust situation of the workers
- the use of an omniscient narrative perspective which is sympathetic to the workers to present their oppression; the use of authorial narration that is critical of the 'masters' eg 'No one thought of treating the workmen as brethren and friends'; the use of authorial intrusion eg '(Well, who might have made them different?)' and Gaskell's difference as a feminine observer of the masculine world she portrays; the use of free indirect discourse in portraying the position of the masters ('just a sugar-plum to quieten the naughty child'); the sympathetic alignment of the narrator's voice with the voice of the workers, as seen when the workers decline the offer of 'one shilling per week more'
- the setting: the setting of the hotel to foreground the formal and structured nature of the negotiations; the use of the public house as a less inhibited place for the workers at the end; the wider setting of the nineteenth century and the destitute living conditions of the workers and their families
- the use of dialogue and different voices to set out the different positions of empowerment and disempowerment, eg the unattributed fragments from the masters; the use of indirect speech to convey the unity of the workers' delegation; the use of the implied voices of the masters and the delegation to show the tense, terse refusal of the wage offer; the use of free indirect discourse to point up Mr Carson's view; the voice of John Barton to present the plight of the working poor; the use of dialect features to show the difference between the masters and the workers
- the use of descriptive language, of formal Latinate vocabulary, of emotive imagery, of rhetorical features such as repetitions and exclamations, to show power/ oppression or attitudes of superiority, subjugation or defiance
- 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 written argument
- organisation of ideas
- use of appropriate concepts and technical vocabulary
- 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 Songs of Experience – William Blake

‘In his poetry, Blake presents parents as oppressive and controlling of their children.’

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 will be writing about Blake’s poetry through the lens of **political and social protest writing**, the AOs must necessarily be connected to that genre through the task.

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

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

- the horrific physical violence by parents which oppresses their children, eg the parents of the child in *A Little Boy Lost (Experience)* when they ‘bound him in an iron chain’ to control his speaking out
- the heartless and oppressive treatment of parents who profit from child labour, eg the boy sold as a sweep in *The Chimney Sweeper (Innocence)* deprived of freedom for the price paid to his father
- the callous controlling of children by the parents eg the parents in *The Chimney Sweeper in Experience* who determine the child’s economic activity and clothe him in the ‘clothes of death’
- the parents who oppress their children by causing terror in order to control their behaviour, eg the father in *A Little Girl Lost*
- the child who is oppressed by submitting to the will of the parents eg the boy in *The Little Vagabond* whose behaviour is controlled by his parents taking him to the cold church and depriving him of warmth
- the callous abandonment of children eg the child in *The Little Boy Lost (Innocence)* who is oppressed by pain and confusion by the careless treatment by his father
- etc

Some students might consider:

- the loving tenderness of the mother who is neither oppressive nor controlling in *The Little Boy Found in Innocence*
- the watchful protective mother in *Cradle Song* wishing for sleep, ‘sweet dreams’ and happiness for her child and so is generous rather than oppressive and controlling
- the joyful celebration of the parent in *Infant Joy* that is liberating rather than oppressive and controlling
- how the mother’s compassion in *The Little Black Boy* teaches him endurance and to be compassionate to the ‘little English boy’ until he can ‘learn to bear the beams of love’
- how children may feel liberated from their parents’ oppressive demands, eg in *The Little Girl Lost* and *The Little Girl Found* Lyca is untroubled at being separated from her parents so is not being oppressed and controlled by her parents

- surrogate care-givers who are generous and kind in their treatment of children and so not oppressive and controlling, eg the nurse in *Nurse's Song* in *Innocence* who tells the children to 'go and play until the light fades away'
- etc

Some may argue that it is not parents that are controlling and oppressive but the government, or the church, etc that is oppressive and controlling.

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 oppressing those with less power as shown by the parents in *A Little Boy Lost (Experience)*
- dystopian settings as shown by the use of urban locales, eg the church in *A Little Boy Lost* which shows the oppressive and controlling actions of parents
- the radical voice of the poet challenging political and social conventions as shown in the critical voice of the poet-speaker in *A Little Girl Lost* when he comments that 'Love! Sweet Love! Was thought a crime'
- the element of an idealised world contrasting with a dysfunctional world with as shown in the freedom of the dream world of children playing in *The Chimney Sweeper* in *Innocence* contrasting with the hardship of being sold by his father
- 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 parents causing suffering to their children by controlling them as seen in *The Little Vagabond* when the child speaker is miserable and cold having been made to go to church with his parents
- the psychological context of constraints on freedom and the influence of parental authority in regulating the behaviour of children, eg the father figure in *A Little Girl Found* in *Experience*
- the cultural context of *Songs of Innocence* and *Songs of Experience* being composed at a time when ideas of freedom and of childhood were being re-defined as particularly valuable
- etc.

AO2 Analyse the ways in which meanings are shaped by literary texts

With respect to authorial method students might focus on:

- structural aspects: the sequential structure of 'Experience' following 'Innocence' and emphasising the controlling aspects of parents, the complementary pairing of poems in relation to the oppressive control parents have over their children, the treatment of time and chronology to reveal oppression, the use of repetition and oppositions in relation to the oppressive control parents have over their children
- the use of settings where oppression by the parent-figure take place, eg the church in *The Little Vagabond*, or 'among the snow' in *The Chimney Sweeper (Experience)*
- narrative perspective: the voice of the poet-speaker eg *A Little Girl Lost* and other voices, eg child speakers in *Infant Sorrow* or *The Chimney Sweeper* to point up control over children by parents

- recurring motifs (eg of imprisonment, weeping parents or children) or symbols in relation to oppressive and controlling parents eg the sorrow of the parents in *The Little Girl Lost* and *The Little Girl Found* in *Experience*, the weeping sweep *The Chimney Sweeper* poems and the joyful children who 'rise upon clouds' in Tom Dacre's dream in *The Chimney Sweeper* in *Innocence*
- use of imagery (eg religious, animal, nature), rhyme and rhythm, language features (eg exclamations, rhetorical questions) in relation to ideas about oppressive and controlling parents
- 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 written argument
- organisation of ideas
- use of appropriate concepts and technical vocabulary
- technical accuracy

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

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Selected Poems – Tony Harrison

‘In Harrison’s poetry, education is the main cause of social division and disunity.’

To what extent do you agree with this view?

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

[25 marks]

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

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

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

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

- the division between the educated speaker and the uneducated skin in *v.* which points up the disenfranchised status of the skin
- how the poet-speaker sees education causing disunity between parents and children in working class families eg in *v.* the skinhead’s imagined shame at facing his mother in heaven never having had a job
- how the educated speaker writing poetry is divided from the uneducated skins and drinkers in *Divisions*
- how education divides the power of the teacher in *Them & [uz]* from the school boy whose accent is mocked
- how the poet-speaker’s education causes disunity between him and the educated elite of the Establishment in *Them & [uz]* eg ‘You can tell the Receivers where to go’
- how the poet-speaker’s education causes disunity from his less educated parents in *v.*
- how the educated elite are divided from the uneducated father in *Marked with D.* through his inability to articulate himself, oppressing him into ‘some dull oaf’
- how the poet-speaker’s incomprehension of the acts of graffiti divides him from the oppressed working class in *v.*
- etc

Some students might consider:

- politics being the main cause of social division, eg the treatment of the NUM by Thatcher in *v.*
- class, rather than education, as the main cause of social division as shown by the gentlemen in *National Trust*
- that the poet-speaker uses his education to unite with the working class to give them a voice and so overcome social division
- that the poet-speaker uses his education to unite himself with poetic forebears who write in their dialect, eg ‘Wordsworth’s *matter/water* are full rhymes’ in *Them & [uz]*
- 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 individuals being oppressed by those who have power, as shown by the school boy in *Them & [uz]*
- the element of authority figures causing social division and disunity as shown in *v.* by Thatcher or Ian MacGregor
- the element of a challenge to established values, as shown in *v.* by the skin's speech to the poet-speaker, eg 'Yer going to get 'urt and start resenting/ it's not poetry we need in this class war' and so causing social division
- etc

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

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

- the social context: education as a means to create opportunity for social mobility and to improve life chances as shown by the skin's anger in *v.*
- the political context: government policies that shape individual lives causing social division and disunity, eg the impact of Thatcher's decision to close the mines triggers long term economic decline in the North East
- the cultural context: the use of language, accent or dialect to cause social division, as seen in the teacher in *Them & [uz]* and the gentlemen in *National Trust*
- the gender context: working class masculine identity being associated with a particular kind of work and education disuniting generations because of the types of work they pursue
- etc

AO2 Analyse the ways in which meanings are shaped by literary texts

With respect to authorial method students might focus on:

- structural aspects: in *v.* the key event of the skin's imagined conversation with the poet-speaker and the climactic revelation that they share the same name in relation to division, disunity or education; the use of fragments and single lines to point up division and disunity; the use of verse form to construct the narratives, eg the elegy for *v.* or the sonnet form for *National Trust* or *Marked with D.*; the use of two parts to construct transitions in relation to ideas of division, disunity or education
- the use of settings: where social division or education occurs, eg the schoolroom, the graveyard, Towanroath
- the use of different voices: the poet-speaker as commentator and narrator in *v.*, the voice of the skin, the poet-speaker's voice speaking for the silenced convict in *National Trust*, the voice of the teacher
- the use of form, eg the elegy, the sonnet form, and rhyme and rhythm in relation to social division, disunity and education
- the use of language features to show division, disunity or education eg taboo words, eye-dialect, Latin, Greek or French phrases, the significance of the word 'united' in *v.* in relation to social division and disunity
- 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 written argument
- organisation of ideas
- use of appropriate concepts and technical vocabulary
- 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

'In *The Kite Runner*, resistance against those who have power and influence never succeeds.'

To what extent do you agree with this view?

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

[25 marks]

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

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

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations with respect to meanings and interpretations:

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:

- how the novel provides examples of individual resistance but that overall these individual acts have not succeeded in changing Afghanistan for the better
- how Hassan resists Assef's psychological power in defending Amir and gets raped as a result, therefore not succeeding
- how Amir struggles against Baba's powerful influence in his upbringing and feels miserably excluded by him
- how Soraya resists her powerful family and Afghan community in choosing her own boyfriend and is ostracised, therefore not succeeding
- how Rahim Khan resists the power of his family by having a relationship with a Hazara partner but that his resistance does not succeed because his family send her to Hazarajat
- that Hassan's resistance to the Taliban soldiers who enter Baba's house is unsuccessful as they then kill him
- etc

Some students might consider:

- how Amir resists Assef and the power of the Taliban eventually in taking a stand over Sohrab and succeeds in removing him from Assef's power
- how Amir resists by writing as a way to criticise the powerful Taliban in Afghanistan and so succeeds
- Hassan's resisting Amir's power over his ignorance by educating himself and succeeding in writing a letter to him
- Baba's resisting the corrupt power of the Russian soldier who plans to rape one of the female migrants and his succeeding in preventing it
- Soraya's resisting the power of community disapproval and eventually marrying Amir so succeeding in her resistance to their narrow-minded double-standards about her behaviour
- etc

AO4 Explore connections across literary texts

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

- the element of resistance by individuals to those with power or to power structures such as governments, eg Amir and Soraya finding a way to get Sohrab out of Afghanistan
- the element of corruption and abuse of power that requires resistance from individuals, as shown by Assef's treatment of Sohrab in the final chapters, eg when Assef 'locked his arms around Sohrab's belly' in Ch 22
- the element of violence used against individuals, as shown in Sohrab's use of the slingshot on Assef as a way to resist his power, eg 'The slingshot made a *thwiiit* sound when Sohrab released the cup. Then Assef was screaming.'
- the element of condemnation, as shown in hostile reception Soraya faces from the American Afghan community after her relationship with 'the Afghan man' ended, eg 'how lethal idle talk could prove to a woman's prospects of marrying well'
- etc

AO3 Demonstrate an 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:

Focus might be on:

- the family context of Amir resisting Baba's power as a father by not living up to his expectations
- the moral context of using violence against others as shown in Sohrab's self-defence in resisting Assef
- the political context of Afghanistan being divided by ethnic identity creating divisions between the powerful and the powerless eg the supremacy of the largely-Pashtun Taliban and the subjugation of the largely Hazara population, as shown by the Assef's cruelty towards Sohrab which Sohrab ultimately resists
- the cultural context of prevailing values in émigré culture such as *nang* and *namoos* or *mohtaram* in the American Afghan community as shown in Soraya's resistance to the 'Afghan double standard' about male and female behaviour in courtship
- etc

AO2 Analyse the ways in which meanings are shaped by literary texts

With respect to authorial method students might focus on:

- structural aspects: the trajectory of submission and passive acceptance in the main story that builds up to the climactic ending in which resistance ultimately succeeds eg the episodes of Hassan being bullied not resolved until Sohrab uses the slingshot in Ch 22, the use of the history of Afghanistan as a backdrop for the fictive autobiography of Amir, the parallel timeframes, the use of flashbacks, the use of climactic events, the non-linear chronology in relation to resistance against power succeeding or not
- narrative perspective and different voices: the use of the first person narrator as a sympathetic voice presenting resistance, Rahim Khan's narration, Hassan's letter, the use of dialogue and dramatised confrontation, eg the exchange between Amir and Assef in order for Amir to save Sohrab
- the settings of Afghanistan and America and places where resistance occurs, eg the guarded room in Ch 22, the Taheri home after Baba has performed *khastegari* for Amir, the pomegranate tree
- the use of images and symbols in relation to resistance, eg Baba fighting the black bear, the motif of the 'look of the lamb', the pomegranate tree
- the use of descriptive detail and Afghani words in relation to resistance
- etc

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

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

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

- quality of written argument
- organisation of ideas
- use of appropriate concepts and technical vocabulary
- technical accuracy.

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

0	5
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Harvest – Jim Crace

‘In the world of *Harvest*, violence is the only effective way to resist those with power.’

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 will be writing about *Harvest* through the lens of **political and social protest writing**, the AOs must necessarily be connected to that genre through the task. Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

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

- the covert violence of the Beldam in resisting the villagers’ power to harm her family eg the murder of Willowjack
- the wounding of the groom as the villagers resist the power of Jordan to change the use of the land
- the violent and harsh resistance of the villagers to the newcomers who demonstrate their power by choosing to encroach on the villagers’ parish lands
- the violent resistance by the Beldam to the power of men who desire her and seek to seduce her, as shown by the murder of Mr Quill
- the gruesome murder of Mr Quill as symbolic resistance by those who live on the land to those with power to depict the land as an economic resource
- the inability of Master Kent to offer any effective resistance to the social and economic power of Jordan because he has no legal claim to the manor house
- the failed attempts of the villagers to discuss with Jordan his plans for the village showing that this resistance was ineffective
- etc

Some students might consider:

- the valiant act of non-violent resistance by Walter Thirsk in ploughing the field to defy the political power of Jordan
- Mr Quill’s subtle, non-violent resistance to the power of the villagers as they try to exclude him
- the way violent acts are not planned and so are not effective resistance, eg the wounding of the groom as the spontaneous culmination of a fight
- the non-violent resistance of the villagers as they challenge Walter in his role in the unmaking of the village
- the random nature of violent acts as being outside of political struggle, eg the fire caused by Booker Higgs and the Derby Twins as the mindless violence of idle youths
- 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 resisting an authority figure as shown in the silence and hostility with which the villagers meet Master Jordan
- the element of violence being used against those in power as shown by the Beldam's killing of Master Kent's horse, Willowjack
- the element of the individual taking a stand against a powerful group or set of ideas as shown by the Beldam by setting fire to the manor house
- the element of a dystopian setting as shown through the disintegration of the pastoral world which is presented as a consequence of the ineffective resistance to power
- etc

AO3 Demonstrate an 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 economic context of enclosure depriving agricultural labourers of land and a means to supplement their subsistence as shown in the villagers rapidly abandoning their homes
- the moral context of using violence and the harm and suffering it causes, as seen in the terrible plight of the Beldam's father
- the psychological context of responding to unfamiliarity and change – the newcomers are perceived as a threat, as is Master Jordan's future vision for the settlement and so violence is seen as a valid course of action
- etc

AO2 Analyse the ways in which meanings are shaped by literary texts

With respect to authorial method students might focus on:

- structural aspects: linear chronology interspersed with recollections of a past that contributes to the backstory; the sequencing of key events, eg the villagers' response to the power of the 'newcomers' and their claim to the land, the wounding of the groom as a way to resist his power, the murder of Master Kent's horse, the retrospective discovery of the violence done to Master Quill, the burning of the manor house; the use of a compressed timescale of seven days to point up violent resistance
- the use of setting: the places where violence takes place eg the manor house, the clearing outside the newcomers' cottage, the pillory
- narrative perspective: the complicitous voice of Thirsk as first-person narrator revealing allegiances/attitudes of the characters; the nostalgic tone for the past/present about to be lost; the use of different voices through dialogue
- the use of descriptive detail and imagery in relation to violent resistance
- etc

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

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

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

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

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

0 6

Hard Times – Charles Dickens

'In *Hard Times*, Dickens presents Coketown as a place of unrelenting oppression and misery.'

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 will be writing about *Hard Times* through the lens of **political and social protest writing**, the AOs must necessarily be connected to that genre through the task. Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

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

- the unrelenting misery of Coketown as a place 'severely workful' where the uniformity of the buildings makes them appear miserable eg in Ch 5, 'the infirmary might have been the jail.'
- the oppression of the factory workers such as Stephen Blackpool and Rachael which is unrelenting because of the long working hours and restrictions on employment rights
- the oppression of the Gradgrind school which is unrelenting through its rigid adherence to fact, which causes misery to its learners, eg Sissy when she cannot provide a factual description of a horse and ultimately Louisa whose relationships result in a miserable inability to engage emotionally
- the unrelenting pursuit of status as an ultimately miserable enterprise, as shown by Bounderby's downfall
- the oppressive influence of commerce and wealth as unrelenting shown through the bank as the site that Tom uses to frame Stephen Blackpool which causes misery and as the place where Mrs Sparsit broods malevolently
- Bounderby's house as a place of misery because that is where Louisa is oppressed by the societal and parental expectations of her marriage
- etc

Some students might consider:

- the presence of the Circus in Coketown as providing temporary respite from oppression and misery eg when Sissy leaves them to join Gradgrind in Ch 6 the women 'pressed about her and bent over her in very natural attitudes, kissing her and embracing her.'
- the Circus as a place of frivolity, fun and enthusiastic engagement, to counterpoint the misery and oppression of Coketown, as seen when Louisa and Tom watch the horse-training in Ch 3
- the moors as a place of reunion for Stephen and Rachael so enabling him to die peacefully, offering respite from the misery and oppression of Coketown
- Gradgrind's home in the later stages of the novel as a place of refuge for Louisa, and of warmth as she becomes closer to Sissy, so offering ease from the oppression and misery of Coketown
- Coketown as a place offering real change and learning, and the possibility of satisfaction and fulfilment, so not unrelentingly oppressive and miserable, as seen in Gradgrind's transformation at the end of the novel
- 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 oppression as shown by the toil of the factory workers eg the long hours worked by Stephen and Rachael
- the element of a group defying prevailing attitudes as shown in the Circus people ‘caring so little for plain fact’ in Ch 6 and so rejecting the misery of Coketown
- the element of authority figures who oppress those weaker than themselves as shown in Boudierby’s treatment of Stephen when he requests assistance for his divorce, or M’Choakumchild’s authority over the school children
- the element of resistance shown in the Circus world’s helping Tom to escape the inflexible pursuit of him by Bitzer
- etc

AO3 Demonstrate an 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 industrial context of factory work being hard and unrewarding, making Coketown an oppressive and miserable place for its workers
- the social context of the marriage and divorce laws which shape the fates of those living in Coketown and make them miserable
- the political context of social reform seen in Dickens’ critical presentation of Coketown as miserable
- the geographical context of the Preston as an industrial centre that inspired Dickens’ presentation of Coketown
- etc

AO2 Analyse the ways in which meanings are shaped by literary texts

With respect to authorial method students might focus on:

- the use of settings: Coketown as an industrial town; the school, the circus-ring, the bank, the factory in relation to oppression and misery
- structural aspects: the intercutting of scenes between Coketown and the Circus world to show misery or carefree ‘Fancy’; the re-introduction of the Circus world at the end to set up Tom’s escape and offer a resolution that is not miserable; the locating of key events with particular settings to present Coketown as a place of oppression and misery or not, eg Stephen falling down Old Hell Shaft; the use of suspenseful chapter endings in relation to misery, eg Stephen’s prolonged absence in Ch 4 of *Garnering*
- the use of narrative perspective: the use of a judgemental omniscient narrator presenting Coketown; the use of centre of consciousness to point up the experience of living in Coketown eg Stephen Blackpool or Sissy; the use of different voices and dialogue to provide contrasting presentations in relation to Coketown as a place of oppression and misery
- the use of satire to point up the misery of Coketown
- the choice of form, a realist novel eg the presentation of Coketown as a recognisable nineteenth-century mill town
- the use of detailed description to present places in relation to ‘unrelenting oppression and misery’, eg the opening of Ch 5 ‘serpents of smoke’, and the piston likened to ‘the head of an elephant in a state of melancholy madness’
- 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 written argument
- organisation of ideas
- use of appropriate concepts and technical vocabulary
- 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
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Henry IV Part I – William Shakespeare

‘Ultimately, Shakespeare suggests we must condemn Falstaff for his rejection of authority.’

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 will be writing about *Henry IV Part I* through the lens of **political and social protest writing**, the AOs must necessarily be connected to that genre through the task. Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

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

- that Falstaff’s appalling bravado lacks decency in a world governed by martial virtue and honour and so deserves condemnation
- that Falstaff is deplorably irresponsible in leading inexperienced men to their death at the battle of Shrewsbury eg dismissing them as ‘food for powder’ and so deserves condemnation
- his reliance on the privileges gained by his friendship with Prince Harry deserves condemnation
- that the main focus of the play is civil war which indicates the seriousness and value of authority and that Falstaff’s rejection of this appears trivial and so deserves condemnation
- that Falstaff’s bitter rejection of prevailing social values makes him a source of possible rebellion, which would jeopardise social stability, and so deserves condemnation
- etc

Some students might consider:

- how Shakespeare’s construction of Falstaff and the sophistication of his wit make him admirable so we do not condemn him
- the dramatic action that holds him up to ridicule; he is amusing rather than threatening so we do not condemn him eg the physical comedy of the robbery (‘Have you any levers to lift me up again, being down?’) in Act 2, scene 2, and Falstaff’s comically exaggerated account of it in Act 2 scene 4
- the importance of dissenting voices that challenge authority and so Falstaff has a crucial role to play as social commentator so he is valued rather than condemned
- the social structures represented within the play which ultimately allow Falstaff little influence so the audience respond to him as a construct to provide entertainment rather than a moral message - so he is not condemned
- 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 as shown by King Henry as the ruling monarch whom Falstaff is implicitly challenging through his self-interested behaviour
- the element of an individual's defiance of political, social or moral conventions, as shown in Falstaff's irreverent wit and satire of social practices, eg his soliloquy in Act 5 about honour
- the transgressing of boundaries as shown in Falstaff's behaviour, eg his thieving from those of higher rank in Act 2 suggesting he is deserving of condemnation
- the element of conflict between authority and an individual as shown by the strained relationship between Prince Harry and Falstaff in Act 5 when the Prince rebukes Falstaff with 'thou owest God a death' before he exits suggesting that Falstaff deserves condemnation
- etc

AO3 Demonstrate an 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 glory in the play: Falstaff rejects the value of honour that underpins the key moment of the battle between Prince Harry and Hotspur in Act V
- the social context: Falstaff's connections to the low-life world of the play point up his weaknesses – his appetites, his laziness, his moral laxity
- the production context: Falstaff has similarities with the figure of Vice in medieval morality plays
- the literary context: Falstaff is a fictional construct in a historical drama and so offers an alternative perspective on the world Shakespeare presents
- etc

AO2 Analyse the ways in which meanings are shaped by literary texts

With respect to dramatic method students might focus on:

- structural aspects: the relationship between the main plot and the subplot and the way Falstaff moves between them; key events to present Falstaff such as the staged ambush in Act 1, the role play between Falstaff and Prince Harry in Act 2, or his minor role in the climactic military action of Acts 4 and 5
- the use of settings: sites in which the rejection of authority can be seen by Falstaff, eg 'The Boar's Head' Tavern in East Cheap, the battlefield of Shrewsbury Plain
- the use of dramatic action to characterise Falstaff in relation to his rejection of authority, eg his faked death and resurrection in Act 5 as rejection of the honour required in battle
- the use of wit and satire in relation to the rejection of authority
- Falstaff's dominance in the comic scenes in relation to whether the audience condemn him or not
- the use of contrasts and parallels between characters to engage audience responses in relation to 'condemn' as seen in the contrast between Prince Harry and Falstaff in Act 5
- the use of soliloquies, imagery and language to present Falstaff's rejection of authority as deserving or not of condemnation
- 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 written argument
- organisation of ideas
- use of appropriate concepts and technical vocabulary
- technical accuracy

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

0 8

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

'Ibsen presents Nora Helmer and Christine Linde as admirable in the ways they defy masculine power.'

To what extent do you agree with this view?

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

[25 marks]

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

Examiners must also remember that, because students will be writing about *A Doll's House* through the lens of **political and social protest writing**, the AOs must necessarily be connected to that genre through the task. Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

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

- Nora's admirable boldness in securing the loan defying the view that finance is a masculine sphere
- Nora's admirable determination in talking to Torvald honestly at the end defying the masculine power of the husband's role
- Nora's ingenuity in extracting money out of Torvald defying Torvald's intention that she be financially dependent
- Nora's admirable toughness in defying Krogstad's threats about revealing the loan
- Nora's daring to leave Torvald defying the social stigma attached to divorced women in late nineteenth century Europe
- Christine's admirable determination to find ways of earning money independent of a man after her husband's death
- Christine's admirable moral authority in insisting Krogstad's letter is not recalled defying ideas of marital respectability in a patriarchal world
- etc

Some students might consider:

- the stupidity of Nora in falsifying the documents making her not worthy of admiration
- the annoying self-absorption of Nora about her appearance as showing her submitting to masculine power over female body image, eg 'help me to decide what I shall go as' to the fancy-dress ball
- Christine Linde's resuming her relationship with Krogstad so not defying the patriarchal convention of marriage and so not being admirable
- the helplessness of Christine and Nora in their reliance on men for financial security through their marriages so not defying the constraints of the masculine world
- the disconcerting weakness of Nora in her long-standing submission to Torvald's will in their eight-year marriage, and so not defying masculine power
- etc

Students may argue that they find one of the women admirable and the other not.

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 defiance as shown in Nora's leaving at the end of the play, eg 'Here is your ring back. Give me mine.'
- the element of authority figures oppressing those with less power, eg the power Torvald exercises over Nora in their marriage, eg 'You talk like a child. You don't understand the conditions of the world in which you live.'
- the element of individual action in the face of prevailing values or power structures as shown in Christine's determination to find work, eg 'I had to turn my hand to anything I could find'
- etc

AO3 Demonstrate an 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 gender context of how attitudes to women in the nineteenth century valued passiveness and domesticity rather than activeness and worldliness
- the social context of women's submissiveness to husbands and fathers and the ways Nora and Christine negotiate these expectations, eg when Nora's puts aside some of the money Torvald gives her to buy clothes, or Christine Linde continuing to work after her family is self-sufficient
- the psychological context: Nora's shift in mindset from material comfort to the value of personal fulfilment, from 'a big salary with lots of commissions' to walking away with nothing; Christine's not mourning her husband and then becoming impassioned about her reunion with Krogstad as a way to defy masculine power
- etc

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

Although this is a translated text, we will treat the translated text as Ibsen's own words.

With respect to dramatic method students might focus on:

- structural aspects: the early revelations of Nora procuring the holiday funds and of Christine not loving her husband; the dance as an expression of defiance or submission; the climactic confrontation in the final scene of Nora leaving and the suspenseful build-up; the compressed timescale of the action in relation to the growth of the women's defiance
- the use of setting: the family home as a site of defiance and of masculine power
- the dramatic action of Nora and Christine to point up defiance, eg Nora's long speeches defying Krogstad's intimidation; Christine's dominance of the denouement where she instructs Krogstad to act, Torvald's long speeches in the final act in relation to the masculine power he exerts over Nora
- the language Torvald uses to address Nora, the use of imperatives and conditionals in relation to defiance or masculine power
- the significance of the title and the use of symbolism of 'the Doll'
- 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 written argument
- organisation of ideas
- use of appropriate concepts and technical vocabulary
- technical accuracy

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

0 9

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

'The principal focus of the novel is on the personal suffering of the female characters, rather than the repressive power of Gilead.'

To what extent do you agree with this view?

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

[25 marks]

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

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

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

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

- Offred's role as the narrator of her own story of suffering results in the principal focus being on the suffering of women
- Offred's deep grief at the loss of her family so focusing on her personal suffering
- Offred's mourning of the past and the freedoms she has lost and so focusing on her personal suffering
- Offred's poignant longing for human intimacy and so focusing on her personal suffering
- Offred's shame at not wanting to escape once she is with Nick and so focusing on her personal suffering
- Moira's challenge to the Gileadean regime which results in her personal suffering caused by the torture
- Janine's traumatic experiences of pregnancy and childbirth and so focusing on her personal suffering
- Serena Joy's bitterness at the loss of her career and so focusing on her personal suffering
- etc

Some students might consider:

- Atwood's use of Offred's voice to present a world of repressive control affecting all aspects of society
- the militaristic aspects of Gilead: checkpoints; army patrols; surveillance showing the ubiquity of repressive state power and control
- the use of state-sanctioned religious observance to repress and limit personal freedom, eg the greetings or the collective readings of the Bible in the Commander's household
- the power of the state in setting out social roles and accepted forms of behaviour, eg handmaids being deployed to Commanders, the roles of Guardians, Eyes and Angels and limits on who interacts with whom and how
- the anonymising of women and the use of their Commander's names showing the repressive power of the state by reducing women to property of their Commander
- the brutality of the salvagings and the particutions that take place in public so that the full extent of the state's repressive power can be seen

- the power of the state to control economic activity: food supplies seem to be rationed; shops such as ‘Soul Scrolls’ uphold the regime’s values
- the repressive power of the state to prescribe cultural and educational activity, eg the interdiction on women being able to read or write
- 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 a futuristic, dystopian setting as shown in the repressive regime Atwood creates in Gilead that results in personal suffering
- the element of power being used over the powerless as shown by the Commander’s treatment of Offred during the Ceremony or in Jezebel’s
- the element of psychological intimidation against a vulnerable individual as shown by the women in the Red Centre chanting at Janine
- the element of state control of individual behaviour as shown by the routines, rituals and costumes devised for the female roles in Gilead eg the psychological torment endured during the Ceremony by Offred
- etc

AO3 Demonstrate an 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 gender context: the suffering caused by women in the novel who no longer have control over their own bodies, eg the serial pregnancies of Janine, forced removal to a different household and her baby being ‘shredded’
- the political context of the novel as a response to repressive ideologies, eg the religious regime in Afghanistan or the religious right in America which causes suffering to women
- the moral context of removing women’s freedom and independence
- the cultural context of ‘bearing witness’ to traumatic events as shown by Atwood’s inclusion of multiple stories of different female characters
- etc

AO2 Analyse the ways in which meanings are shaped by literary texts

With respect to authorial method students might focus on:

- structural aspects: fragmented, non-linear chronology including time leaps to tell stories of personal suffering; division of the story into parts in relation to female suffering or the repressive regime; the use of time and retrospection to present recollections of suffering or the repressive regime; the use of the ‘Historical Notes’ and the narrative frame in presenting Offred’s suffering
- narrative perspective: first-person fictive autobiography; episodic narration to reconstruct events; use of different voices and dialogue; ironic tone of narrative voice - sometimes playful, sometimes solemn in relation to female suffering or the repressive regime
- the uses of setting: the Red Centre; Jezebel’s; the state of Gilead; the Commander’s house; the unspecified future time setting in relation to female suffering or the repressive regime
- the use of descriptive detail, recurring images or motifs, in relation to female suffering or repressive regimes
- 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 written argument
- organisation of ideas
- use of appropriate concepts and technical vocabulary
- 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

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'The endings of works of political and social protest are always ambiguous.'

Explore the significance of endings 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 extract through the lens of **political and social protest writing**, the AOs must necessarily be connected to that genre through the task.

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

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

- Blake – the problematic endings of poems which suggest the oppressive nature of a corrupt world which threatens innocence, eg in *The Little Black Boy* or *The Chimney Sweeper*; the uncomfortable images of suffering that the reader is left with at the end of *Experience* as the concluding part of the collection, etc
- Harrison – the ambiguous endings of poems which convey irrecoverable loss alongside partial fulfilment, eg the reuniting of the poet's parents in death in *Marked with D.*, the defiant speaking out at the end of *National Trust* despite the cruelty of the gentlemen and the misfortune of the convict, the resignation of the poet-speaker in *v.* when he leaves the cemetery not having been able to help the skin, the empowering quality of finding a voice but its not being understood or not being listened to, as in *National Trust* or *v.*
- Hosseini – the troubling ending of the partial rehabilitation of Sohrab, but the permanence of loss in his parents' death, the little that has changed in Afghanistan at the end of the novel suggesting that Amir's protest has not achieved lasting change etc
- Crace – the pessimistic ending of Walter Thirsk ploughing just two furrows of a field which seems ineffectual despite his determination and sense of purpose, the destruction of the manor house and the unclear futures of those who deserted the village etc
- Dickens – the ambiguity created by the suffering and melancholy at the end for Louisa, and the sorrow at Stephen's death balanced against the positive messages of love presented in Sissy and Gradgrind, etc
- Shakespeare – the ambiguous end caused by the battle being won, but other battles needing to be fought and the sense that the rebellion has not yet been successfully put down, etc
- Ibsen – the ambiguous nature of Nora's leaving Torvald suggesting an uncertain future for her and a sense of his own sad bewilderment in his final lines, etc
- Atwood – the ambiguous presentation of Offred's having escaped, the dominance of the masculine voice ordering the narrative suggesting that the misogyny of the past still lingers, 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:

- ambiguous endings that suggest the survival of those who have been oppressed, as in *The Kite Runner*
- ambiguous endings that confirm social structures remain unchanged, as in *Hard Times*
- ambiguous endings that point up individual action against power structures as in *Harvest*
- ambiguous endings that offer a more optimistic vision of a dysfunctional world, eg *The Voice of the Ancient Bard* in *Experience*
- ambiguous endings that suggest rebellion is still a threatening force, eg *Henry IV Part I*
- ambiguous endings that provide a challenge to the existing social order, eg *A Doll's House*
- 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 political context of military power to uphold government eg *Henry IV Part I* and the Battle of Shrewsbury that concludes the play
- the social context of reform and the need to change attitudes, eg *Hard Times* and the change in Gradgrind as he devotes himself to social good in his parliamentary work; Tom's dying yearning to see his sister again; Louisa's solitude balanced by the happiness she finds in Sissy's children
- the psychological context of suffering caused by social injustice and the difficulties of resolving it, eg Harrison in *v.* where the poet turns away from his encounter defeated and is unable to provide solutions to the social division he notices between himself and the skin
- etc

AO2 Analyse ways in which meanings are shaped in literary texts

If students are writing about *A Doll's House*, although this is a translated text, we will treat the translated text as Ibsen's own words.

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

- the text's form of drama, poetry or prose – the closing stage direction for *A Doll's House* highlights the ambiguity of the destroyed present and the uncertain future
- the settings at the end of the novel that create ambiguity, eg in *The Handmaid's Tale* the time leap in the 'Historical Notes' showing that Gilead did not survive is ambiguous because it could convey hope for the protagonist
- the use of structural features, eg linear chronology in *Harvest* to build up to climactic ending and ambiguous resolution; parallel stories that intertwine towards the end to make it ambiguous, eg *The Kite Runner*; the use of narrative frames to provide a new perspective on the ending and so create ambiguity, eg *The Handmaid's Tale*
- the use of dialogue – In *Henry IV Part I* King Henry's final speech sets out the actions required to secure the stability of the realm so that 'Rebellion in this land of ours shall lose his sway' to point up ambiguity about who will prevail between the two forces
- the use of narrative perspective and different voices to commentate on the ambiguous ending, eg the sympathetic and judgemental narrator of *Hard Times* to present that hardship of Rachael's life and of Tom's death, as well as Louisa and Sissy's potential happiness

- the use of imagery and symbolism eg Blake's closing imagery of *The Voice of the Ancient Bard* to summarise the contrasts and oppositions of the contrary states of the *Songs* suggesting the ambiguity of them being combined
- the use of descriptive language and detail in the ending eg the ambiguous ending of *v.* with its 'mid-May' blossoms pointing up the care-free beauty in nature and the sombre grave 'on Beeston hill, your back to Leeds' as the poet leaves, unlikely to return
- 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 written argument
- organisation of ideas
- use of appropriate concepts and technical vocabulary
- technical accuracy

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

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‘Political and social protest writing uses contrasting worlds to present its ideas.’

Explore the significance of contrasting worlds as they are presented in **two** political and social protest texts you have studied.

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

[25 marks]

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

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

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

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

- Blake – contrasting worlds of innocence in the natural world where the children play and of experience in the urban world where people work and suffer, contrasting worlds of freedom where people can roam and the world of constraint where people are bound with ‘mind-forg’d manacles’ etc
- Harrison – contrasting worlds of the working class in the pub or at the football ground and the middle class worlds of the grammar school or the poet-speaker’s home; contrasting worlds of the workplace such as the mine or the bakery with places of reflection such as the graveyard in *v.*
- Hosseini – contrasting worlds of Afghanistan and America, of the past and the present, of historical and personal stories of guilt and redemption etc
- Crace – contrasting worlds of the village and the manor house, of the past and the present, etc
- Dickens – contrasting worlds of the Circus and Coketown, of the factory and the school, of ‘fancy’ and reality, etc
- Shakespeare – contrasting worlds of the nobility and the lower class, the world of honour and the world of vice, the defiant world of the rebels and the orderly world of the king’s court, the tavern and the battlefield etc
- Ibsen – contrasting worlds of the home for Nora, and the world of the bank for Torvald, the feminine world and the masculine world, the worlds of deception and artifice in society and the world of interior realisation for Nora, the contrasting worlds created by class difference Nora’s bourgeois domesticity and Anne-Marie domestic labour as the children’s nurse, etc
- Atwood – contrasting worlds of entitlement for the Commanders and subjugation for the handmaids, of the past and the present in the novel, the future of the novel and the reader’s present 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 contrasting worlds of rural freedom and urban constraint as shown *Songs of Innocence* and *Of Experience* where the river or meadows contrast with the dark and miserable city or in *Harvest* where the gleaning field contrasts with the artifice and luxury of the manor house

- the contrasting worlds of governments, as shown in *The Kite Runner* or *The Handmaid's Tale* where the repressive regimes of the Taliban or Gilead contrast with the permissive American regimes
- the contrasting worlds of masculine entitlement and feminine disempowerment to show gender differences in *The Handmaid's Tale*, as seen in the Commander's study contrasting with Offred's room or in *A Doll's House* where the Helmers' house contrasts with the bank
- the contrasting worlds of aristocratic rule and unruly lower orders as seen in *Henry IV Part I* where the King's court contrasts with the East Cheap tavern
- the contrasting worlds of toil and leisure, as seen in *Hard Times* where the factory and the school contrast with the leisure of the domestic space which Bounderby or Mrs Sparsit occupy
- contrasting worlds of privilege and impoverishment, as shown in Harrison's *v.* where the poet-speaker's home contrasts with the football stadium from which the skin leaves or in *National Trust* the gentlemen's world contrasting with the well into which the convict is lowered
- 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: the contrasting worlds of upper and lower classes as seen in *Henry IV Part I* where Prince Harry moves between the two worlds as part of his journey towards kingship
- the political context: the contrasting worlds of the state and the individual and how far the state controls individual actions, eg the Gildeadean authorities determining what people should wear and with whom they should associate
- the gender context: the contrasting worlds which create division of gender roles, as in the 'empty vessels' of *The Handmaid's Tale*, the limiting domestic world for middle-class wives eg Louisa or Mrs Gradgrind in *Hard Times* or Nora in *A Doll's House* contrasting with the world of work and fulfilment for middle-class men, eg Bounderby or Gradgrind in *Hard Times* or Torvald Helmer in *A Doll's House*
- the social context of education: the world of literate, educated Amir gives him power over Hassan in his illiterate uneducated world in *The Kite Runner*, or the voice of a middle-class poet created by the educated world in which he moves contrasting so starkly with the world of the skin he meets in *v.*
- the psychological context: the suffering caused by escape from one world to another eg Baba, Amir and then Sohrab, who flee Afghanistan or entrapment in it, eg Offred in *The Handmaid's Tale*, Nora in *A Doll's House* or the child chimney sweeps in *The Chimney Sweeper* in *Innocence*
- etc

AO2 Analyse ways in which meanings are shaped in literary texts

If students are writing about *A Doll's House*, although this is a translated text, we will treat the translated text as Ibsen's own words.

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

- the text's form of drama, poetry or prose – use of stage directions to present Nora's leaving the claustrophobic domestic world to the freedom and uncertainty of the world beyond the closed door at the end of *The Doll's House*
- the use of settings to create contrasts – the sordid illicit world of Jezebel's contrasting with the orderly legitimate world of the Commander's house in *The Handmaid's Tale*; the seedy raucous tavern and the valiant battlefield in *Henry IV Part I*
- the uses of structural features – the intercutting of parallel stories that move between contrasting worlds eg America and Afghanistan in *The Kite Runner*; the use of contrasts and repetitions, eg children laughing in nature contrasting with tears and woe in *Songs*; the composition of poems in two

parts to present contrast eg the childhood school-room contrasted with the narrative present world where the speaker is a published poet in Harrison's *Them & [uz]*

- the use of narrators – the narrator in *The Handmaid's Tale* who presents and commentates on aspects of the contrasting worlds to the reader
- the use of different voices: in *Hard Times* the stylised speech of Sleary as a representative of the Circus world contrasting with the pompous register of Bounderby as a representative of the exploitative industrial world of Coketown in relation contrasting worlds
- the use of imagery, motifs or language in relation to contrasting worlds eg in Blake, pastoral imagery associated with the world of innocence and the dark often urban imagery of experience
- 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 written argument
- organisation of ideas
- use of appropriate concepts and technical vocabulary
- technical accuracy

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