

A-level
ENGLISH LITERATURE B
7717/2A

Paper 2A Texts and genres: Elements of crime writing

Mark scheme

June 2022

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.

Information for examiners marking Elements of crime writing Paper 2: open book

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

The significance of open book

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

There are specific issues for AO2 – how meanings are shaped in texts. There is, with open book, the expectation that students can use the text to make specific and detailed reference to structural and organisational issues and to other methods where appropriate.

Arriving at marks

1. All questions are framed to address all the Assessment Objectives (AOs). 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 unseen passage questions:
- does the candidate have an overview of the unseen passage?
 - has the student written about elements of crime writing?
 - has the student written about authorial method?
 - has the student quoted from the extract to support ideas?
 - the student's AO1 competence.

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

Section B

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

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

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

Section C

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

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

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

Annotation











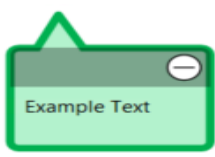




















15. Examiners should remember that annotation is directed solely to senior examiners.

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

17. 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 elements of crime writing in this extract.

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

[25 marks]

This extract appears near the end of Michael Frayn's novel *Headlong* (1999). Martin, the narrator, has identified a painting owned by his neighbour, Tony, as being a landscape by Breughel. Breughel is a sixteenth-century Flemish artist whose paintings are worth millions. In order to confirm this truly is a painting by Breughel, Martin needs to find a detail in the picture which shows a bound man being drowned in a millpond. In this extract Martin has stolen the painting with the help of Tony's wife, Laura. They are trying to escape with it in Tony's Land-Rover. Tony, however, is in hot pursuit, with his shotgun, in Martin's car.

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

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

Please refer to pages 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 overview of the extract is: Martin and Laura are trying to escape with stolen goods whilst Tony, the owner of the picture, is in hot pursuit; in escaping in Tony's Land-Rover, they have overlooked the fact that they have left Martin's car behind them, allowing for the pursuit; there is a frantic car chase but the Land-Rover is forced off the road by an oncoming car where it crashes into broken-down ice-cream van and catches fire; Laura panics as she is trapped inside the vehicle with a broken arm but Martin's primary concern is for the rescue of the stolen painting and the information he seeks for its verification; it is Tony who rescues Laura while Martin watches the painting being destroyed by fire
- the fast-paced description of the frantic, car chase and its potentially life-threatening result which is exciting to read
- the uncertainty about the outcome of the chase which keeps the reader compulsively on edge
- Martin's obsession with the painting which means he prioritises its safety in the fire above saving Laura's life, making excuses to himself that there is 'no rush'
- Martin's distorted values by which he puts art before people, evidence of his psychological imbalance, often a feature of the criminal mind
- Martin, a seemingly respectable academic, turns criminal; posing the question whether anyone can become a criminal, particularly if they feel passionately about something
- that Martin gets what he deserves for his wrong values in the destruction of the painting
- view that the reader senses and sympathises with Martin's obsession and his despair as the narrative is told from the first person perspective, in his voice

- view that the reader actually wants the criminals to get away with the crime
- moral debate over the theft; Martin is justified in what he is doing because he is trying to 'rescue' a great work of art (which ironically ends in its destruction!)
- Laura's role as an accessory to the theft; a role which goes badly wrong for her as she is badly injured and her life is threatened
- Laura's siding with Martin, the criminal, against her husband, providing her with an escape for her from her marriage by criminal means, for which she is ironically punished by being rescued by her drunken husband, ultimately finding no escape
- Laura's emotional betrayal by Martin, possibly earning the reader's sympathy
- Tony's role as the villain of the extract; he is drunk, driving irresponsibly and has a shotgun; the victim of crime turns villain
- Tony's role as the ultimate hero of the accident in his rescue of Laura which may alter the reader's feelings towards him
- fire as the force of destruction in the extract but which is ultimately the great leveller which purges the crime and makes it futile
- ultimately all participants, criminals, villains and heroes, emerge safe at the end, if a little shaken or injured
- Frayn's use of irony throughout gives the extract an overall light-hearted comic tone, even if it is black comedy, which in itself is ironic given the subject matter!
- etc.

AO4 Explore connections across literary texts

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

- the element of the getaway as shown when Martin and Laura try to escape with the stolen goods
- the element of criminal activities as seen in theft, drunken driving, threats to life
- the element of guilt as seen in the potential guilt of all the characters but their seeming lack of feelings of guilt
- the element of punishment as seen in Martin's punishment for his obsession and theft by the destruction of the painting and Laura's punishment as an accessory by her failure to escape
- the element of motivation in Martin's motivation for the crime
- the element of victims as Laura may be seen as a victim of both men; Tony is a victim of crime
- the element of suspense as seen whilst anticipating the unknown outcome of the car chase
- etc.

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

With respect to significance of contexts students might focus on:

- the social contexts as shown by Tony in the role of impoverished landowner and Martin as the middle-class academic
- the feminist context of Laura as the accessory, the victim of male power, a damsel in distress who has to be rescued
- the moral context as seen in Martin's values, the decisions he makes to steal the painting and then to try to rescue it from the fire
- the psychological context as shown by Martin's obsession with the painting
- 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 eg the extract is from the penultimate chapter of the novel and is the climax of the story; the extremely fast pace of the narrative and the excitement of the car chase which ends with the Land-Rover veering off the road; the sudden appearance of the broken-down ice-cream van and the climactic collision which causes the fire; the sense of Martin's desperation to rescue and see the painting with his final failure in 'blackness' and the uncompromising finality of 'for ever' (split into two words)
- the use of irony which permeates the extract and creates a blackly comic tone eg the irony of an ice-cream van causing the disaster which is usually associated with simple childhood pleasures; the irony of its being Tony who rescues Laura
- the use of other types of humour eg hoping the 'stinking haze of alcohol' on Tony's breath 'will catch fire', creating a dragon-like image and the 'no longer stationary ice-cream van'
- the use of the fast pace of the narrative to create excitement
- the use of the first person narrative perspective which may help the reader to understand Martin's actions and sympathise with him, particularly when the narrative echoes his thought patterns
- the use of the vivid present to create excitement
- the use of dialogue eg 'Martin! Martin! Martin! Martin!' which shows Laura's panic and 'Faster! Faster!'
- the use made by Frayn of classic features of the genre eg 'Faster! Faster! Characteristic advice' with its self-reflective sense of irony
- the use of repetition for emphasis and tension eg 'colossal bang and the first colossal jolt' and 'Time'
- the use of short sentences, incomplete phrases and one line paragraphs which create tension and add dramatic pauses for effect eg 'And he's gone'
- the use of details of sound and colour to create excitement, confusion and tension eg 'someone screaming' with the confusion about who it actually is
- the use of listing of events creates the sense of detached inevitability about what happens eg when Martin jams his foot on the brake, 'The sudden darkness...' 'The surprisingly long distance...' 'The silence...'
- the use of language and imagery eg the dramatic and emotive diction 'screams', 'despair', 'terrified'; the echo of the novel's title, 'headlong', which creates a sense of inevitability and lack of control, together with an escalation of events
- 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 **Selected Poems – George Crabbe, Robert Browning and Oscar Wilde**

‘Although they have committed crimes, the criminals in the poems deserve pity.’

To what extent do you agree with this view of some of the criminals in the poems in this selection?

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

You should refer to the work of at least **two authors** in your answer.

[25 marks]

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

Examiners must also remember that, because students have read and studied *Selected Poems* through the lens of **crime 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:

- pity for Peter Grimes when he goes mad and believes that he is haunted by ghosts and the ‘horrors of the night’
- pity for the prisoners in Reading Gaol where they are forced to do hard labour and are treated without pity by the guards and even the Chaplain
- pity for the delusional beliefs of Porphyria’s lover where he thinks she felt ‘no pain’ and he has found a way of keeping her to himself; Porphyria seems to find it difficult to break her ‘vainer ties’ to be with the man she claims to love
- pity for the speaker in *The Laboratory* who has been betrayed by her lover and his mistress
- possible pity for the Duke in *My Last Duchess* who may be seen as a victim of his upbringing and the ethos of the society in which he lives
- etc.

Some students might consider:

- no pity for Peter Grimes as he has murdered his own father who was ‘a good old man’ and innocent, vulnerable orphans in his care
- no pity for the Guardsman in Reading Gaol who has murdered his wife and is awaiting just punishment; the other criminals in the poem are being punished for breaking the law
- no pity for Porphyria’s lover who has killed the innocent woman whom he claims to love when she had done nothing wrong
- no pity for the speaker in *The Laboratory* who is planning to murder her ex-lover’s mistress with no compunction

- no pity for the Duke in *My Last Duchess* who cold-bloodedly has his innocent, young wife assassinated just because of his pride
- etc.
Students might legitimately take 'pity' in a broad way and write about sympathy, compassion or understanding.

AO4 Explore connections across literary texts

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

- the element of criminal behaviour as shown in the behaviour of Peter Grimes towards the orphans
- the element of crimes committed as seen in the murder of Porphyria
- the element of punishment as seen in the punishment of the prisoners in Reading Gaol
- the element of innocence as seen in the innocence of victims, making the reader less sympathetic to the criminal eg the Duchess in *My Last Duchess*
- 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 as shown by the Duke's regard for his high social status in *My Last Duchess*
- the moral context as seen in the lack of punishment for Porphyria's lover or the Duke
- the psychological context as seen in the attitude of the speaker in *The Laboratory* towards her betrayal and Peter Grimes' haunted dreams
- the legal context as seen in the possible justice in the punishment of the prisoners in Reading Gaol
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- structural aspects eg Peter Grimes initially seems to escape punishment but in the second half of the poem he suffers mental anguish and isolation; the fact that the crime is still only in the planning stages in *The Laboratory*; the ending of *Porphyria's Lover* where he has got away with his crime – so far
- the use of form eg Browning's use of the dramatic monologue
- the use of voice and perspective eg possible sympathy for the first person speaker in *The Laboratory* because it is her version of events;
- the use of repetition eg the Guardsman in Reading Gaol did not 'wring his hands', accepting his punishment and perhaps inspiring pity
- the use of lists eg the listing of the tasks the prisoners had to do in Reading Gaol
- the use of language and imagery eg the Duke's veiled reference to the murder in 'I gave commands'; the emotive diction used to describe Grimes' nightmares 'horrors that demons might be proud to raise'; the beautiful imagery which Porphyria's lover uses to describe her corpse
- 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

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

‘The agents who punish the Mariner are cruel and unforgiving.’

To what extent do you agree with this view?

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

[25 marks]

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

Examiners must also remember that, because students have read and studied *The Rime of the Ancient Mariner* through the lens of **crime writing**, the AOs must necessarily be connected to that genre through the task.

Please refer to pages 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 excessively cruel punishments meted out by nature in the harsh weather conditions, the burning drought
- the cruelty of the becalmed condition of the ship caused by nature not providing winds to sail it
- the lack of water (denied by God or nature) which means the sailors cannot even ‘laugh’ or ‘wail’ which seems unnecessarily cruel
- the cruelty of the punishments dealt by Life-in-Death
- the cruelty of the crew’s punishment of the Mariner by hanging the albatross around his neck
- the deaths of the crew (caused by God or nature or the supernatural) who may be seen as not particularly guilty, leaving the Mariner isolated
- the sinking of the ship as an unnecessarily cruel act of the ‘agents’
- the cruelty of the agents who compel the Mariner to go on telling his story with no relief and no sign of being able to cease doing so
- etc.

Some students might consider:

- that nature is not unnecessarily cruel as the Mariner deserves his punishment for his offence and eventually the drought is broken
- the Mariner being forgiven by nature when he is able to see its beauty
- the Mariner’s ability to do ‘penance’ showing that God is not cruel
- the Mariner being forgiven by a loving God once he feels love and is able to pray
- the agents sparing the life of the Mariner and giving him the opportunity to redeem himself by helping others
- the kindness of the agents in allowing the Mariner to encounter the Hermit who provides the opportunity for him to be left free and redeem himself by telling his tale
- the Mariner being forgiven by God at the end of the poem as He ‘made and loveth all’
- etc.

Students might legitimately write about the ‘agents’ as God, nature, the supernatural, the crew or Coleridge.

AO4 Explore connections across literary texts

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

- the element of punishment as seen in those punishments dealt out to the Mariner
- the element of forgiveness as shown in God’s love for all his creation
- the element of cruelty as seen in Life-in-Death’s cruel punishment of the crew with the Mariner being left alone
- etc.

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

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

- the moral context as seen in the justification for the Mariner’s punishment by the different agents and the issue of forgiveness
- the religious context as shown in the relationship between the Mariner and God
- the ecological context of the Mariner’s being punished by nature
- the social context as seen in the Mariner’s relationship with the crew and the Hermit
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- structural issues eg the cause and effect of crime being followed by punishment, the use of climactic moments such as when the albatross falls off and the final moral conclusion concerning God’s love for all creation
- the use of the frame narrative eg telling the tale to the wedding guest is part of the Mariner’s punishment
- the use of narrative voice and perspective eg the Mariner’s voice to give his version of events and his punishments, and his perspective on the punishers
- the use of setting eg the isolated setting and extreme weather conditions used to punish the Mariner, their symbolic significance
- the use of dialogue eg the words of the Pilot’s boy and the Hermit to show their reactions to the Mariner
- the use of language and imagery eg the imagery used to describe the weather conditions, ‘the copper sky’, the language used to describe the beauty of the water-snakes which causes a ‘spring of love’ to gush from the Mariner’s heart
- 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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***When Will There Be Good News?* – Kate Atkinson**

‘Atkinson’s novel suggests that the only way to achieve any form of justice is to take it into your own hands.’

To what extent do you agree with this view?

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

[25 marks]

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

Examiners must also remember that, because students have read and studied *When Will There Be Good News?* through the lens of **crime writing**, the AOs must necessarily be connected to that genre through the task.

Please refer to pages 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:

- Joanna taking justice into her own hands at the end of the novel by suggesting suicide to Decker
- Reggie taking justice into her own hands by persistently searching for Joanna when few other people will listen to her concerns and accurately reading the clues
- Joanna taking justice into her own hands by killing her kidnappers and saving herself and the baby
- Jackson taking justice into his own hands by destroying the evidence of Joanna’s murders by setting fire to the building, allowing her to get away with it
- Joanna’s cutting herself off from her husband and his criminal activities
- Brodie’s trying to achieve justice for himself on a personal level by privately adopting means to test the paternity of Nathan
- Reggie’s disposal of Billy’s drugs in Ms Macdonald’s coffin
- etc.

Some students might consider:

- that Decker is caught and given life imprisonment by the legal system for his terrible crime
- the role played by Louise in helping to find Joanna
- Louise’s commitment to finding and punishing criminals and her uncompromising attitude to their crimes and deserved punishments
- Jackson’s rescue of the child Joanna as an acting police officer
- the role of Louise as a police officer in protecting Alison Needler and her determination to bring David Needler to justice
- Marcus’s role in the Needler case
- Neil Hunter’s being charged with arson and for submitting a false insurance claim and being declared bankrupt
- etc.

AO4 Explore connections across literary texts

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

- the element of justice as seen when Joanna kills her kidnappers
- the element of the police force as represented by Louise and Marcus
- the element of criminal actions as seen in Neil Hunter's arson and the murder of Joanna's family
- etc.

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

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

- the moral context as seen in Joanna's actions of encouraging Decker to commit suicide
- the legal context as seen in the imprisonment of Decker
- the psychological context as seen in Reggie's attachment to Joanna and her determination to find her
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- structural issues eg the initial murder of Joanna's family which demands justice, the climactic moment of Joanna's escape from her captors, the resolution of Decker's final punishment by suicide
- the use of time eg the division of the novel into past and present and tomorrow
- the use of perspectives eg using the multiple perspectives of different characters to show their feelings about justice
- the use of humour and irony eg the ironic and almost dismissive description of Joanna's use of her medical knowledge to kill her captors
- the use of setting eg Decker's suicide in Jackson's flat and the harvest fields as the setting of the murder of Joanna's family
- the use of dialogue eg Reggie's questioning of Neil Hunter
- the use of language and imagery eg the use of colloquial expressions, 'Neil's business had hit a sticky patch', Billy as a 'vicious runt' and intertextual references
- 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.

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Atonement – Ian McEwan

‘In *Atonement*, criminals get away with their crimes.’

To what extent do you agree with this view?

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

[25 marks]

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

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

Please refer to pages 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:

- Briony never has to face legal retribution for her lie about Lola’s rape
- Paul Marshall covers up his guilt about raping Lola and actually marries her so he gets away with his crime
- Marshall continues to deceive the world about his true nature under the veneer of the successful and privileged businessman who makes money out of the war
- Marshall lets Robbie take the blame for his crime and gets away scot free; by the end of the novel he is well respected and does charitable work making him triumphant
- Briony can’t publish the truth because publication could lead to litigation so her lie is concealed and she becomes a successful novelist
- Lola herself never tells the truth which would incriminate the real perpetrator
- Briony practises deception on the reader and perhaps on herself for most of the novel, perhaps committing a ‘crime against the reader’ which she gets away with
- etc.

Some students might consider:

- Briony’s final revelation of the truth in the final chapter means that she ultimately does not get away with her crime
- Briony’s punishment of herself by sacrificing her future at Cambridge and taking up the harsh life of a war nurse mean that she does not get away with her crime
- Briony’s obvious desire for atonement throughout the novel and her questionable success do not seem to suggest she gets away with her crime
- although Marshall achieves worldly success, in literary terms he is presented as the villain of the novel and does not get away with his crime in the reader’s eyes
- Marshall’s ‘success’ may be seen as limited as he is emotionally barren and even his worldly success is not assured and constant which may be seen as some form of punishment for him

- Briony's narrative leads the reader to assume that, after Marshall's death, the truth will be published so he will not get away with his crime
- Lola's feelings about being married to her rapist can only be speculated upon and the marriage may be far from happy meaning she does not get away unpunished for being complicit in the crime
- etc.

AO4 Explore connections across literary texts

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

- the element of criminal actions as seen in the rape of Lola and Briony's perjury
- the element of punishment as shown by Marshall's lack of punishment for his crime
- the element of guilt as seen in Briony's continued feelings of guilt for accusing Robbie
- the element of violence as seen in the rape and the suffering during the war
- etc.

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

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

- the moral context as seen in Marshall's marriage to the girl he raped
- the legal context as shown by the false imprisonment of Robbie after Briony's accusation
- the psychological context as seen in the subsequent effect that Briony's lie has upon her
- the social context as seen in Marshall's respected social status
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- structural issues eg the division of the novel into three parts and the final section set in London 1999 which show the consequences of the crimes, Briony's final revelation of the truth, the lengthy descriptions of Briony's attempts to atone
- the use of setting eg the setting of the war and the war hospital which demonstrate some form of punishment for Briony, the settings which demonstrate Marshall's wealth and success
- the use of voice eg the narrative written by Briony which manipulates the reader to see the crimes from her perspective
- the use of descriptive detail eg the details of Briony's life in the hospital, 'the high starched collars that rubbed her neck raw'
- the use of dialogue eg the repetition of Briony's affirmation of 'I saw him', Lola's broken speech when talking about what happened
- the use of language and imagery eg the description of Robbie as a 'maniac', Briony 'trapped' in a 'labyrinth of her own construction'
- 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.

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Oliver Twist – Charles Dickens

‘Sikes is a despicable villain so it is impossible to feel any sympathy for him.’

To what extent do you agree with this view?

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

[25 marks]

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

Examiners must also remember that, because students have read and studied *Oliver Twist* through the lens of **crime writing**, the AOs must necessarily be connected to that genre through the task.

Please refer to pages 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:

- Sikes’ pitiless and brutal murder of Nancy
- his cruel exploitation of Oliver
- his attempted robbery of Mrs Maylie where he is armed
- his lack of hesitation in resorting to violence; ‘two or three heavy bludgeons’ are part of the furniture of his room
- his insulting treatment of Nancy and of Fagin who is supposed to be his partner yet he refers to him as ‘devil’ and ‘avaricious old skeleton’
- his cruelty towards Bull’s-eye, his dog whom he does not hesitate to kick
- that any or all of the above may make him seem despicable
- etc.

Some students might consider:

- the poverty of Sikes’ background and the slum in which he lives which might provoke some sympathy from the reader
- Sikes’ lack of education which limits his socio-economic circumstances as shown by the cant and colloquialisms in his speech
- the ‘agony of fear’ Sikes feels when he thinks he is being haunted by Nancy’s ghost; the mental torment he endures
- the sense of guilt that Sikes feels for what he’s done, ‘the eyes’
- the horrible way he dies, accidentally hanging himself
- the way in which everyone turns against him, the crowd are pursuing him to the death and he is even shunned by his former associates
- that any or all of the above may make him not seem despicable
- etc.

AO4 Explore connections across literary texts

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

- the element of the villain as seen in Sikes' pitiless actions towards Nancy
- the element of violence as seen in Sikes' murder of Nancy and the armed robbery
- the element of cruelty as shown when Sikes threatens Oliver and kicks his dog
- the element of punishment as seen when Sikes is haunted by 'the eyes' and accidentally hangs himself
- 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 as seen in the concept of the villain
- the moral context as shown in the final retribution for Sikes when he accidentally hangs himself
- the social context as seen in the poverty of Sikes' background and the middle class comforts of Mrs Maylie's house
- the historical context as seen in the use of capital punishment
- the psychological context of Sikes' terror
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- structural issues eg the possible change in the reader's reactions to Sikes after the murder of Nancy and his subsequent haunting by guilt; Sikes' final punishment
- the use of narrative perspective eg the voice of the omniscient narrator which shapes the reader's view of Sikes 'Let no man talk of murderers escaping justice.'
- the use of setting eg the description of Jacob's Island with the 'raff and refuse of the river', 'slime', 'squalor' and 'filth, rot, and garbage'
- the use of repetition eg 'the eyes'
- the use of direct speech eg Sikes' poor grammar and pronunciation indicative of his lack of education and the violence of his language, his use of threats and insults
- the use of language and imagery eg emotive diction, Sikes' 'terror'; imagery of hell and burning, 'the broad sky seemed on fire'
- 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 Brighton Rock – Graham Greene

‘The world of *Brighton Rock* is a world ruled by fear.’

To what extent do you agree with this view?

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

[25 marks]

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

Examiners must also remember that, because students have read and studied *Brighton Rock* through the lens of **crime writing**, the AOs must necessarily be connected to that genre through the task.

Please refer to pages 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 criminal underworld which haunts Brighton and Greene’s characters throughout the novel
- Pinkie’s marrying Rose and abusing her because he is frightened she will give evidence against him
- Spicer’s being murdered by Pinkie who pushes him down the stairs because he becomes a threat to Pinkie as he might have been recognised
- Spicer’s fear of Pinkie
- Pinkie’s trying to obtain power and control through fear, the vitriol bottle in his pocket and a razor blade in his thumb nail
- Pinkie’s being afraid of being laughed at and not being taken seriously because he is so young
- the opening of the novel which focuses on Hale’s fear that he is going to be murdered
- Pinkie’s fear of hell
- etc.

Some students might consider:

- the holiday atmosphere of Brighton which signifies pleasure and enjoyment, not fear
- Hale’s murder which shows Pinkie is not afraid to avenge Kite
- Colleoni’s being motivated by the desire for power over the criminal underworld and its associated protection rackets, his not being afraid of Pinkie’s threats
- Rose’s not being afraid of Pinkie even though he is abusive towards her as she loves him
- Ida’s not being afraid to pursue justice for Hale’s death
- Ida’s not being afraid to try to rescue Rose from Pinkie’s clutches
- Dallow’s not being frightened to join forces with Ida to pursue justice
- etc.

AO4 Explore connections across literary texts

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

- the element of fear as seen in Hale's fear in the opening of the novel
- the element of violence which provokes fear and is a reaction to it
- the element of the criminal underworld as seen in Colleoni's power in running successful protection rackets
- the element of justice as seen in Ida's determination to avenge Hale's death
- etc.

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

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

- the historical context of gang warfare in Brighton in the 1930s
- the social context as seen in the poverty of Pinkie's background as opposed to Colleoni's wealth
- the religious context as shown by Pinkie's fear of hell
- the legal context of Ida's fight for justice in the light of police failure and Pinkie's marriage to Rose to prevent her from giving evidence
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- structural issues eg the focus on fear at the opening of the novel; Ida's lack of fear which brings some justice at the end
- the use of narrative voice eg the omniscient narrator who shapes our response to Pinkie by emphasising his youth, 'the boy'; his face at his death is 'like a child's'
- the use of setting eg the dilapidated nature of Spicer's home; the setting of holiday Brighton which just intensifies Hale's fear
- the use of contrast eg the Bank Holiday atmosphere of pleasure-seekers in Brighton which contrasts with the dark underworld of murder and gang warfare
- the use of dialogue eg Colleoni's threats to Pinkie, 'Brewer's been complaining. You don't do that again' which seem deceptively mild but have a sinister undertone; the use of abusive colloquial language
- the use of language and imagery eg 'one hand caressed the vitriol bottle in his pocket' with its significant use of the word 'caressed'; Pinkie 'pinching the skin' of Rose's wrist; the lexical field of religion surrounding Pinkie's death
- 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 *The Murder of Roger Ackroyd* – Agatha Christie

‘Poirot’s pursuit of the truth does not benefit the inhabitants of King’s Abbot.’

To what extent do you agree with this view?

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

[25 marks]

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

Examiners must also remember that, because students have read and studied *The Murder of Roger Ackroyd* through the lens of **crime writing**, the AOs must necessarily be connected to that genre through the task.

Please refer to pages 4 to 8.

AO5 Explore literary texts informed by different interpretations

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

Some students might consider:

- that the pursuit of truth allows Sheppard to be discovered as the murderer and receive punishment
- other suspects who are cleared of blame
- that Flora owns up to her theft and her conscience is cleansed
- that the forced engagement between Flora and Ralph becomes null and void
- that the Major’s love for Flora is revealed and they are able to marry
- that the marriage between Ralph Paton and Ursula Bourne is acknowledged and brought into the open
- that Poirot is successful and so Sheppard’s attempted ‘history of one of Poirot’s failures’ fails in itself
- that the moral order of King’s Abbot is restored at the end
- etc.

Some students might consider:

- that Caroline has the grief of her brother’s death and the knowledge that he was a murderer
- that Parker’s blackmail of his former employer is brought to light which he would like to have kept hidden
- that Elizabeth Russell’s secret about her drug-using illegitimate son is revealed
- that Roger Ackroyd’s memory is sullied by the revelation of his attitude to money and his behaviour towards his relatives
- that Flora’s shame over her theft is exposed
- that Sheppard does not benefit from his crime being discovered as he is forced to commit suicide!
- that the guilty secrets and immoral behaviour of the people in the world of King’s Abbot are revealed when Christie suggest they are happier maintaining a façade of respectability
- etc.

AO4 Explore connections across literary texts

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

- the element of detection as seen in Poirot's pursuit of the truth
- the element of crimes eg a range of crimes are committed from murder to theft and blackmail
- the element of guilt as shown by Sheppard's guilt for Ackroyd's murder
- the element of secrecy as many of the characters are concealing their crimes
- 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 the comfortable world of King's Abbot with its veneer of respectability
- the moral context as seen in Poirot's determination to uncover the truth
- the legal context as shown by exposing and punishing the criminal and the role of the police
- the psychological context as seen in the effects of the concealment of secrets
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- structural issues eg the gradual uncovering of clues and evidence; the final revelation of the truth in Poirot's set piece; the use of the 'Apologia' in the final chapter
- the use of the unreliable first person narrator who is actually the murderer
- the use of tension and suspense as Poirot gradually uncovers the truth
- the use of dialogue eg Poirot's questioning techniques when dealing with suspects
- the use of setting eg the comfortable, enclosed world of King's Abbot which conceals criminal activity under a respectable façade
- the use of details and a diagram to give the reader clues
- the use of language and imagery eg the chapter headings, 'The Whole Truth' with its echoes of the courtroom; the use of symbolism, the vegetable marrows which represent a rather dull domesticity as opposed to the moral challenge of uncovering the truth
- 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 ***Hamlet* – William Shakespeare**

‘Gertrude is a criminal, not a victim.’

To what extent do you agree with this view?

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

[25 marks]

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

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

Please refer to pages 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:

- Gertrude’s marriage to her husband’s brother which may be considered to be incestuous
- the speed with which Gertrude remarried, ‘within a month’, according to Hamlet
- the possibility that Gertrude knew that Claudius had murdered Old Hamlet or might even have been complicit in the crime
- the ghost of Old Hamlet describes Gertrude as ‘a most seeming-virtuous queen’
- her support of Claudius making her almost an accessory; she does not desert him even when Hamlet turns her eyes into her soul
- her acknowledgement that she sees ‘black and grieved spots’ upon her soul
- the way in which she takes Claudius’ part against her own son, supporting his actions of banishment where Claudius is actually planning Hamlet’s murder
- etc.

Some students might consider:

- Gertrude is innocent of the knowledge of Claudius’ true nature and his crime; she is the victim of his lust for his brother’s wife
- her death by drinking from the poisoned cup which Claudius murderously intends for Hamlet
- her marriage to Claudius is expediency rather than lust; as a disempowered woman, it is the only way of securing her future so she is a victim of her social position
- she is the victim of her own desire to be loved and supported
- she is the victim of chance and misfortune; Polonius is accidentally murdered by Hamlet in her chamber; she accidentally drinks from the poisoned cup at the end of the play
- she is easily swayed by male persuasion, torn between loyalty to Claudius and love for Hamlet
- she expresses genuine grief over the deaths of Polonius and Ophelia showing the goodness of her heart
- etc.

AO4 Explore connections across literary texts

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

- the element of the criminal as shown by Gertrude's possible complicity in her husband's death
- the element of victims as seen when Gertrude is the victim of Claudius' poisoned cup
- the elements of guilt and innocence as shown by Hamlet's accusation of incest against Gertrude
- the element of violence as seen in the murder of Polonius
- etc.

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

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

- the moral context of Gertrude's potential guilt or innocence
- the social context as seen in Gertrude's position as a woman subject to male power and her position as queen
- the psychological and emotional contexts as seen in Gertrude's grief over the deaths of Ophelia and Polonius
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- structural issues eg the significance of events which pre-date the action of the play, the use of climax as in the murder of Polonius and the final fight and blood bath; the use of the mousetrap play
- the use of dramatic devices eg offstage action, exits and entrances, dramatic timing
- the use of soliloquy eg where Hamlet reveals his view of Gertrude's actions
- the use of tension and suspense eg the moment when she grasps the poisoned cup and yet Claudius does not prevent her from drinking
- the use of dramatic secrecy and concealment eg Claudius' concealment of his actions; the concealment of Polonius
- the use of language and imagery eg the emotive language Gertrude uses to describe Ophelia's death and express her grief; the imagery of the language in the closet scene; the epithets used to describe Gertrude, 'a most seeming- virtuous queen'
- 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

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'The ills of society are to blame for crime.'

Explore the significance of the ills of society as presented in **two** crime texts you have studied.

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

[25 marks]

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

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

Please refer to pages 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:

- Crabbe, Wilde and Browning – the harshness of society's punishment of criminals in *The Ballad of Reading Gaol*; the Duke's high social status in *My Last Duchess* which allows him to escape punishment; the significance of the difference in social status between Porphyria and her lover; society's treatment of the orphans in *Peter Grimes* which enables his abuse of them
- Coleridge – the Mariner's suffering springs from his condemnation by the society in which he lives represented by the crew who alternately support and condemn his action; the representation of society in the frame narrative by the wedding and the wedding-guest; the wedding goes on regardless but the guest is forced to hear the tale; the ills of society push for the exploration of forbidden regions
- Atkinson – the disadvantaged background of Billy and Reggie; the detection and punishment of criminals and the role of the police force; Billy's drug habit; the social gap between Joanna's comfortable middle class life and the world of Billy, Ginger and Blondie; the 'middle-class' crimes of Neil Hunter
- McEwan – the ills of a social structure which endorses Briony's privileged upbringing in the British country house world of 1935 allowing free reign to her fantasies with a lack of parental guidance; the difference in social status between Robbie and the Tallises which allows Robbie to have the crime pinned on him; Marshall's success as a capitalist which allows him to escape scot free; the effects of the war on the lives of all the characters; Briony's success as a novelist
- Dickens – the poverty of Victorian London with its labyrinthine slums which means that many turn to crime; the condemnation of the workhouse system and the inhuman treatment of its inmates; orphaned children, including Oliver, who become involved in pick-pocketing to survive and which enables child abuse by the likes of Fagin; Nancy's involvement with prostitution as a way of earning a living; the injustice of the so-called justice system, prioritising punishment over reformation
- Greene – the Brighton underworld which allows gang warfare to flourish and the running of protection rackets; the ineffectual nature of the police who turn a blind eye to Colleoni's practices; the glittering façade of pleasure which hides the violence of the criminal underworld with its

murders and intimidation as seen in the Pier and the race track; social inequality as seen in the contrast between Colleoni's surroundings of the Cosmopolitan Hotel and the poverty of the backgrounds of both Pinkie and Rose; Spicer, Dallow and Cubitt as victims of economic poverty; Pinkie's school and the failures of his education

- Christie – the comfortable, middle-class world of King's Abbot which conceals guilty secrets; the need to maintain a façade of respectability, keep up appearances and conform to social expectations, no matter what lies beneath; Sheppard's role as a doctor, a respected and privileged position in the village making him seem the least likely suspect; the value set upon money and the need to obtain it which leads to such things as blackmail and Flora's theft; class differences and the world of servants and masters which leads to Ralph's concealment of his marriage to Ursula
- Shakespeare – the royal status of the central characters and the attendant expectations; the presentation of a society where desire for power is a motivation for murder; the expectations of revenge for wrongs done as seen in Hamlet's desire to avenge his father's death and Laertes' desire for vengeance; the subordinate position of women who are dependent upon men and forced into obedience for financial support and position; the political power struggles to rule the kingdom; the position of servants who are drawn into crime at the bidding of their masters such as Polonius and Rosencrantz and Guildenstern
- etc.

AO4 Explore connections across literary texts

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

- the element of criminals as seen in Dickens' presentation of the thieves and the poverty of their background
- the element of injustice as seen in the way it is accepted that the lower class Robbie is the criminal in *Atonement*
- the element of the variety of different crimes eg the different crimes committed such as murder, violence and protection rackets in the power struggles in *Brighton Rock*
- the element of punishment as seen in Hamlet's desire to avenge his father's murder or the Duke's escaping punishment in *My Last Duchess*
- etc.

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

With respect to significance of contexts students might focus on:

- the social context as seen in the disadvantaged background of Billy in *When Will There Be Good News?*, the oppression of the poor in *Oliver Twist* and the comfortable middle-class veneer of King's Abbot
- the legal context as seen in the role of the police in *Brighton Rock* and in *The Murder of Roger Ackroyd*
- the historical context of the English country house of 1935 and the Second World War in *Atonement* and the attitudes to punishment in Reading Gaol
- the political context of the subordinate position of women in *Hamlet* and Browning's poetry and the power struggles in *Hamlet*
- 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 eg the division of *Atonement* into different parts which reflects the different social settings; the frame narrative of *The Rime of the Ancient Mariner* which symbolises the current, everyday social world; Christie's restoration of the social order at the end of the novel
- the use of settings eg the poverty as shown in Dickens' presentation of Victorian London and the royal court of Denmark in *Hamlet*
- the use of contrast eg the contrast between the pleasure-filled holiday mood of Brighton and the criminal underworld in *Brighton Rock*
- the use of perspective and voice eg the use of the seemingly-respectable narrative voice of Sheppard by Christie and Browning's use of the Duke's voice
- the use of direct speech eg the language of the dialogue between Sikes and Fagin which shows their class and educational background and the careless attitude of society towards Grimes' crimes as shown in their speech
- the use of irony and humour eg Oliver was searched and 'nothing being found upon him, locked up'
- the use of language and imagery eg 'The Devil's Own Brigade' in *The Ballad of Reading Gaol* which shows how the prisoners were regarded; Billy's description as a 'career criminal' and a 'vicious runt' in *When Will There Be Good News?* indicating social attitudes
- 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.

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‘In crime writing, women are presented as powerless victims.’

To what extent do you agree with this view in relation to **two** crime texts you have studied?

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

[25 marks]

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

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

Please refer to pages 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 students might consider:

- Crabbe, Wilde and Browning – the Duchess in *My Last Duchess* who is under the control of her husband and murdered by him, Porphyria who is murdered by her lover, the Trooper’s wife in *Reading Gaol* who is murdered
- Coleridge – the bride at the wedding who seems to be powerless in a patriarchal world, simply fulfilling a traditional role
- Atkinson – Joanna’s mother and sister who are abused and murdered, Joanna who is a victim of her loveless father, Reggie who is a victim of her poverty and her brother
- McEwan – Lola who is raped by Marshall, Briony who is a victim of her dysfunctional family
- Dickens – Nancy’s being a victim of poverty and prostitution and one who is brutally murdered by Sikes, Oliver’s mother who is condemned and victimised for her behaviour
- Greene – Rose as the vulnerable victim who is powerless in the hands of Pinkie and at the mercy of her poor background, even the things she attempts to cling onto are a sham and her future at the end looks bleak
- Christie – the women of King’s Abbot who are victims of a patriarchal society – often servants or dependent on their male relatives with their avenues to power dependent on their good looks and sex appeal, as in the case of Flora, or through crime as in the case of Mrs Ferrars (who is a victim of Sheppard’s blackmailing), Caroline who is a victim of her brother’s deceit
- Shakespeare – Ophelia as a victim of her duty to her father and brother, her family ties and Hamlet’s whims and cruelty which result in her madness and suicide; her having no voice and being spied upon; Gertrude’s being powerless to make her son happy when she remarries, her being poisoned at the end of the play

Some students might consider:

- Crabbe, Wilde and Browning – the speaker of *The Laboratory* who takes power into her own hands and plots her revenge
- Coleridge – women who are powerful supernatural forces in the poem and as such, have command over the lives of men eg the reference to ‘Mary, Queen’ of Heaven and the nightmare figure of Life-in-Death

- Atkinson – Joanna, Louise and Reggie who are active and powerful forces of justice, Joanna's taking punishment into her own hands and Reggie's exerting her detective powers to good effect; Louise's role as the representative of the police and legal system which gives her authority
- McEwan – Briony's being the author of the version of the story presented to the reader and therefore having command of our responses to characters and events; her power as a female child being exerted when she accuses Robbie
- Dickens – Mrs Maylie and Rose's being forces of moral good in the world with their passive womanly virtue and gentleness; eg Mrs Bumble's being cruel and authoritative
- Greene – Ida's determination for revenge for Hale making her a powerful force for justice in the novel, full of vitality and energy, determined to save Rose
- Christie – Caroline who has some intellectual power, an instinct for solving the murder and some governance of her own life; other women of King's Abbot who take control through their sexual appeal and determination not to be powerless and victims
- Shakespeare – Gertrude's sexual power over Old Hamlet resulting in his desire not to blame or punish her; her sexual power over Claudius
- etc.

AO4 Explore connections across literary texts

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

- the element of the victim as seen in Ophelia as the victim of male power and Rose as the victim of her husband, Pinkie, and her desire to be loved
- the element of power as seen in the actions of characters to obtain power eg Briony's achievements as a successful writer and her power through the use of language and writing
- the element of criminal activity which is seen by some as a means of obtaining power eg the speaker in *The Laboratory* and Joanna's murder of her kidnappers
- the elements of justice and punishment which motivate some women to seize power eg Ida's pursuit of justice and Life-in-Death's punishment of the Mariner
- etc.

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

With respect to significance of contexts students might focus on:

- the social context of the position of women in society eg the women in the middle class society of King's Abbot or the position of women in the world of *Hamlet* where women are expected to obey men
- the spiritual context of the role of women as seen in *The Rime of the Ancient Mariner* where Mary and Life-in-Death have spiritual power
- the historical context eg Victorian London and its rural surroundings which affect the lives and actions of the female characters in *Oliver Twist* or the context of the Second World War which makes victims of the women in *Atonement*
- the moral context where women take power to effect justice as seen in the character of Ida in *Brighton Rock* and Reggie and Joanna in *When Will There Be Good News?*
- the political context of the amount of power women possess or lack of it as seen in the position of Nancy in *Oliver Twist* and the Duchess in *My Last Duchess*
- the context of gender as seen in consideration of the roles of women
- 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 eg the ending of *Brighton Rock* where Rose's one comfort will soon be destroyed and Pinkie still has power over her after his death or the denouement of *The Murder of Roger Ackroyd* where women are exposed and put in their place by Poirot's power, their future happiness seeming to be dependent upon marriage in many cases
- the use of settings eg the rural beauty which echoes the passive goodness of Rose Maylie in *Oliver Twist* and the horrific supernatural setting where Life-in-Death seems at home and powerful
- the use of perspective and voice eg the speaker's self-justification in *The Laboratory* or Briony's manipulation of the reader in *Atonement*
- the use of direct speech and dialogue where women explain their motivations and feelings or alternatively, are silenced eg Nancy's impassioned pleas before becoming a victim and her self-denigration or the powerless lack of voice for the Duchess in Browning's poem
- the use of language and imagery eg the epithets Atkinson uses to describe Reggie in her chapter headings, 'Warrior Virgin' and 'famous', suggesting her power; the diction of Gertrude to express her status as queen and Ophelia's deranged speech which expresses her ultimate victimisation and lack of power
- 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
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