

A-level
ENGLISH LITERATURE A
7712/2A

Paper 2A Texts in shared contexts: WW1 and its aftermath

Mark scheme

June 2023

Version: 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 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.

7712/2A Mark Scheme – June 2023

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

The significance of open book (AS Paper 2 Section B, A-level Paper 2 Section A and the second part of Section B)

Examiners must understand that in marking an open book exam there are examining implications. Candidates 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 candidates 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 candidates 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 7) 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 candidates 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 band marks are attainable if candidates 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 candidates 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. Candidates’ 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 candidate introduces unusual or unorthodox ideas.
6. Examiners should remember that length and quality are not synonymous. Some brief answers may be relevant and concise. Equally, long answers may be diffuse and repetitive.
7. If answers are short or incomplete, examiners can only reward what is there and assess accordingly. Some further credit can be given to answers finished in note form.

Using the Mark Bands

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

MARK BAND DESCRIPTORS	
Band 5	perceptive/assured
Band 4	coherent/thorough
Band 3	straightforward/relevant
Band 2	simple/generalised
Band 1	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 specific sections






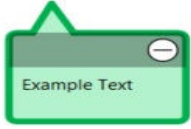




12. Examiners need to bear in mind the following key points when marking extract based questions:
- has the candidate engaged in a relevant debate?
 - does the candidate have an overview of the extract(s)/text(s)?
 - has the candidate written about authorial method(s)?
 - has the candidate seen the significance of the extract(s)/text(s) in relation to the central historicist literary concept?
 - has the candidate quoted from the extract(s)/text(s) to support ideas?
 - the candidate's AO1 competence.
13. Examiners need to bear in mind the following key points when marking questions based on single texts and compared texts:
- has the candidate engaged in a relevant debate or constructed a relevant argument?
 - has the candidate referred to different parts of the extract(s)/text(s) to support their views?

- has the candidate seen the significance of the extract(s)/text(s) in relation to the central historicist literary concept?
- has the candidate referred to authorial methods?
- the candidate's AO1 competence.

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

Annotation

14. Examiners should remember that annotation is directed solely to senior examiners.
15. 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 candidate performance.
16. Please remember that scripts can go back to candidates, so although your audience is a senior examiner, you must express your views temperately.
17. The following symbols can be used when marking scripts:

Annotation Name	Toolbar Image	Details	Examples of Use on Script	Y/N
Annotation Type: Stamp				
Correct		Toolbar Tooltip: Correct Positive points that make a material difference to the success of the answer		Y
Seen		Toolbar Tooltip: Seen To acknowledge plans and footnotes. Not to be used on blank pages		Y
Green Empty Comment		Toolbar Tooltip: Green Empty Comment No Default Text – text shown in screenshot was typed into annotation by user. For formative annotation where necessary and for the summative comment. These should be formed so as to not obscure the student’s answer.		Y
LackOfClarity		Toolbar Tooltip: Lack of Clarity For unclear/irrelevant points, unclear line of argument, problematic expression etc.		Y
FactualInaccuracy		Toolbar Tooltip: Factual Inaccuracy For factual inaccuracy only, not issues with SPaG. Use only to indicate serious factual errors.		Y

You can use words and phrases from the Mark Scheme and/or your own when using the purple comment box. However:

- Comments and key words **MUST** correspond to the mark given (see 'headline' descriptors for Bands 1 to 5).
- You may use ellipsis where appropriate but avoid excessive abbreviation and adopting your own private code.
- Team Leader and Awarding examiners **MUST** be able to read and decode your comments easily. Centres and students must also be able to understand comments easily.
- Please adopt and sustain a professional style relevant to the Mark Scheme when annotating.
- Your marked scripts should look **EXACTLY** like the Model Marked Scripts used at Standardisation.

Please do not deviate from this guidance or attempt to use additional symbols.

18. Use the Model Marked Script for guidance.

The Assessment Objectives and their significance

19. All questions are framed to test AOs 2, 3, 4 and 5, so if candidates answer the question, then they will be addressing the AOs. In marking questions, however, examiners must also take account of AO1, which tests more than technical accuracy.

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

For AS it is important to remember that these students are 16 to 17 years old so we are judging their skills midway through KS5.

Mark Scheme

It is important to remember that these students, in the main, are 18 years old so we are judging their skills at the end of Key Stage 5.

Weightings for each question are as follows:

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

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

<p>Band 4 Coherent/Thorough 16–20 marks</p> <p>‘Coherence’ is shown when students are logical and consistent in their arguments in relation to the task. They hold their ideas together in an intelligible way.</p> <p>‘Thoroughness’ is shown when students write carefully, precisely and accurately.</p>	AO5	<ul style="list-style-type: none"> thorough engagement with the debate set up in the task 	<p>This band is characterised by coherent and thorough work where ideas are linked together in a focused and purposeful way in relation to the task.</p> <p>At the top of the band students will demonstrate a fully coherent and thorough argument across all five assessment objectives in the course of their response.</p> <p>At the bottom of the band ideas will be discussed in a shaped, relevant and purposeful way with a clear sense of direction, with one or two lapses in coherence and accuracy.</p>
	AO4	<ul style="list-style-type: none"> logical and consistent exploration of connections across literary texts arising out of historicist 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 historicist literary concept 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 historicist 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 historicist literary concept 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 historicist 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 historicist literary concept 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 historicist 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>	

Question 01

***Up the Line to Death* – ed. Brian Gardner**

'In *Up the Line to Death* comradeship makes the horrors of war bearable.'

Examine the presentation of comradeship in this anthology in the light of this view.

You must write about **at least two** poems in your answer.

[25 marks]

Possible content:

Please refer to pages 4 to 8.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- the presentation of comradeship in poems that explore the strength of bonding between soldiers such as Herbert Read's *My Company*, Robert Nicholls' *Comrades: an Episode*, and Robert Graves' *Two Fusiliers*
- the presentation of comradeship after the war explored in poems such as Robert Graves' *Two Fusiliers* and Sassoon's *To One who was with me in the War*
- poems that might challenge the importance of camaraderie; for example, Harold Monro's *Officer's Mess*
- poems that suggest that comradeship cannot be sustained during the horrors of war; for example, Owen's *The Sentry*
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- typical representations of comradeship in the literature of World War 1 and its aftermath
- the representation of comradeship that challenges class divisions
- etc.

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

Focus might be on:

- how differing portrayals of comradeship reflects changing attitudes over time
- the differing literary approaches to the presentation of comradeship
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- aspects of poetic form and genre
- aspects of structure, eg use of stanzas

- aspects of language, eg rhyme, rhythm, imagery
- the organisation of the anthology
- varying methods that might present comradeship such as narrative and religious imagery
- etc.

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

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

Accept any valid interpretations, any valid comments on contexts and any valid discussion of authorial methods.

Question 02

***Up the Line to Death* – ed. Brian Gardner**

Look again at the section called ‘To Unknown Lands’.

Examine the significance of the title chosen for this section.

You must write about **at least two** poems from this section.

[25 marks]

Possible content:

Please refer to pages 4 to 8.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- how the title conveys the significance of poems that present the experience of war on other geographical fronts. For example, the poems that focus on Gallipoli such as Oxland’s *Outward bound* and Geoffrey Dearmer’s *From ‘W’ Beach*
- how the title works as a metaphor for the significance of unknown experiences and perspectives; for example, the poems that explore the otherworldly experience of aerial combat in poems such as Yeats’ *An Irish Airman foresees his Death* and Jeffery Day’s *On the Wings of Morning*
- poems that contrast the ‘foreignness of war’ with the memory of home
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- the presentation of different fronts in WW1 literature
- the presentation of war as ‘unknown’ and ‘foreign’
- etc.

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

Focus might be on:

- how representations of the settings of war change over time
- how attitudes to other war fronts might be shaped by classical antecedents and colonial perspectives
- how perceptions of WW1 are dominated by typical experiences of the western front
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- aspects of poetic form and genre
- aspects of structure, eg use of stanzas
- aspects of language, eg rhyme, rhythm, imagery
- the organisation of the anthology
- etc.

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

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

Accept any valid interpretations, any valid comments on contexts and any valid discussion of authorial methods.

Question 03

***Scars Upon My Heart* – ed. Catherine Reilly**

‘We dare not weep who must be brave in battle.’ (From the untitled poem by Iris Tree)

Examine the presentation of bravery in *Scars Upon My Heart* in the light of this quotation.

You must write about **at least two** poems in your answer.

[25 marks]

Possible content:

Please refer to pages 4 to 8.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- the bravery of women on the home front when stoic bereavement is seen as part of the war effort. Poems such as Iris Tree’s *Poem untitled* and Postgate Cole’s *Afterwards*
- the poems which explore the bravery of male combatants such as Fane Trotter’s *The Hospital Visitor*, Katherine Tynan’s *The Broken Soldier* and Eva Dobell’s *Pluck*
- the willed control of emotions suggested in the view as an aspect of bravery in war time through considering poems such as Rose Macaulay’s *Picnic* and Eileen Newton’s *Last Leave*
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- the bravery of women on the home front
- the presentation of bravery in male combatants and veterans
- etc.

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

Focus might be on:

- the changing representation of bravery over time
- how men and women might experience war differently
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- aspects of poetic form and genre
- aspects of structure, eg use of stanzas
- aspects of language, eg rhyme, rhythm, imagery
- etc.

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

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

Accept any valid interpretations, any valid comments on contexts and any valid discussion of authorial methods.

Question 04

Scars Upon My Heart – ed. Catherine Reilly

Examine the significance of the representation of religion in the anthology.

You must write about **at least two** poems in your answer.

[25 marks]

Possible content:

Please refer to pages 4 to 8.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- how the significance of the Christian message is forcefully represented in poems such as Whitmell's *Christ in Flanders* which represents a direct address to Christ
- how religion is represented through the use of specific voices and dialogues; for example, Bedford's *The Parson's Job* that enacts the dialogue between a parson and a grieving mother or the enactment of prayer in Sackville's *Sacrament*
- how poems such as Gurney's *The Fallen*, Hamilton's *The Romancing Poet* and Henderson's *An Incident* adopt Christian imagery as a way of presenting the sacrifice offered by soldiers
- the representation of religion in poems such as Jenkin's *Dulce et Decorum?* that rejects religion and advocates bitter revenge
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- representations of religion in WW1 poetry
- the use of Christian imagery to represent the suffering of soldiers
- etc.

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

Focus might be on:

- the cultural importance of Christianity at the time of WW1
- the extent to which established religion was often intertwined with patriotism
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- aspects of poetic form and genre
- aspects of structure, eg use of stanzas
- aspects of language, eg rhyme, rhythm, imagery
- the appropriation of Christian imagery

- etc.

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

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

Accept any valid interpretations, any valid comments on contexts and any valid discussion of authorial methods.

Section B

Option 1: Drama and Prose Contextual Linking

Option 2: Prose and Poetry Contextual Linking

Option 3: Drama and Poetry Contextual Linking

Questions 05, 11 and 17

Explore the significance of how people are changed by their experience of war in this extract.

Remember to include in your answer relevant detailed analysis of the ways that Borden shapes meanings.

[25 marks]

Possible content:

Please refer to pages 4 to 8.

AO5 Explore literary texts informed by different interpretations

Focus might be on:

- the significance of the physical changes presented in older soldiers who are ‘deformed’ by their experience of a war that they are now ‘enduring’
- how the experience of war has changed the men through taking away their humanity; they are uniformly deformed by the ‘machine’ of war
- the significance of the knowledge and experience of war that has changed these experienced soldiers; ‘they knew they were condemned to death’
- the extent to which the experience of war irrevocably changes men; suffering is part of their ‘rations’; death part of their equipment
- the significance of how their experience has taken away their individuality
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- typical presentations of experience in war
- the ways in which veteran soldiers are represented
- the typical presentations of combat soldiers
- etc.

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

Focus might be on:

- differing ideas about how combat soldiers are changed by the experience of war
- differing attitudes towards the experience of veterans
- the typical presentations of combat soldiers

- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- Borden's detached third-person narration which deliberately creates an alienating presentation of the men returning from the front line
- similes which are used to unsettle and suggest that the regiment are barely human; for example, the regiment is described as a 'shadow of a snake' and 'a herd of deformed creatures'
- anaphora which is used regularly to show how the experience of war has uniformly 'deformed' them
- Borden's repeated use of balanced clauses, repetition and simple sentences which are designed to create a more abstracted narrative that offers a 'parable' on the nature of war
- war which is personified to show the extent to which they have been conditioned by their experience
- simple colour imagery which is used to show the soldiers have been changed by war; they are 'a deep, dull courageous hue' setting them apart from 'bright mirage of summer'
- etc.

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

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

Accept any valid interpretations, any valid comments on contexts and any valid discussion of authorial methods.

Questions 06, 12 and 18

Compare the significance of how people are changed by their experience of war in **two** other texts you have studied.

Remember to include in your answer reference to how meanings are shaped in the texts you are comparing.

You must use **one** drama text and **one** prose text in your response, at least **one** of which **must** be a text written post-2000.

[25 marks]

Possible content:

Please refer to pages 4 to 8.

AO5 Explore literary texts informed by different interpretations

Focus might be on:

- the debate around the significance of experience and personal change presented in their two texts
- the physical, emotional and spiritual changes that take place because of war
- the extent to which the contrasting genres of the two texts affect the ways in which experience and personal change is presented
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- connections of similarity and/or difference at the level of subject matter/genre/attitudes and/or methods
- etc.

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

Focus might be on:

- the different experiences of war
- how the presentation of experience may vary at different times
- how experience can be considered from the differing perspectives of the home front and the front line
- gender roles
- how experience might be viewed and experienced differently because of age, gender, class and culture
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- the varying presentations of experience
- prose methods such as: narrative structure; point of view; chronology; use of dialogue/indirect speech and thought; development of settings; ways of influencing the readers' response to character and incident
- dramatic methods such as: explicit structural devices; dramatic irony; stage directions; indirect ways of communicating the writers' messages and ideas; naturalistic and other styles of representing character, incident and narrative
- poetic methods such as: types of verse form; explicit and implicit structural features; use of tropes for rhetorical effect; use of aural devices for rhetorical effect; elliptical use of language
- etc.

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

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

Accept any valid interpretations, any valid comments on contexts and any valid discussion of authorial methods.

Question 07

***Oh! What a Lovely War* – Joan Littlewood**

'Littlewood suggests that, in war, individuals don't matter.'

Examine this view of *Oh! What a Lovely War*.

[25 marks]

Possible content:

Please refer to pages 4 to 8.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- how the dramatic form of the play focuses on general types and ensemble acting rather than developing naturalistic characterisation
- how historical characters are represented within the play, but have little importance in influencing the course of the war; for example, the scene featuring Mrs Pankhurst in Act 2
- challenging the view by discussing the presentation of Haig and his importance in the tragedy of the war, for example
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- typical dramatic presentations of individuals in the war
- the differing ways that texts can present the class and cultural forces at play during the First World War
- etc.

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

Focus might be on:

- the dramatic context of the play's links with vaudeville and agitprop which privileges the collective over the individual
- the revisionary history of the mid-twentieth century that targeted the military tactics of General Haig
- the left-wing critique of the war as a capitalist conspiracy
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- the alienating effects of props and costumes that encourage the audience to engage with ideas and attitudes rather than naturalistic characters
- the use of historical sources
- use of ironic, subversive humour

- the specific use of slides and news panels to track the unfolding tragedy of the war
- etc.

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

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

Accept any valid interpretations, any valid comments on contexts and any valid discussion of authorial methods.

Question 08

***Oh! What a Lovely War* – Joan Littlewood**

Examine the significance of ‘the ever popular War Game’ in *Oh! What a Lovely War*.

[25 marks]

Possible content:

Please refer to pages 4 to 8.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- the significance of the War Game as a central dramatic frame for the play; ‘the ever popular War Game’ is introduced by the MC at the start of each act
- the significance of the metaphor of war as a game allows the play to highlight war profiteering in ‘find the biggest profiteer’ in Act 2 and the absurdity of military hierarchy and tactics in the song ‘They Were Only Playing Leapfrog’ as Haig is commanding the Somme attack
- the presentation of the common soldiers as ‘losers’ compared to the elite business community and military command
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- typical dramatic representations of war
- typical use of irony to represent war
- etc.

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

Focus might be on:

- revisionary historical approaches to the war in the mid-twentieth century
- left-wing critique of the war as a game won by capitalism at the expense of the working-class soldier
- the dramatic context of agitprop theatre
- the growth of an anti-war movement in the context of the Cold War
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- the importance of props, songs and actions to denote game playing
- the interplay between physical humour and the serious examination of war
- the use of costume to represent the roles adopted in ‘the War Game’
- the use of slides, lighting and news panels
- etc.

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

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

Accept any valid interpretations, any valid comments on contexts and any valid discussion of authorial methods.

Question 09

***Journey's End* – R C Sherriff**

Examine the significance of the dugout as the setting of the play.

[25 marks]

Possible content:

Please refer to pages 4 to 8.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- the effect of the dugout setting is crucial as it is a way of presenting the psychological trauma that occurs before, during and after action
- the dugout setting focuses the play on the relationships between characters rather than the direct presentation of front-line action
- the setting is crucial in presenting tension through conveying offstage action through sound; for example, the use of offstage sound effects that convey the trench raid in Act 3
- the setting allows Sherriff to present the coping strategies that different characters employ to detach themselves from the reality of combat
- the significance of the various locations within the dugout such as the officer's sleeping areas and the steps leading up to the trench
- the use of props within the setting to convey tensions between the men; for example, in the aftermath of the trench raid when Raleigh sits on Osborne's bed with 'bleeding' hands
- the significance of the destruction of the dugout at the end of the play
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- the differing ways that First World War literature uses setting to present the psychological impact of combat both before and after action
- the use of differing settings to convey the experience of war
- etc.

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

Focus might be on:

- how the pressures of combat are represented at differing times
- the changing views on the psychological impact of war
- the changing views on the necessity of personal sacrifice in combat
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- the use of setting to highlight the psychological conflicts prior to combat action
- the uses of lighting, props and sound effects to denote front-line action
- the importance of props such as Osborne's ring and vacant bed
- etc.

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

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

Accept any valid interpretations, any valid comments on contexts and any valid discussion of authorial methods.

Question 10

Journey's End – R C Sherriff

'Hibbert's fear is condemned by other characters, but understood by the audience.'

Examine the presentation of Hibbert in the light of this view.

[25 marks]

Possible content:

Please refer to pages 4 to 8.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- how he is condemned by Stanhope as 'a little worm trying to wriggle home' because of his fear
- how he is challenged by Stanhope when he tries to leave before the German attack
- how Stanhope treats him during the meal after the trench raid
- how other characters such as Osborne and Trotter show more sympathy; for example, in Act 1 Osborne clearly pities him; 'You can't help feeling sorry for him. I think he's tried hard'
- how Hibbert's confrontation with Stanhope in Act 2 also highlights the fear and strain that Stanhope can only control through drink. Here he is both condemned and understood by Stanhope who declares he feels 'exactly the same'
- how Hibbert's fear might represent a side to Stanhope's character that he rejects and avoids
- the significance of Hibbert as a reflection of Sherriff's own wartime experience
- how more modern audiences might understand Hibbert's fear because of great understanding of the trauma and stress of combat experience
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- the presentation of fear in war literature
- the differing perceptions of cowardice
- the presentation of officers; their sense of duty and their relationships with others
- etc.

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

Focus might be on:

- the changing attitudes to fear and mental strain
- the differing receptions of the play over time
- the extent to which Hibbert reflects the wartime experience of the writer
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- the use of dialogue and action to present ideas and feelings related to the war
- the use of climatic conflicts between characters
- the use of suspense
- etc.

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

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

Accept any valid interpretations, any valid comments on contexts and any valid discussion of authorial methods.

Questions 05, 11 and 17

Explore the significance of how people are changed by their experience of war in this extract.

Remember to include in your answer relevant detailed analysis of the ways that Borden shapes meanings.

[25 marks]

Possible content:

Please refer to pages 4 to 8.

AO5 Explore literary texts informed by different interpretations

Focus might be on:

- the significance of the physical changes presented in older soldiers who are ‘deformed’ by their experience of a war that they are now ‘enduring’
- how the experience of war has changed the men through taking away their humanity; they are uniformly deformed by the ‘machine’ of war
- the significance of the knowledge and experience of war that has changed these experienced soldiers; ‘they knew they were condemned to death’
- the extent to which the experience of war irrevocably changes men; suffering is part of their ‘rations’; death part of their equipment
- the significance of how their experience has taken away their individuality
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- typical presentations of experience in war
- the ways in which veteran soldiers are represented
- the typical presentations of combat soldiers
- etc.

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

Focus might be on:

- differing ideas about how combat soldiers are changed by the experience of war
- differing attitudes towards the experience of veterans
- the typical presentations of combat soldiers
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- Borden’s detached third-person narration which deliberately creates an alienating presentation of the men returning from the front line

- similes which are used to unsettle and suggest that the regiment are barely human; for example, the regiment is described as a ‘shadow of a snake’ and ‘a herd of deformed creatures’
- anaphora which is used regularly to show how the experience of war has uniformly ‘deformed’ them
- Borden’s repeated use of balanced clauses, repetition and simple sentences which are designed to create a more abstracted narrative that offers a ‘parable’ on the nature of war
- war which is personified to show the extent to which they have been conditioned by their experience
- simple colour imagery which is used to show the soldiers have been changed by war; they are ‘a deep, dull courageous hue’ setting them apart from ‘bright mirage of summer’
- etc.

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

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

Accept any valid interpretations, any valid comments on contexts and any valid discussion of authorial methods.

Questions 06, 12 and 18

Compare the significance of how people are changed by their experience of war in **two** other texts you have studied.

Remember to include in your answer reference to how meanings are shaped in the texts you are comparing.

You must use **one** prose text written post-2000 and **one** poetry text in your response.

You must write about **at least two** poems.

[25 marks]

Possible content:

Please refer to pages 4 to 8.

AO5 Explore literary texts informed by different interpretations

Focus might be on:

- the debate around the significance of experience and personal change presented in their two texts
- the physical, emotional and spiritual changes that take place because of war
- the extent to which the contrasting genres of the two texts affect the ways in which experience and personal change is presented
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- connections of similarity and/or difference at the level of subject matter/genre/attitudes and/or methods
- etc.

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

Focus might be on:

- the different experiences of war
- how the presentation of experience may vary at different times
- how experience can be considered from the differing perspectives of the home front and the front line
- gender roles
- how experience might be viewed and experienced differently because of age, gender, class and culture
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- the varying presentations of experience
- prose methods such as: narrative structure; point of view; chronology; use of dialogue/indirect speech and thought; development of settings; ways of influencing the readers' response to character and incident
- dramatic methods such as: explicit structural devices; dramatic irony; stage directions; indirect ways of communicating the writers' messages and ideas; naturalistic and other styles of representing character, incident and narrative
- poetic methods such as: types of verse form; explicit and implicit structural features; use of tropes for rhetorical effect; use of aural devices for rhetorical effect; elliptical use of language,
- etc.

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

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

Accept any valid interpretations, any valid comments on contexts and any valid discussion of authorial methods.

Question 13

***Regeneration* – Pat Barker**

‘For Sarah Lumb, the war is liberating.’

Examine the presentation of Sarah Lumb in *Regeneration* in the light of this view.

[25 marks]

Possible content:

Please refer to pages 4 to 8.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- her wartime experience liberates her from social norms and this is part of the overarching theme of regeneration within the novel
- her munitions work, although physically demanding, is a financial opportunity that is liberating and offers her greater freedom
- Sarah Lumb’s presentation in terms of her gender in a male dominated text. She is used as a female voice that criticises the war and its conduct
- her personal conflicts with her mother and her experience of bereavement suggest that her experience of the war is not entirely liberating
- the presentation of her character in terms of the exploration of the uneasy, ‘unliberated’ relationship between soldiers and women during the war; Prior’s need for her ignorance of his wartime experience; the ‘blank stare’ of mutilated soldiers who make her feel like a ‘Medusa’
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- typical prose representations of the home front and new female roles such as munition workers
- the differing representations of women in WW1 literature
- relationships between men and women during the war
- etc.

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

Focus might be on:

- an understanding of the changing roles of women during the war
- the developing exploration of social class in late-twentieth century prose fiction
- changing attitudes to gender over time
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- aspects of narrative form and genre such as dialogue and varying perspectives within third-person narrative
- the importance of the dialogues between Sarah Lumb and Billy Prior
- the extent to which the character of Sarah Lumb offers a fuller perspective on the home front
- etc.

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

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

Accept any valid interpretations, any valid comments on contexts and any valid discussion of authorial methods.

Question 14

***Regeneration* – Pat Barker**

‘If we cannot remember, we can never understand who we are.’

Examine the presentation of memory in *Regeneration* in the light of this view.

[25 marks]

Possible content:

Please refer to pages 4 to 8.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- the significance of memory in Rivers’ work with the repression of war experiences; for example, Billy Prior’s temporary loss of memory and his gradual understanding of his war trauma
- the force of memory in war trauma; for example, Burn’s inability to forget the trauma of his experiences and Prior’s memory of the ‘gobstopper’ when he is about to make love to Sarah Lumb
- the extent to which the process of memory is significant within the novel as a way of developing characterisation; for example, River’s recognition of the importance of his father’s influence is prompted by an old picture in chapter 14
- the significance of Sassoon’s memory of his soldiers and the extent to which this undermines his protest against the war
- how Burn’s memories limit and confine him rather than allowing him to ‘understand’ himself – to Rivers he seems a ‘fossilised schoolboy’ who finds it difficult to develop from the trauma of his experiences
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- the presentation of memory in war literature
- the presentation of loss of memory and post-traumatic stress in war literature
- etc.

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

Focus might be on:

- changing attitudes to the importance of memory and memory loss in post-traumatic stress
- changing attitudes to wartime memories
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- the use of memory loss and memory within narrative to create narrative gaps, suspense and 'reveal'; for example, the gradual revelation of Prior's war trauma
- the act of memory as a way of broadening characterisation in characters such as Rivers
- the importance of descriptive detail to show the memory of war in the context of the home front; for example, the description of Burn's walk in the field in Chapter 4
- the use of narrative perspective and free indirect discourse to present memory
- etc.

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

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

Accept any valid interpretations, any valid comments on contexts and any valid discussion of authorial methods.

Question 15

***Birdsong* – Sebastian Faulks**

Examine the significance of tunnelling in *Birdsong*.

[25 marks]

Possible content:

Please refer to pages 4 to 8.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- the significance of the new perspective on warfare offered by Faulks' focus on tunnelling. The focus on this aspect of war enables Faulks to explore the isolating, claustrophobic effects of combat more explicitly
- how tunnelling underground becomes an important metaphor within the novel for understanding and uncovering the nature of war experience
- how the tunnelling war highlights the importance of the friendship between Jack Firebrace and Stephen Wraysford that cuts across class boundaries
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- the ways in which warfare is represented
- the isolating nature of combat experience
- etc.

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

Focus might be on:

- the changing attitudes towards combat experience
- changing attitudes and understanding to the nature of war
- changing attitudes towards class in the front line
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- aspects of narrative form and genre such as varying narrative perspectives
- aspects of the ways in which the text is structured through differing perspectives and time frames
- language effects, eg dialogue and descriptive detail
- etc.

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

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

Accept any valid interpretations, any valid comments on contexts and any valid discussion of authorial methods.

Question 16

***Birdsong* – Sebastian Faulks**

‘Michael Weir is an innocent in war.’

Examine the significance of Michael Weir in the light of this view.

[25 marks]

Possible content:

Please refer to pages 4 to 8.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- how Weir’s strange innocence is signified through his behaviour and appearance that makes him appear an eccentric outsider to others
- his sexual inexperience is used to present his ‘innocence’ and the extent to which he is at odds with typical masculinity
- the significance of Weir’s wartime experience in presenting the stress and trauma of the war; for example, through describing his use of alcohol and superstition as a way of coping with the pressures of war
- his significance as a contrast to Stephen Wraysford
- how he is isolated by his experience of war; he is more of an outsider than an innocent. This is shown when he is on leave; his parents signify the unsympathetic nature of the home front that can never understand the nature of war
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- the typical prose representations of officers in WW1 literature
- how post-traumatic stress is represented in WW1 literature
- the effect of war on combatants through coping strategies such as alcohol and superstition
- etc.

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

Focus might be on:

- how understanding of war stress might change over time
- the differing representations of front-line experience
- the changing representations of masculinity
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- aspects of narrative form and genre; the varying perspectives used within third-person narration
- the ways in which fear and stress is conveyed through free indirect discourse
- language effects; eg dialogue and descriptive detail
- etc.

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

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

Accept any valid interpretations, any valid comments on contexts and any valid discussion of authorial methods.

Questions 05, 11 and 17

Explore the significance of how people are changed by their experience of war in this extract.

Remember to include in your answer relevant detailed analysis of the ways that Borden shapes meanings.

[25 marks]

Possible content:

Please refer to pages 4 to 8.

AO5 Explore literary texts informed by different interpretations

Focus might be on:

- the significance of the physical changes presented in older soldiers who are ‘deformed’ by their experience of a war that they are now ‘enduring’
- how the experience of war has changed the men through taking away their humanity; they are uniformly deformed by the ‘machine’ of war
- the significance of the knowledge and experience of war that has changed these experienced soldiers; ‘they knew they were condemned to death’
- the extent to which the experience of war irrevocably changes men; suffering is part of their ‘rations’; death part of their equipment
- the significance of how their experience has taken away their individuality
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- typical presentations of experience in war
- the ways in which veteran soldiers are represented
- the typical presentations of combat soldiers
- etc.

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

Focus might be on:

- differing ideas about how combat soldiers are changed by the experience of war
- differing attitudes towards the experience of veterans
- the typical presentations of combat soldiers
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- Borden’s detached third-person narration which deliberately creates an alienating presentation of the men returning from the front line

- similes which are used to unsettle and suggest that the regiment are barely human; for example, the regiment is described as a ‘shadow of a snake’ and ‘a herd of deformed creatures’
- anaphora which is used regularly to show how the experience of war has uniformly ‘deformed’ them
- Borden’s repeated use of balanced clauses, repetition and simple sentences which are designed to create a more abstracted narrative that offers a ‘parable’ on the nature of war
- war which is personified to show the extent to which they have been conditioned by their experience
- simple colour imagery which is used to show the soldiers have been changed by war; they are ‘a deep, dull courageous hue’ setting them apart from ‘bright mirage of summer’
- etc.

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

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

Accept any valid interpretations, any valid comments on contexts and any valid discussion of authorial methods.

Questions 06, 12 and 18

Compare the significance of how people are changed by their experience of war in **two** other texts you have studied.

Remember to include in your answer reference to how meanings are shaped in the texts you are comparing.

You must use the drama text written post-2000 (*The Wipers Times*) and **one** poetry text in your response.

You must write about **at least two** poems.

[25 marks]

Possible content:

Please refer to pages 4 to 8.

AO5 Explore literary texts informed by different interpretations

Focus might be on:

- the debate around the significance of experience and personal change presented in their two texts
- the physical, emotional and spiritual changes that take place because of war
- the extent to which the contrasting genres of the two texts affect the ways in which experience and personal change is presented
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- connections of similarity and/or difference at the level of subject matter/genre/attitudes and/or methods
- etc.

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

Focus might be on:

- the different experiences of war
- how the presentation of experience may vary at different times
- how experience can be considered from the differing perspectives of the home front and the front line
- gender roles
- how experience might be viewed and experienced differently because of age, gender, class and culture
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- the varying presentations of experience
- prose methods such as: narrative structure; point of view; chronology; use of dialogue/indirect speech and thought; development of settings; ways of influencing the readers' response to character and incident
- dramatic methods such as: explicit structural devices; dramatic irony; stage directions; indirect ways of communicating the writers' messages and ideas; naturalistic and other styles of representing character, incident and narrative
- poetic methods such as: types of verse form; explicit and implicit structural features; use of tropes for rhetorical effect; use of aural devices for rhetorical effect; elliptical use of language,
- etc.

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

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

Accept any valid interpretations, any valid comments on contexts and any valid discussion of authorial methods.