



A-level
ENGLISH LITERATURE B
7717/2B

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

Mark scheme

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2 3 6 A 7 7 1 7 / 2 B / M S

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

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

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Level of response marking instructions

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

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

Step 1 Determine a level

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

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

Step 2 Determine a mark

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

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

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

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

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

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

The significance of open book

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

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

Arriving at marks

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

Using the Mark Bands

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

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

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

Advice about marking each section

Section A

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

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

Section B

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

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

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

Section C

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

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

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

Annotation











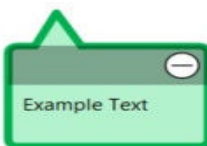




















15. Examiners should remember that annotation is directed solely to senior examiners.

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

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

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

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

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

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

The assessment objectives and their significance

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

The AOs are as follows:

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

Mark	AO	Typical features	How to arrive at mark
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 the elements of political and social protest writing in this extract.

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

[25 marks]

The extract is taken from *Lagoon*, a science fiction novel by Nnedi Okorafor, published in 2014. The novel portrays events in Lagos, Nigeria, after a group of aliens arrives in the city. People react with panic to the aliens and this results in the gradual breakdown of civil society.

In the extract, the protagonist Adaora, with her companions Agu and Anthony, takes Ayodele (one of the shape-shifting aliens) to see the dying President. In the confrontation, Ayodele sets out her demands to the President.

The Igbo and the Hausa are indigenous ethnic populations in and around Nigeria.

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

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

Please refer to pages 4 to 8.

AO5 Explore literary texts informed by different interpretations

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

Some possible ideas:

- the extract being an encounter between an alien with her human protectors and a dying President who is about to lose his power, the initial encounter between Ayodele and the sceptical President where he challenges her assertion that 'looks can be deceiving' and doesn't take her seriously; the transformation of her into Karl Marx and then the confusion of his armed guard as she returns to her form as a woman to prove her power, the shift in power to the alien as she proves that she can help the dying President heal and bring a new order of change to Lagos; the extract ending by pointing up the superior capability of the extraterrestrials and the peaceful nature of their mission – to find 'a home'
- Presidential power and how this is sustained by armed guards
- favourites and friends of those who have power
- threats to the power of the President (he is dying and is also confronted by an alien force)
- challenges to male power by a female alien who has human protectors
- the importance of standing up to power
- the potential of a future regime which is fair and even handed
- Okorafor's choice of speculative fiction as a way of protesting about the political shortcomings of Lagos in the storyworld

- the presence of the alien and her search for a home pointing up the implied inadequate, unsatisfactory nature of the Nigerian state in the narrative present of the extract
- the dystopian backdrop of a dysfunctional state as a protest about political incompetence as demonstrated by the dying President
- the tense nature of the confrontation between the alien, Adaora's group and the President and his armed guard
- the presence of the military guard protecting the President
- the obvious physical weakness of the President contrasting with the heavily armed guards and the grace and vitality of Ayodele
- a small group of individuals (Adaora, Agu and Anthony) challenging the power of the President
- the extraordinary power of the alien to shape shift to show the President her power and to promise that she can heal him
- the promise of a better future and positive change that Ayodele represents
- the playful transformation of Ayodele into Karl Marx and back to the beautiful woman
- the irony of the alien's Karl Marx transformation given that she has her own agenda
- the idea of an imminent power struggle as the President is close to death
- the ironic reversal that the extraterrestrials are refugees and not seeking to 'conquer'
- the emphasis in the extract on change being beneficial and collaborative as a feature of African futurism, rewriting colonial discourses of supposed conquest
- 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 an authority figure as seen in Ayodele who influences the President, or in the President who is losing his power
- the element of collaboration to bring about change, as seen in the group of friends who bring Ayodele to the President
- the element of military force being used to prop up power
- the element of dystopian settings, as seen in the backdrop to the extract: a President losing his grip on power and a capital city in chaos
- 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 a political leader negotiating to hold on to a powerbase
- the gender context of stereotyping, as seen in the response of the President to Ayodele's transformations
- the social context of different ways society can be constructed and the different roles individuals play, as seen in the way Ayodele categorises societies that 'rule, colonise, conquer or take' or those that provide a 'home'
- the context of ethnicity and identity, as seen in the way the President responds to Ayodele as a Hausa or an Igbo
- the literary context of science fiction/speculative fiction that creates alternative realities to promote radical or unexpected ideas
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

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

- structural aspects: the extract being a confrontation between two groups and the narrative focus being on the shifting power dynamics between the President and the military power of his guards and Adaora's group; Ayodele's transformation into a woman and then Karl Marx as the climactic centre to show her power; the balance between dialogue and omniscient narration; the focus on the reaction of the onlookers; the extract ending on Ayodele's assertion of power over the President ('I will make it so') after the poignant revelation that the extraterrestrials are peaceful ('We just want a home.')
- the use of settings, eg the private audience in front of the President, the wider setting of Lagos, Nigeria, a non-specific seemingly recognisable narrative present
- the use of narrative perspective and different voices, eg the omniscient narrator with a playful tone ('Thankfully, the two soldiers carrying him didn't drop him. '), the commanding tone of Ayodele, the less certain tone of the President, the voice of Adaora, the brief contributions of the President's wife
- the use of language features, eg descriptive prose, ellipsis, the use of formal titles ('Mr President'), use of questions, short sentences
- etc.

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

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

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

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

Section B

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

‘In Blake’s poetry, authority figures are unkind and have no compassion.’

To what extent do you agree with this view?

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

[25 marks]

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

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

Please refer to pages 4 to 8.

AO5 Explore literary texts informed by different interpretations

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

Some students might consider:

- authority figures who are unkind and who harm those who are not in a position of power, priest and church officials who exploit children, eg the priest in *A Little Boy Lost*; employers or adults who have an economic relationship to others, eg the Master in *The Chimney Sweeper (Innocence)*; professionals or adults who are in a position of responsibility over those who have less power, eg the teacher in *A School Boy* or the Nurse in *A Nurse’s Song (Experience)* or Dame Lurch in *A Little Vagabond*, etc
- the disproportionate punishment by the priest in *A Little Boy Lost* whose unkind treatment of the boy results in his spiritual death
- the nurse’s unkind admonishing of the children in *A Nurse’s Song (Experience)* which results in their sadness
- the cruelty of the beadles in *Holy Thursday* with their ‘wands of snow’ which shows no compassion for the children
- the priest in *The Garden of Love* who seeks to repress desire which shows no kindness or compassion
- etc.

Some students might consider:

- authority figures whose acts of kindness promote the wellbeing and happiness in others; the Nurse looking after the children, the Shepherd looking after the sheep; parents caring for their children, God as an authority figure who loves humanity, children who bring joy or insight to others, eg the child speaker in *The Lamb* etc
- the figures of the Piper and the Bard who act as voices of narrative authority for the reader and are neither kind nor unkind

- the Nurse's generous kindness in letting the children stay out to play in *A Nurse's Song (Innocence)*
- the careful instructing of the Boy by the Mother in *The Little Black Boy* to strengthen him in his servitude
- the benevolent love of the mother in *A Cradle Song*
- the adult wishing the infant sweet joy in *Infant Joy*
- the God of *Divine Image* and *On Another's Sorrow* who offers loving kindness and compassion to all humanity
- the way Lyca guides her parents towards understanding in *The Little Girl Found*
- etc.

Students may legitimately engage with 'kindness' or 'compassion' separately, or both concepts together, with just 'kindness' or just 'compassion'.

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 exerting power
- the element of those who are affected by those who have power
- the element of individual action to bring about change
- 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 being compassionate
- the religious context of compassion and love to promote Christian harmony and unity
- the social context of the effects of the way authority figures treat those under their power or influence
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- structural aspects: the structural contrasts between and within poems that depict authority figures, love or compassion; the treatment of time and chronology to present authority figures, love or compassion
- the use of settings to show where authority figures exercise influence, eg the schoolroom, the church, under a tree
- the use of narrative perspective and different voices to present authority figures, love or compassion, eg the seemingly omniscient voice of the Piper in *On Another's Sorrow* or the voice of the mother in *Cradle Song*
- the use of symbolism to present the actions of authority figures, eg the burning of the boy by the priest in *A Little Boy Lost*
- the use of repetition to present authority figures, love or compassion, eg the monochrome imagery associated with the beads in *Holy Thursday* or the Priest in *The Garden of Love*
- the use of metrical features such as rhythm or rhyme, or disruptions to it when presenting ideas about authority figures, love or compassion
- etc.

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

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

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

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

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

0 3 Selected Poems – Tony Harrison

‘In his poetry, Harrison is ultimately optimistic about an end to class conflict.’

To what extent do you agree with this view?

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

[25 marks]

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

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

Please refer to pages 4 to 8.

AO5 Explore literary texts informed by different interpretations

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

Some students might consider:

- the hopes Harrison’s poems present for a more equal future society, eg where opportunity is created and prejudice has been eroded, eg *Them & [uz]*; the confidence Harrison’s poems have in a more positive vision for the future eg *v.*; the expectations presented in Harrison’s poems that good things will happen, eg *Divisions*, etc
- the idea that *v* is for victory and that it will overcome social difference
- the idea that his future is better than his parents and his optimism about a ‘UNITED’ society
- the pathos that Harrison feels for the skinhead whose life he wants to improve and for whom he wants to advocate
- the power of the past and tradition that sets the examples of work as a positive experience
- how the Spring setting offers optimism and hope about the future in *v.*
- the hopefulness of the ending of *Divisions* where the poet-speaker hopes for loving relationships and ‘jobs’ for the men in the pub
- in *Marked with D.*, the confidence of the poet-speaker that his father’s hope in a better future in the after-life is fulfilled
- in *Them & [uz]*, the confidence and belief the poet-speaker has in finding his own voice and his rejecting RP as leading to a better, less divisive future society
- etc.

Some students might consider:

- Harrison’s poems ultimately ending optimistically but not resolving class conflict
- Harrison’s poems ultimately not being optimistic as the oppressive, exploitative treatment of the working class has been covered up or forgotten, eg *Working or National Trusts*
- Harrison’s poems ultimately not being optimistic as they capture the empty bleakness of the working-class lives with no possibility of improvement, eg in *Divisions*, the jobless futures of the men in the pub

- Harrison's poems ultimately not being optimistic as they present frustration and oppressiveness, eg in *Marked with D*. that suggests that class conflict will not end because it is so deeply engrained
- Harrison's poems ultimately not being optimistic because of the way they end with an undermining idea that reinforces social division, eg in *Working*, the 'silence of the worked-out gob', in the demotic self-deprecation of Harrison's poetry as 'SHIT', in *National Trust*, 'the tongueless man gets his land took'
- etc.

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

AO4 Explore connections across literary texts

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

- the element of class conflict
- the element of optimism about the future and hope for positive change
- the element of speaking out as when the poet speaks out about class conflict
- etc.

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

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

- the social context of conflict between the working class and other classes
- the psychological context of the optimism and the way it can create the conditions for positive change
- the political context of power being concentrated in the hands of an elite and the status quo being an uneven distribution of power and opportunity that leads to conflict
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- the use of beginnings or endings or climactic moments to present optimism or class conflict, eg the ending to *v.*, the use of parts to divide up action or attitudes in relation to optimism or class conflict such as part II in *Them & [uz]*, or embedded time shifts, as in *Working*
- the use of settings where optimism or class conflict are presented, such as the graveyard, or the backdrop of the miners' strikes in *v.*, the implied setting of the home or the hearth in *Working* and *v.*, or the classroom in *Them & [uz]*, or the crematorium in *Marked with D.*, in *v.*, the time setting of the 1980s – a time of economic decline and social unrest in mining and manufacturing areas, Harrison's Leeds
- the use of different voices and speakers in relation to optimism or class conflict, eg the voice of the narrating poet expressing a social conscience, the teacher and the pupil in *Them and [uz]*, the poet and the skin in *v.*, the reported voice of the father in *Marked with D.*
- the use of poetic form, eg the elegy form or the sonnet form in *Divisions* or *Them & [uz]* in relation to optimism or class conflict
- the use of rhyme and rhythm, titles in relation to optimism or class conflict, eg *Divisions* or *Working*
- the use of the demotic, the colloquial, the taboo, or elevated language in relation to optimism or class conflict
- etc.

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

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

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

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

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

0	4
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***The Kite Runner* – Khaled Hosseini**

‘Hosseini presents America as a place of refuge and healing.’

To what extent do you agree with this view?

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

[25 marks]

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

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

Please refer to pages 4 to 8.

AO5 Explore literary texts informed by different interpretations

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

Some students might consider:

- America as a place of refuge from the cruelly repressive Taliban regime
- America as a place of refuge from the political instability of civil war and Soviet invasion
- America as a place of refuge from the guilt Amir feels for not helping Hassan
- America as a place of refuge for Amir from guilt and his shameful behaviour in Afghanistan, his lies, deception, meanness and inaction
- America as a place where Amir is partly healed from his ‘past of unatoned sins’
- America as a place of healing when Amir finds love with Soraya and succeeds as a writer
- America as a place of refuge and healing from unbearable abuse for Sohrab
- America as a place of healing where Afghan émigrés can build community networks and celebrate their cultural identity without the trauma of war and violence
- etc.

Some students might consider:

- America as a structural device that creates contrast with Afghanistan rather than a place of refuge and healing
- America as a place that sets up the narrative arc for Amir and begins and ends the novel rather than a place of refuge and healing
- that Hosseini’s use of Amir’s bias makes America seem more like a place of refuge and healing than it really is, eg it’s the place where Baba becomes sick and dies rather than is ‘healed’
- Hosseini’s presentation of America as being more critical than simply a place of refuge and healing, eg the hardship and obstacles the Nguyens face, or the bitterness and cynicism of Raymond Andrews at the American Embassy
- that America is not a place of refuge or healing for some characters, eg Sohrab’s smile at the end suggests ambivalence and inconclusiveness rather than ‘healing’

- America as a place where Amir becomes someone worthy for Baba and understands what Baba was trying to teach him
- etc.

Students may legitimately argue that America is only a place of refuge, or only a place of healing or a combination of the two.

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 contrasting worlds as shown by liberal America of the late 20th century and repressive Afghanistan
- the element of the personal colliding with the political in Amir's life story with its backdrop of political oppression
- the element of freedom as shown in the life choices that Baba and Amir make, eg their fleeing Afghanistan, Amir's becoming a writer, Baba's rejecting the teachings of the mullahs in Kabul
- the element of guilt as shown by Amir's torment about how he responded to what happened in the alleyway
- etc.

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

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

- the geographical context of places and migration
- the political context of liberal democracy in America and repressive theocracy in Afghanistan
- the moral context of betrayal and guilt as shown in Amir's relief to reach America
- the context of the affections as shown in the domestic world Hosseini constructs for Baba, Amir, Soraya and the Taheris in the American sections
- the social context of the Afghani émigré community and the treatment of migrants by non-migrants, as shown in the flea market, the American bar where Baba buys everyone a drink, and in the Nguyens' store
- etc.A

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- the use of parallel timeframes of past and present to move between America and Afghanistan; the use of retrospective narration to present sections of the narrative past that take place in Afghanistan; the use of fictive autobiography as it relates to the presentation of 'place of escape'; the role of place in key events, eg the phone call received by Amir in America from Rahim Khan at the start; the structural contrasts between Afghanistan and America; the linear retrospective chronology with the turning point of relocating to America, etc
- the use of settings and place, eg the wider setting of America and within it specific places, such as San Francisco and the Golden Gate bridge, Fremont, the Nguyens' store, the gas station where Baba works, the INS office, the flea market, the hospital, Sohrab's room, the park; the wider setting of Afghanistan and within it specific places, Baba's mansion, the Ghazi stadium, the orphanage where Sohrab is found, the alleyway, the pomegranate tree, Hazarajat, Wahid's home, etc
- the use of Amir as a first-person retrospective narrator to select, narrate and commentate on action in and about America; the use of voices to present ideas around escape or America, eg 'Baba loved the idea of America'
- the use of motifs or recurring images in relation to America or escape, eg the river, the bridge
- etc.

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

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

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

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

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

0 5

Harvest – Jim Crace

‘Outsiders bring unwelcome disruption and change.’

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

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

[25 marks]

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

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

Please refer to pages 4 to 8.

AO5 Explore literary texts informed by different interpretations

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

Some students might consider:

- the arrival of Jordan as bringing unwelcome disruption with his plans for a sheep farm
- the arrival of the newcomers as bringing unwelcome disruption as they make a claim on the village land
- the arrival of the Beldam as bringing unwelcome disruption as she murders Willowjack and sets fire to the Manor House
- the arrival of Jordan’s men as bringing unwelcome disruption to village life with their violent treatment of the prisoners and the ransacking of the villagers’ houses
- etc.

Some students might consider:

- the arrival of the Beldam causing excitement for the men rather than unwelcome disruption
- the arrival of Mr Earle not causing disruption and his appearing to be made welcome, eg his role at the Gleaning
- Walter Thirsk’s response to the arrival of Mr Earle and his seeing the Chartmaker as a potential route to employment as being a welcome change and opportunity
- the arrival of Master Kent and Walter Thirsk in the remote past of the narrative as being welcome given that they both find wives in the village
- the arrival of Mr Earle as not causing unwelcome disruption but a new beauty to the way the landscape is perceived through his cartographical skill
- 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 outsiders being subject to unfair treatment, not being welcomed by ‘insiders’, and being ‘singled out’
- the element of disruption and unrest as shown in the violent first encounter between the newcomers and the villagers
- the element of conflict caused by the perceived differences between ‘outsiders’ and ‘insiders’
- etc.

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

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

- the social context of a community setting up boundaries against those who are newly arrived, as shown in the suspicion with which both the newcomers and Jordan’s men are received
- the moral context of being violent towards outsiders
- the psychological context of not making people feel welcome when they are in need
- the economic context of people being forced out of settlements and adopting an itinerant lifestyle as seen in the newcomers arriving and in the villagers departing
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- structure: the use of key moments that involve outsiders or unwelcome disruption; the placing of disruption at the opening with the arrival of the newcomers and its links to subsequent events, eg the murder of Willowjack, the death of the Beldam’s father, the arrival of Jordan, the disappearance of Mr Earle; the use of a first-person participant narrator to narrate, commentate and focus on outsiders or unwelcome disruption; the use of the compressed timescale of seven days to point up moments of disruption; the use of the narrative past contrasted with the narrative present in relation to outsiders or unwelcome disruption; the use of contrasts and oppositions in the presentation of outsiders or unwelcome disruption, eg the contrast between Masters Kent and Jordan
- the use of settings in relation to outsiders or unwelcome disruption, eg the newcomers’ dwelling, the porch of the Manor house, or its rooms, or the barn, or villagers’ dwellings
- the use of a participant narrator who reflects and commentates, eg at the ends of chapters such as Ch. 7 – ‘he wishes he could see the back of all of us’; the use of a biased narrator to present outsiders, eg Walter Thirsk’s being sympathetic to the newcomers but not to Jordan; the use of other voices in relation to outsiders, eg the voice of John Carr informing Thirsk of what passed in the confrontation between the sidesmen and the villagers – ‘We did ourselves no favours, Walt. We didn’t do you any favours either.’
- the use of characterisation in relation to outsiders or unwelcome disruption, eg the detail given to ‘props’ for characters, eg Master Jordan’s hat or the Beldam’s shawl
- the use of irony in Thirsk’s narration in relation to outsiders or unwelcome disruption
- the use of descriptive detail and imagery in relation to outsiders or unwelcome disruption, or elevated language, the emotive, the demotic, the refined, the figurative, images of magic and sorcery, or of retribution and damnation, etc
- etc.

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

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

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

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

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

0	6
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Hard Times – Charles Dickens

‘Dickens creates happy endings for those who act with kindness rather than self-interest.’

To what extent do you agree with this view?

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

[25 marks]

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

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

Please refer to pages 4 to 8.

AO5 Explore literary texts informed by different interpretations

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

Some students might consider:

- Dickens’ worldview that kindness and compassion should be rewarded and are more beneficial than facts, policies and ‘big government’ interventions
- Sissy’s kindness to the Gradgrinds being rewarded with a happy, secure home and emotional fulfilment
- that Dickens rewards Louisa’s kindness to others, eg Tom and Mrs Blackpool by giving her the happy ending of being re-installed in the family home after she leaves Bounderby
- Gradgrind’s developing a more fulfilling relationship with Louisa after having the courage to admit his education system was harmful
- that Sleary’s kindness in helping Sissy and Gradgrind creates a happy ending for Tom
- Mrs Sparsit getting a happy ending of sorts for her courage in telling the ‘noodle’ what she thinks of him before she leaves his house for good
- etc.

Some students might consider:

- the novel as not having a happy ending overall because utilitarian philosophies have failed society and harmed those who act with kindness
- Louisa’s being meditative rather than happy at the end despite her kind acts, eg to Mrs Blackpool
- Rachel’s kindness to Mrs Blackpool as not resulting in a happy ending as she continues working at the factory and life doesn’t really change for her
- Bitzer’s self-interested mindset in his pursuit of Tom as not being kind; his intention to replace him at the Bank as being logical, philosophical and emotionless rather than happy
- Tom’s not being kind but managing to escape to a happy ending beyond the legal reach of Coketown
- 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 ambiguous endings as shown in Louisa's positive escape from Bounderby but the wistfulness of her single life afterwards
- the element of the personal and the political coming into conflict as shown in Gradgrind's belief in the greater good of his education system and how it ultimately affects his children resulting in unhappiness for them
- etc.

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

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

- the literary context of narratives concluding with 'a happy ending' or not
- the moral context of acting with kindness and it being rewarded
- the moral context of acting with personal courage and standing up for personal beliefs
- the philosophical context of utilitarianism and how its outcome of the 'greatest happiness for the greatest number' does not result in happy endings for all individuals
- the political context of those in power manipulating others
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- the way individual storylines are resolved into endings linked to acts of kindness, eg Louisa's final solitude after her disastrous marriage; the use of parts to structure the novel and to build to its ending; the use of contrasts or parallels, eg Sissy and Louisa or Gradgrind and Bounderby in relation to endings; the use of an omniscient narrator who commentates sympathetically on acts of kindness and courage and unsympathetically on unkindness
- the use of settings in relation to endings or acts of kindness, eg the Circus where Sleary creates the opportunity for Tom to escape, the humble accommodation where Louisa and Rachael care for Mrs Blackpool, Bounderby's house, the factory; the wider setting of 19th century industrialising Britain
- the use of an omniscient narrator to commentate on acts of kindness and the focalisation through kind characters
- the use of dialogue to present endings or kindness, eg the discussion between Sleary and Mr Gradgrind about Tom
- the use of descriptive detail in relation to endings or kindness
- the use of motifs, symbols and images to present endings or kindness, eg the imagery of fire associated with Louisa
- etc.

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

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

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

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

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

0 7

Henry IV Part I – William Shakespeare

‘Shakespeare presents Hotspur as a leader to be admired.’

To what extent do you agree with this view?

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

[25 marks]

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

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

Please refer to pages 4 to 8.

AO5 Explore literary texts informed by different interpretations

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

Some students might consider:

- Shakespeare’s presentation of Hotspur’s character traits making him admirable, eg his honourable conduct
- Hotspur’s military achievements in the early part of the play as being admirably fitting for a leader, eg the victory at Holmedon
- Hotspur’s martial virtue as deservedly praise-worthy by King Henry and therefore admirable
- Hotspur’s charismatic personality as influential and inspirational to the soldiers and therefore being admirable
- Hotspur’s willingness to take action as being the mark of an admirably decisive leader
- Hotspur’s bravery at going into battle knowing that the odds are against him as being admirably courageous
- Hotspur’s ability to lead debates and influence decision-making as being admirable
- Prince Harry’s and the King’s positive impression of Hotspur’s honour as making him seem convincingly admirable
- Prince Harry’s eulogy at Hotspur’s death; the defeat of Hotspur elevates Prince Harry in the eyes of others through their admiration of Hotspur
- etc.

Some students might consider:

- Hotspur’s character flaws as not being admirable, eg his being quick to anger, his ‘defect of manners’ and ‘want of government’
- Hotspur’s strategic errors as not being admirable
- Hotspur’s leadership being questioned by his own camp
- Hotspur’s rebelling against the ruling monarch as not being admirable
- Hotspur’s making rash judgments leading to mistakes
- Hotspur’s not being able to keep all the factions of the rebellion together
- Hotspur’s not having the political nous to realise that Worcester uses him

- Worcester's seeing Hotspur as a leader to be used rather than admired
- Falstaff's disrespecting of the dead Hotspur is presented to the audience as dishonourable and undesirable and so valorises Hotspur
- etc.

AO4 Explore connections across literary texts

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

- the element of authority figures and their ability to motivate the people they lead
- the element of political leaders shaping the nation state
- the element of rebellion
- the element of military might to advance political ends
- etc.

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

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

- the cultural context of honour and virtue as seen in the praise Hotspur receives for being 'the theme of honour's tongue'
- the political context of challenging a monarch and whether that can be admirable, as shown by Hotspur's acts of defiance, eg the hostages and deciding to rebel in 1.3
- the military context of leadership to secure progress in wars and combat, as shown in Hotspur's conduct in planning the rebellion in Act 3
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- structural issues: the role of Hotspur in progressing the action of the play and events where his leadership is presented, eg his insistence on fighting, his set piece mortal combat scene with Prince Harry; the seemingly opposing paths of Prince Harry and Hotspur and how they interweave in relation to Hotspur's leadership; the parallels, contrasts and antitheses between Hotspur and Prince Harry, the progressive unravelling of the rebels' plans in relation to Hotspur's leadership
- the use of settings where Hotspur's leadership is presented: the battlefield where Hotspur loses his life; the military camps; the domestic setting where Lady Percy confronts Hotspur; the King's court
- the use of dialogue, dramatic action, soliloquies and speeches, entrances or exits, or imagery to foreground Hotspur's leadership, eg the way Hotspur's speeches dominate the scene in 4.1, or Prince Harry's eulogy at 5.4, or the King's or Worcester's comments about Hotspur
- the use of stage business in relation to Hotspur's leadership, eg the staging of the fight between Prince Harry and Hotspur, or the use of letters such as Northumberland's in 4.1 informing the rebels of the lack of forces, or the Archbishop of York's in 4.4 foregrounding the weakness of the rebels
- etc.

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

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

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

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

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

0	8
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***A Doll's House* – Henrik Ibsen (translated by Michael Meyer)**

'Ibsen presents Nora as a resilient heroine who resists those who try to control her.'

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

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

[25 marks]

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

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

Please refer to pages 4 to 8.

AO5 Explore literary texts informed by different interpretations

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

Some students might consider:

- the development of Nora's character over the course of the play as resilient, eg from her being on 'tiptoes' as she 'listens at her husband's door' at the start of the play to her leaving at the end having 'slammed shut' the street door
- Nora's personal courage in resisting the demands of others, eg Nora's not being intimidated by Krogstad's blackmail
- Nora's speaking out against those who control her, eg her resisting Torvald after they return to the party
- Nora's challenging social norms that control behaviour showing her ability to resist, eg the social stigma of leaving Torvald and her children
- Nora's rejecting religious teachings that exert control as showing her resistance, eg her commenting about 'whether what Pastor Hansen said was right'
- Nora's resilience in withstanding long-term control, eg her steady accumulation of money to pay back Krogstad's loan and withstanding his intimidation, 'He's trying to frighten me! I'm not that stupid.'
- Nora's resilience to the contemptuous behaviour of others towards her, eg Torvald's patronising diminutives, 'my little sweet-tooth', or Christine's insults 'You're just a child', 'terrible little spendthrift'
- Nora's resilience in not being manipulated, eg her immediate rejection of Dr Rank's advances
- Nora's resilience in believing her own ideas, eg adherence to emotional truth rather than legal proscriptions, 'Hasn't a daughter the right to shield her father from worry and anxiety when he's old and dying?'
- etc.

Some students might consider:

- whether Nora is able to resist Torvald's extremely controlling behaviour
- Nora's not resilient but weak and unthinking in her actions

- the time it takes Nora to make her decision to leave, suggesting fearfulness rather than resilience
- Nora's being manipulative rather than resilient in her response to Torvald, eg when he gives her money
- Nora's being weak and submissive rather than resilient with Torvald, eg when he is trying to get her to dance at the party
- 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 elements of personal courage
- the element of resistance
- the element of controlling behaviour or intimidation of someone by others with more power
- etc.

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

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

- the psychological context of resisting control as in Nora's behaviour and development
- the gender context of resisting the manipulation and control in gendered relationships, eg marriage
- the social context of how a young wife should behave
- the legal context of Nora having to resist the legal controls on a married woman, eg not being able to have independent access to loans or individual means
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

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

With respect to authorial method students might focus on:

- structural issues: the way Nora's actions give structure to the development of the play in relation to resistance, resilience or control, eg her entrance with the Christmas tree and her tipping the porter, her dance, her interactions with Krogstad, Torvald or Dr Rank; the compressed chronology of the play that emphasises resistance, resilience or control
- the use of the Helmers' front room as the only setting and the imagined setting of Torvald's study to show the control Nora has to resist – eg the hiding of the macaroons; the Christmas-time setting in relation to resistance, resilience or control
- the use of speeches, soliloquies and dialogue to engage with ideas of being resilient or controlled, such as Nora's long speeches in the final act or Krogstad's intimidation of her in Act 2; the use of entrances and exits in presenting resistance or control; the use of naturalistic drama, detailed stage directions or costume in presenting resilience, resistance or control, eg '(tries to tear herself loose)', '(Locks the front door.)'
- the use of language, imagery and motifs which link to control, resilience or resistance, eg the motif of the miracle, or 'sacred duty', the use of names, 'my little squanderbird', catastrophising language – 'destroyed', 'ruined', 'terrible', the use and frequency of personal pronouns in the dialogue, eg Nora's shift from 'your little songbird' to 'I believe that I am first and foremost a human being'
- etc.

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

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

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

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

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

0 9

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

'Offred is admirable in the ways she responds to the control and power of the Gilead regime.'

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

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

[25 marks]

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

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

Please refer to pages 4 to 8.

AO5 Explore literary texts informed by different interpretations

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

Some students might consider:

- Atwood's presentation of Offred as a survivor of a repressive regime and therefore admirable
- Offred's being admirable for her role as one who records the story of the Handmaids when their history has been marginalised and suppressed
- Offred's being admirable for withstanding the pain and difficulty of telling her story
- Offred's being admirable for withstanding the violence of the Ceremony
- Offred's being admirable for recording her experiences and escape in spite of the control exerted by Gilead
- Offred's being admirable for finding a way to survive and take pleasure in life, eg with Nick
- Offred's being admirable for keeping herself resilient by remembering the time before
- Offred's being admirable for telling a story which endures
- etc.

Some students might consider:

- Offred's not being admirable for the stream of consciousness narration that includes her doubts, fears and failings
- Offred's not being admirable for accepting all the controls on her activity
- Offred's not being admirable for participating in the bullying of Janine
- Offred's not being admirable for resisting only with her thoughts rather than actions
- Offred's not being admirable for acquiescing to the Commander's requests
- Offred's not being admirable because she does not participate in the resistance movement
- etc.

AO4 Explore connections across literary texts

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

- the element of individual action, as seen in Offred's bravery in the risks she takes, eg her conversation with the new Ofglen
- the element of resistance, as seen in Offred's thoughts about fighting back and escape, eg her hiding away of the match
- the element of speaking out, eg in writing down her survival story and in recording the experiences of the other Handmaids or her demanding of the Commander to know 'whatever there is to know'
- the element of complicity as shown in her reluctance to escape
- etc.

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

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

- the gender context of how women are being subjugated in a patriarchal theocracy
- the psychological context of how an individual might respond to repression
- the political context of a power being exerted in a repressive regime
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- structural issues: the central role that Atwood created for Offred in presenting the storyworld; the use of a first-person perspective that accesses Offred's reflections and the gradual revelation of Gileadean control through the limited nature of the narrative perspective; the use of time shifts between Offred's past and present in relation to 'admirable' or 'control'; the use of key events which point up Offred's response to control, eg the Ceremony; the use of episodic fragmented narration that presents Offred's life; the intersections between Gilead's narrative present and the Time Before; the use of parts to construct the progression of Offred's response to control; the compression and elongation of time in relation to Offred's response to control
- the use of first-person fictive autobiography to present Offred and narrative events in relation to 'control'; the use of different voices and dialogue to present Offred or 'control'
- the use of settings in relation to Offred or 'control' eg Offred's room, Jezebel's; the Commander's study; Nick's room; the Red Centre; the clinic
- the use of descriptive detail and props associated with control, the Aunts' cattle prods, the Bible, the costumes
- etc.

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

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

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

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

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

Section C

1 0

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

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

[25 marks]

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

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

Please refer to pages 4 to 8.

AO5 Explore literary texts informed by different interpretations

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

Some possible ideas:

- ideas of resistance might include: resistance against a government, organisation or authority figure; an organised collective resistance; individual acts of resistance; psychological acts of resistance; physical acts of resistance; resistance against political systems or social or cultural practices, etc
- Blake – the voice of the poet resisting the 'mind-forg'd manacles' in *London*, or inviting Earth to throw off her chains in *Earth's Answer*, the use of humour to present resistance in *A Little Vagabond*, the resistance of the child narrators to the constraints of the adult world, eg in *Infant Sorrow*, etc
- Harrison – in the violence of the skin and his resistance to the idea of poetry; the graffiti as a way for the skin to resist the low aspirations in his life, the resistance of the poet-speaker to what others think of him writing poems to 'give some higher meaning to your scrawl' or to 'tell the Receivers where to go' in *Them & [uz]*
- Hosseini – Hassan's resistance to the intimidation of Assef; Soraya's resistance to the social expectations her community place on her, Amir's resistance to conforming to Baba's expectations of what a son or a man should be, the resistance of Baba to the Russian soldier when they emigrate or the mullahs in Kabul who have outlawed alcohol, etc
- Crace – the resistance shown by the newcomers as they set fire to the Manor House; the resistance of the villagers shown to the newcomers when they first arrive; the resistance of the villagers to the sidesmen and the groom; the gentle resistance of Thirsk to the accusations of his fellow villager John Carr about his involvement with the newcomers and witchcraft, the resistance of Thirsk to the vision Jordan has of turning the land over to sheep-grazing, etc
- Dickens – the resistance of Sissy to Gradgrind education; the resistance of Stephen Blackpool to the demands of the unions; the resistance of Louisa to her oppressive marriage to Bounderby; the Circus's resistance to the constraints of the Coketown world, the resistance of Tom to any sort of moral rehabilitation, etc
- Shakespeare – the resistance of the rebels to the King's authority; the resistance of Falstaff to the honour code, the resistance of Hotspur to the idea of delaying the attack on the King's forces, the resistance of the King to any suggestion that he is not the legitimate King, etc

- Ibsen – Nora resisting the expectations of Torvald; Nora’s resistance to Krogstad’s attempt at blackmail and intimidation; Nora’s resistance to social norms about marriage and what women can/should do; Krogstad’s resistance to the social stigma of ‘being in the gutter’; Torvald’s resistance at the end to Nora’s decision to end the marriage; Christine’s initial resistance to Nora’s plan to reveal the blackmail, etc
- Atwood – Mayday’s effort to resist the oppressive Gilead regime; the resistance of the underground ‘Frailroad’ to Gilead; Moira’s efforts to resist the regime through escape; moments of subversion that resist the oppression of Gilead, eg Moira’s singing ‘There’s a bomb in Gilead’ instead of ‘balm’
- 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 resistance showing the ways people can challenge the society in which they live
- the element of resistance by individuals that brings systems of government, organisations or authority figures to account
- the element of resistance against injustice
- the element of resistance in bringing people together for a collective cause
- the element of freedom pointing up deficiencies in states or societies
- etc.

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

With respect to significance of contexts students might focus on:

- the psychological context of resistance to prevailing systems of norms, eg the world of the Circus in *Hard Times*
- the social context of resistance as a way to improve society or bring about change, eg Blake’s *A Little Boy Lost*
- the moral context of resisting as a way to stand up for cherished principles, eg Amir or Soraya in *The Kite Runner*
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

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

- the way narrative events are shaped by resistance, eg *Henry IV’s* dramatic structure relies on the resistance of the rebels for the final battle
- the different settings where resistance is presented, the ‘Southern clime’ of *The Little Black Boy*, Jezebel’s in *The Handmaid’s Tale*, the entrance to the manor house in *Harvest*
- the use of dialogue, dramatic action, exits and entrances, soliloquies, flashbacks, stage directions to focus on resistance, eg the altercation in Act 3 of *A Doll’s House* when Torvald and Nora return from the party
- the use of narrative perspective and different voices to point up resistance, as with the skin in *v.*, or the use of Moira’s recreated narrative in *The Handmaid’s Tale*, or Amir’s narration in *The Kite Runner*
- the use of form, language, imagery and descriptive detail in relation to resistance, eg the use of taboo language or dialect in Tony Harrison’s *Selected Poems*
- etc.

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

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

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

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

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

1 1

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

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

[25 marks]

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

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

Please refer to pages 4 to 8.

AO5 Explore literary texts informed by different interpretations

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

Some possible ideas:

- ideas of bullying might include: using physical or psychological force to exert control; exclusion of a group or individual; intimidation
- Blake – the bullying by the priest in *A Little Boy Lost* and in *A Garden of Love*, the tyrannical presence of the teacher in *The Schoolboy*, etc
- Harrison – the teacher in *Them and [uz]* who uses bullying language, the bullying of the convict in *National Trust*, the bullying language of the skin towards the poet-speaker, the demeaning treatment of the poet-speaker by his father, etc
- Hosseini – the bullying of Hassan and Amir by Assef, the relational aggression of Amir towards Hassan, eg his explanation of the word imbecile, the verbal bullying of Hassan by the soldiers, etc
- Crace – the bullying of the newcomers by the villagers, the bullying of the villagers by Jordan's men, the bullying, ridiculing and name-calling of Mr Earle by Jordan's men, etc
- Dickens – the bullying by the union workers and Slackbridge of Stephen Blackpool; the bullying behaviour of Bounderby during his interview with Stephen Blackpool, etc
- Shakespeare – the bullying behaviour of the King towards Prince Harry, the bullying behaviour of Falstaff to his conscripts, etc
- Ibsen – the intimidatory bullying of Nora by Krogstad about the loan, the bullying of Nora by Torvald, the name-calling by Christine Linde, the exclusion of Nora from spaces denoted as Torvald's such as his study, etc
- Atwood – the systematic bullying of the handmaids by the Aunts; the bullying tone and behaviour of Serena Joy to Offred, the ganging up and name-calling of Janine by other handmaids
- 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 bullying as carried out by people in power over those who have less power
- the element of bullying as shown in the victimisation of the vulnerable, the marginalised, or the excluded

- the element of bullying as shown in group behaviour
- etc.

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

With respect to significance of contexts students might focus on:

- the psychological context of bullying as shown by the effect of it on Amir when he finally stands up to Assef in *The Kite Runner*
- the social context of bullying as shown in the double-faced interactions of relational aggression, eg the way Assef behaves in the alleyway and then at Amir's birthday party
- the organisational context of institutions bullying individuals, eg the priests in Blake's *Holy Thursday*
- the context of class in bullying as shown in the treatment of the convict by the gentlemen in Harrison's *National Trust*
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

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

- structural issues: the way narrative events are shaped by bullying, eg the effect of Chapter 7 on the story of *The Kite Runner*
- the use of settings: the different settings where bullying is presented, eg the front room in *A Doll's House* and the exclusion from Torvald's study
- the use of dialogue, dramatic action, exits and entrances, soliloquies, flashbacks, stage directions to focus on bullying, eg the intimidatory behaviour of the rebels as they collectively berate the King for his neglecting them once he seized the throne in *Henry IV Part I*
- the use of narrative perspective and different voices to point up bullying, as with Offred's recreation of the chanting that demeans Janine in *The Handmaid's Tale*
- the use of form, language, imagery descriptive detail in relation to bullying, eg the name-calling in *A Doll's House* 'Little Miss Obstinate'
- etc.

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

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

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

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

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