
A-level
ENGLISH LITERATURE A
(7712/2A)

Paper 2A: Texts in Shared Contexts: WW1 and its Aftermath

Mark scheme

Specimen Material

Version/Stage: Version 3.0

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

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

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Paper 2A mark scheme

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

The significance of Open Book

1. 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 6) and be careful not to over/under credit a particular skill. In all questions more weight should be given to AO1, AO2 and AO3 than to AO4 and AO5. 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 may be given to answers finished in note form.

Using the Mark Bands

8. When placing answers in mark bands, examiners need to look closely at the descriptors and the detailed generic mark bands on page 7. The key words for the bands are important and are printed below.

MARK BAND DESCRIPTORS	
Band 5	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 the examiner is 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:
- does the candidate have an overview of the extract(s)?
 - has the candidate written about authorial method(s)?
 - has the candidate seen the significance of the extract in relation to the central historicist literary concept?
 - has the candidate quoted from the extract to support ideas?
 - the candidate's AO1 competence.

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13. Examiners need to bear in mind the following key points when marking questions based on single texts:
- has the candidate engaged in a relevant debate or constructed a relevant argument?
 - has the candidate referred to different parts of the text to support their views?
 - has the candidate seen the significance of the text in relation to the central historicist literary concept?
 - has the candidate referred to authorial method?
 - the candidate's AO1 competence.
14. Examiners need to bear in mind the following key points when marking questions connecting two texts:
- has the candidate focused on the central historicist literary concept set up in the question and referred to two texts?
 - has the candidate engaged in a relevant debate or constructed a relevant argument around the two texts?
 - has the candidate considered the writers' authorial methods in the two texts?
 - has the candidate adhered to the rubric?
 - has the candidate given substantial coverage of two texts?
 - the candidate's AO1 competence.

Annotation

15. Examiners should remember that annotation is directed solely to senior examiners.
16. In addition to giving a mark, examiners should write a brief summative comment indicating how the mark has been arrived at. These comments are likely to mirror the appropriate mark band descriptors but comments must not be mechanical. Examiners need to describe candidate performance.
17. Please remember that scripts can go back to candidates, so although the audience is a senior examiner, views must be expressed temperately.
18. The following symbols can be used when marking scripts:
- tick for a good point, idea, reference etc
 - tick in brackets for a potentially good point, not fully made
 - underlining for an error in fact or expression
 - D when a candidate is describing content
 - R for repetition
 - I for irrelevance
 - ? for when meaning is not clear.

Examiners should not use private systems, as these will mean nothing to senior examiners. If examiners are in doubt about what to use, simply write clear comments.

19. Use the Model Marked Script for guidance.

The Assessment Objectives and their significance

20. All questions are framed to test AOs 2, 3, 4 and 5, so if candidates answer the question, 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:

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

Rubric Infringements

If there has been an infringement, the whole answer needs to be read and judged on its quality. A mark should then be given based on the best relevant part of the response. The mark given will not be beyond Band 3.

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
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.	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 	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.
	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 	
	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 	
	AO4	<ul style="list-style-type: none"> perceptive exploration of connections across literary texts arising out of historicist study 	
	AO5	<ul style="list-style-type: none"> perceptive and confident engagement with the debate set up in the task 	

<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>	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>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>
	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 	
	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 	
	AO4	<ul style="list-style-type: none"> logical and consistent exploration of connections across literary texts arising out of historicist study 	
	AO5	<ul style="list-style-type: none"> thorough engagement with the debate set up in the task 	
<p>Band 3 Straightforward/ Relevant 11-15 marks</p> <p>'Straightforward' work is shown when students make their ideas in relation to the task</p>	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>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</p>
	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 	

<p>clearly known. 'Relevant' work is shown when students are focused on the task and use detail in an appropriate and supportive way.</p>	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 	<p>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 		
AO5	<ul style="list-style-type: none"> • straightforward engagement with the debate set up in the task 		
<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>	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>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>
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 		
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 		
AO4	<ul style="list-style-type: none"> • simple exploration of connections across literary texts arising out of historicist study 		
AO5	<ul style="list-style-type: none"> • simple and generalised response to the debate set up in the task 		

<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>	

Section A**Option 1: Poetry Set Text****Question 01*****Up the Line to Death* – ed. Brian Gardner**

Examine the view that the poets on the front line never fully lost sight of the Home Front in their presentation of the experience of war.

[25 marks]

Possible Content

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

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

As this is an Open Book examination, it is expected that students pay close attention to the methods used by writers to achieve their effects and use detailed and accurate quotations to support their points. Students may focus on:

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

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

In exploring the importance of the Home Front, students will be engaging with not only the specific context of World War One and its Aftermath but the contexts of when texts were written and how they have been received. Students might focus on:

- how attitudes to the Home Front were expressed within this poetry collection, how these might have changed since and how this reflects changing attitudes over time
- gender and the different occupations, roles and attitudes to war that women might have adopted
- location eg the Fighting Front vs Home Front, or specific locations such as Ypres and the Somme

AO4 Explore connections across literary texts.

In exploring the Home Front, students will be connecting with the representation of one of the central issues of the literature of WW1. Answers to this question should be framed by a wider understanding of the concept of the Home Front gained from their connective reading in this area. For example, students may focus on:

- the Home Front as a source of enthusiasm for the war as seen in other reading
- the Home Front as a source of growing criticism of the war as seen in other reading

AO5 Explore literary texts informed by different interpretations.

Some students will agree with the proposition set up in the task and focus on one or two of the following issues:

- poems addressed to the Home Front, both positive and negative in tone
- idea of implicit concerns about Home Front/Home Front ethos motivating consciously or subconsciously the majority of volunteers and conscripts
- expressions of contempt for the Home Front in general and sometimes women in particular
- explicit and implicit references to specific women (eg Jessie Pope in Owen's 'Dulce Et Decorum Est') and/or women in general

Some will disagree and focus on one or two of the following issues:

- exclusively male authorship and focus on combat
- prevalence of presentations of life of fighting men and their various concerns and circumstances
- one Home Front section only in the anthology
- strong feelings and graphic subject matters as typically 'male' approaches

Accept any valid interpretations, any valid comments on contexts of production and reception and any relevant integrated comment on poetic methods that are embedded into the argument.

Question 02***Up the Line to Death* – ed. Brian Gardner**

Examine the view that within this anthology war is presented as being completely futile.

[25 marks]

Possible content:

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

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

As this is an Open Book examination, it is expected that students pay close attention to the methods used by writers to achieve their effects and use detailed and accurate quotations to support their points. Students may focus on:

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

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

In exploring the importance of the idea of ‘the futility of war’, students will be engaging with not only the specific context of World War One and its Aftermath but the contexts of when texts were written and how they have been received. Students might focus on:

- how attitudes to the idea of war as futile were expressed within this poetry collection, how these might have changed since and how this reflects changing attitudes over time
- gender and the different occupations, roles and attitudes to war that women might have adopted
- location eg the Fighting Front vs Home Front, or specific locations such as Ypres and the Somme

AO4 Explore connections across literary texts.

In exploring the idea of ‘the futility of war’, students will be connecting with the representation of one of the central issues of the literature of WW1. Answers to this question should be framed by a wider understanding of the concept of ‘the futility of war’ gained from their connective reading in this area. For example, students may focus on :

- poems which offer a patriotic and/or optimistic view of the war as seen in other reading
- poems that offer a realistic and/or pessimistic view of the war as seen in other reading

AO5 Explore literary texts informed by different interpretations

Some students will agree with the proposition set up in the task and focus on one or two of the following issues:

- poems that explicitly deal with futility or its synonyms by name and make declarative pronouncements about futility during the war or when reflecting at the end of war, eg from the section 'At last At last!'
- poems that deal implicitly with the theme by presenting the graphic horrors of war and expressing sympathy for those affected

Some will disagree and focus on one or two of the following issues:

- the use of 'completely' in the question being open to debate
- poems of patriotism and optimism, such as those in the section 'Happy is England Now'
- explore the idea that some poems have subtle variations in their mood

Accept any valid interpretations, any valid comments on contexts of production and reception and any relevant integrated comment on poetic methods that are embedded into the argument.

Question 03***Scars Upon My Heart* – ed. Catherine Reilly**

Examine the view that most women presented here have little choice but to accept even the most terrible effects of war.

[25 marks]

Possible content:

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

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

As this is an Open Book examination, it is expected that students pay close attention to the methods used by writers to achieve their effects and use detailed and accurate quotations to support their points. Students may focus on:

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

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

In exploring the importance of the idea of the presentation of women's role in and experience of war, students will be engaging with not only the specific context of World War One and its Aftermath but the contexts of when texts were written and how they have been received. Students might focus on:

- how attitudes to the idea of women as essentially powerless were expressed within this poetry collection, how these might have changed since and how this reflects changing attitudes over time
- gender and the different occupations, roles and attitudes to war that women might have adopted
- location eg the Fighting Front vs Home Front

AO4 Explore connections across literary texts.

In exploring women's role in and experience of war, students will be connecting with the representation of one of the central issues of the literature of WW1. Answers to this question should be framed by a wider understanding of the concept of the role of women gained from their connective reading in this area. For example, students may focus on issues on:

- poems which represent women as passive and/or inactive as seen in other reading
- poems which represent women as engaged and active as seen in other reading

AO5 Explore literary texts informed by different interpretations.

Some students will agree with the proposition set up in the task and focus on one or two of the following issues:

- women in grief or a state of anxiety/despair about loved ones
- women expressing concern about the sweeping effects of war, such as ‘At the Movies’ and ‘The Falling Leaves’
- women in passive roles, perhaps regretting encouraging men to go to war

Some will disagree and focus on one or two of the following issues

- atypical poems encouraging men to fight, eg the poems of Pope
- poems of protest rather than acceptance, such as ‘The Jingo Woman’
- poems that explore the terrible effects of war
- poems that look beyond the war to a better world in the future

Accept any valid interpretations, any valid comments on contexts of production and reception and any relevant integrated comment on poetic methods that are embedded into the argument.

Question 04***Scars Upon My Heart* – ed. Catherine Reilly**

Examine the view that women's attempts to write from a male combatant's point of view are unconvincing.

[25 marks]

Possible content:

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

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

As this is an Open Book examination, it is expected that students pay close attention to the methods used by writers to achieve their effects and use detailed and accurate quotations to support their points. Students may focus on:

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

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

In exploring the importance of the idea of the presentation of women's role in and experience of war, students will be engaging with not only the specific context of World War One and its Aftermath but the contexts of when texts were written and how they have been received. Students might focus on:

- how attitudes to the idea of women as essentially powerless were expressed within this poetry collection, how these might have changed since and how this reflects changing attitudes over time
- gender and the different occupations, roles and attitudes to war that women might have adopted
- location eg the Fighting Front vs Home Front

AO4 Explore connections across literary texts.

In exploring women's attempts to write from a male point of view, students will be connecting with the representation of one of the central issues of the literature of WW1. Answers to this question should be framed by a wider understanding of the concept of the role of women gained from their connective reading in this area. For example, students may focus on:

- poems by women which can be seen as relatively authentic when compared to other reading
- poems by women which can be seen as relatively inauthentic when compared to other reading

AO5 Explore literary texts informed by different interpretations.

Some students will agree with the proposition set up in the task and focus on one or two of the following issues:

- poems that use the first person and perhaps a trench setting to create an authentic 'male' voice through the use of trench slang, military language or accent
- poems that present the graphic reality of battle as if from direct experience

Some will disagree and focus on one or two of the following issues:

- poems where women use their own voices
- poems that use the third person but still establish sympathy with/appreciation of combat experience, eg 'Pluck'

Accept any valid interpretations, any valid comments on contexts of production and reception and any relevant integrated comment on poetic methods that are embedded into the argument.

Section A**Option 2: Drama Set Text****Question 07*****Oh! What a Lovely War* – Joan Littlewood**

Examine the view that the play's powerful messages are achieved at the expense of characterisation and narrative.

[25 marks]

Possible content:

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

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

As this is an Open Book examination, it is expected that students pay close attention to the methods used by writers to achieve their effects and use detailed and accurate quotations to support their points. Students may focus on:

- aspects of dramatic form – lack of linear development or focus on one particular 'story'
- satirical methods
- possible lack of character and narrative development

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

In exploring the importance of this play's powerful messages and the experience of war students will be engaging with not only the specific context of World War One and its Aftermath but the contexts of when texts were written and how they have been received. Students might focus on:

- how the play's powerful messages might have changed since it was written in the 1960s and how this reflects changing attitudes over time
- the ways in which dramatic methods are an integral part of strengthening the play's powerful anti-war messages
- alienation, epic, slapstick, comic exaggeration, multi-modality, fragments of history/narrative, variety acts

AO4 Explore connections across literary texts.

In exploring this play's powerful messages students will be connecting with the representation of WW1 found here being very different from contemporary accounts of the war. Answers to

this question should be framed by a wider understanding of the concept of powerful messages about war gained from their connective reading in this area. For example, students may focus on:

- powerful messages as integral to a text as an example of anti-war satire
- experimental drama as a genre and its effect on characterisation
- the satiric genre of anti-war protest

AO5 Explore literary texts informed by different interpretations.

Some students will agree with the proposition set up in the task and focus on one or two of the following issues:

- lack of protagonist and core narrative
- typical expectations of presentations of character and narrative being essential to reader/audience satisfaction
- powerful messages about ‘lions led by donkeys’; left-wing sympathies
- the extent to which the war gave impetus to positive social change such as women’s suffrage and ordinary people as the subjects of history

Some will disagree and focus on one or two of the following issues:

- dramatic originality
- satiric effectiveness of blend of character presentations (historical figures, fictional characters, archetypes, stereotypes, stock characters, varieties of class/gender/race, burlesque and music hall styles of character presentation)
- epic documentary narrative

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

Question 08***Oh! What a Lovely War* – Joan Littlewood**

Examine the view that the MC is presented as a character of central importance.

[25 marks]

Possible content:

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

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

As this is an Open Book examination, it is expected that students pay close attention to the methods used by writers to achieve their effects and use detailed and accurate quotations to support their points. Students may focus on:

- aspects of dramatic form – staging conventions where a small ensemble is used to represent all characters, so the MC actor doubles for other roles and the audience sees that this is part of his/her presentation of characters and events
- satirical methods

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

In exploring the importance of the MC, students will be engaging with not only the specific context of World War One and its Aftermath but the contexts of when texts were written and how they have been received. Students might focus on:

- how views of the MC might have changed since it was written in the 1960s and how this reflects changing attitudes over time
- the traditional role of MC as central to proceedings and his role as chorus, commentator and shaper of the text
- alienation, epic, slapstick, comic exaggeration, multi-modality, fragments of history/narrative, variety acts

AO4 Explore connections across literary texts.

In exploring the importance of the MC, students will be connecting with the representation of WW1 found here, which is very different from contemporary accounts of the war. Answers to this question should be framed by a wider understanding of the concept of ironic and didactic

writing about World War One gained from their connective reading in this area. For example, students may focus on:

- the overtly ironic and didactic anti-war viewpoint shown by the MC as a possible reflection of such views shown in other WW1 literature
- the experimental dramatic genre seen in other reading
- the satiric anti-war genre seen in other reading

AO5 Explore literary texts informed by different interpretations.

Some students will agree with the proposition set up in the task and focus on one or two of the following issues:

- MC's functions as an ironic chorus and didactic voice
- interplay between MC and important characters and at key moments
- importance of MC despite the amount s/he says or the number of times s/he appears

Some will disagree and focus on one or two of the following issues:

- MC's relatively minor role compared to other characters, historical and fictional, who appear in key scenes
- MC's detachment from the war: s/he belongs to the other world of how the war is presented, rather than part of the war itself
- MC performs only an introductory function as part of the wider narrative; some scenes 'work' without the MC

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

Question 09***Journey's End* – R. C. Sherriff**

'Stanhope is much more than a drunkard or a bully; he is a fine leader of men.'

Examine this view of Sherriff's presentation of Stanhope.

[25 marks]

Possible content:

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

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

As this is an Open Book examination, it is expected that students pay close attention to the methods used by writers to achieve their effects and use detailed and accurate quotations to support their points. Students may focus on:

- aspects of dramatic form – staging conventions of the restricted dug-out
- characterisation of Stanhope through dialogue etc.

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

In exploring the role of Stanhope, students will be engaging with not only the specific context of World War One and its Aftermath but the contexts of when texts were written and how they have been received. Students might focus on:

- how responses to the character might have changed since it was written a decade after the war and how this reflects changing attitudes over time
- the traditional role of the frontline officer
- moral notions of courage and cowardice

AO4 Explore connections across literary texts

In exploring the presentation of Stanhope, students will be connecting with the representation of one of the central issues of the literature of WW1. Answers to this question should be framed by a wider understanding of the concept of the role of the frontline officer gained from their connective reading in this area. For example, students may focus on issues on:

- the role of the officer as seen in other reading
- relationships between officers and men in the trenches as seen in other reading

AO5 Explore literary texts informed by different interpretations.

Some students will agree with the proposition set up in the task and focus on one or two of the following issues:

- criticisms of Stanhope expressed by Hardy
- his dependence on alcohol
- his manipulative and bullying treatment of Hibbert; his views of Hibbert as expressed to Osbourne
- his unfriendly treatment of Raleigh; his views of Raleigh as expressed to Osbourne

Some will disagree and focus on one or two of the following issues:

- Stanhope's concern for the men is presented
- Osbourne's role as Stanhope's apologist
- Stanhope's interactions with the Colonel when defending his men's interests
- Stanhope's role in the final scene and his sympathetic interactions with Raleigh.

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

Question 10***Journey's End* – R. C. Sherriff**

Examine the view that the dugout setting prevents Sherriff from presenting a full picture of the impact of combat on frontline soldiers.

[25 marks]

Possible content:

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

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

As this is an Open Book examination, it is expected that students pay close attention to the methods used by writers to achieve their effects and use detailed and accurate quotations to support their points. Students may focus on:

- aspects of dramatic form – staging conventions of the restricted dug-out
- all scenes within the dugout, even during the raid and the barrage at the end
the use of dialogue and (in)action is used to evoke a claustrophobic sense of fear

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

In exploring the presentation of the soldiers in their dugout, students will be engaging with not only the specific context of World War One and its Aftermath but the contexts of when texts were written and how they have been received. Students might focus on:

- how responses to the setting might have changed since the play was written a decade after the war and how this reflects changing attitudes over time
- the lives of soldiers on the frontline
- small aspects of comedy such as Mason and the tea

AO4 Explore connections across literary texts.

In exploring the presentation of soldiers on the frontline, students will be connecting with the representation of one of the central issues of the literature of WW1. Answers to this question should be framed by a wider understanding of the concept of the experience of life on the frontline from their connective reading in this area. For example, students may focus on issues on:

- ideas of heroism and brotherhood as seen in other reading
- relationships between men in wartime as typically represented in other reading

AO5 Explore literary texts informed by different interpretations.

Some students will agree with the proposition set up in the task and focus on one or two of the following issues:

- the lack of direct presentation of combat
- focus on discussion rather than action
- focus on routines such as food
- the variety of scenes and ranks/ages/personality types presented
- scenes of preparation for and aftermath of combat
- key scenes following the raid and Raleigh's injury.

Some will disagree and focus on one or two of the following issues:

- ways in which parts of the set are given charged importance, eg Osborne's bed after his death
- various ways in which Sherriff presents the close proximity of fighting
- ways in which dramatic tension is created within the closed setting

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

Section A**Option 3: Prose Set Text****Question 13*****Regeneration* – Pat Barker**

Examine the view that Barker presents issues around class division as the most important theme of *Regeneration*.

[25 marks]

Possible content:

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

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

As this is an Open Book examination, it is expected that students pay close attention to the methods used by writers to achieve their effects and use detailed and accurate quotations to support their points. Students may focus on:

- aspects of narrative form and genre
- aspects of the ways in which Barker has structured the text
- language effects, eg dialogue and description

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

In exploring the issue of class division, students will be engaging with not only the specific context of World War One and its Aftermath but the contexts of when texts were written and how they have been received. Students might focus on:

- how attitudes to the war might have changed by the time the novel was written many years after it ended
- representations of class and culture in the novel

AO4 Explore connections across literary texts.

In exploring the presentation of class division during the war, students will be connecting with the representation of one of the central issues of the literature of WW1. Answers to this question should be framed by a wider understanding of the concept of class division drawn from their connective reading in this area. For example, students may focus on issues on:

- ideas about class seen in other reading
- ideas of the war (and its symbolic value) seen in other texts written long after its conclusion

AO5 Explore literary texts informed by different interpretations.

Some students will agree with the proposition set up in the task and focus on one or two of the following issues:

- presentation of the officer classes in general and in particular at different levels and ranks
- presentation of Prior and his attitude to superiors
- presentation of Sassoon and his attitude to those above and below
- centrality of middle-class characters/figures and their sensibilities as educated writers

Some will disagree and focus on one or two of the following issues:

- presentation of working-class life in Edinburgh, eg Sarah, her mother, the other munitionettes
- its implicit rather than prominent presentation
- other possible contenders for ‘most important theme’
- idea that mental illness is ‘classless’

Accept any valid interpretations, any valid comments on contexts of production and reception and any relevant integrated comment on narrative methods that are embedded into the argument.

Question 14***Regeneration* – Pat Barker**

Examine the view that, in *Regeneration*, women on the Home Front are presented as central to the lives of soldiers.

[25 marks]

Possible content:

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

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

As this is an Open Book examination, it is expected that students pay close attention to the methods used by writers to achieve their effects and use detailed and accurate quotations to support their points. Students may focus on:

- aspects of narrative form and genre
- aspects of the ways in which Barker has structured the text
- language effects, eg dialogue and description

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

In exploring the issue of women on the Home Front, students will be engaging with not only the specific context of World War One and its Aftermath but the contexts of when texts were written and how they have been received. Students might focus on:

- how attitudes to the war might have changed by the time the novel was written many years after it ended
- representations of gender in the novel

AO4 Explore connections across literary texts.

In exploring the presentation of women on the Home Front, students will be connecting with the representation of one of the central issues of the literature of WW1. Answers to this question should be framed by a wider understanding of the concept of women on the Home Front drawn from their connective reading in this area. For example, students may focus on issues on:

- ideas about women's suffering and exclusion from the battlefield as seen in other texts

- ideas of the war in some ways serving to break down gender barriers ideas by changing the roles available to women and empowering them, especially as seen in texts written long after the war

AO5 Explore literary texts informed by different interpretations.

Some students will agree with the proposition set up in the task and focus on one or two of the following issues:

- Sarah's passionate relationship with Prior
- wives of patients such as Anderson
- mothers of patients such as Prior
- the Craiglockhart nurses

Some will disagree and focus on one or two of the following issues:

- the use of 'central' in the question
- Prior's ambivalent feelings towards Sarah and the Home Front
- possible negative effects of Mrs Prior's maternal relationship with her son
- munitionette victim of domestic abuse
- relative amount of time and space that Barker devotes to male characters
- Barker's presentation of Sassoon, Rivers etc. as lacking 'central' women in their lives

Accept any valid interpretations, any valid comments on contexts of production and reception and any relevant integrated comment on narrative methods that are embedded into the argument.

Question 15***Birdsong* – Sebastian Faulks**

Examine the view that Faulks' use of the material about Elizabeth Benson, set in 1978 and 1979, adds little to the novel.

[25 marks]

Possible content:

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

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

As this is an Open Book examination, it is expected that students pay close attention to the methods used by writers to achieve their effects and use detailed and accurate quotations to support their points. Students may focus on:

- aspects of narrative form and genre
- aspects of the ways in which Faulks has structured the text, eg the idea that his use of pre- and post-war frame adds to the novel's sense of historical coverage / hindsight / time shifts
- language effects, eg dialogue and description

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

In exploring the issue of looking back on the war, students will be engaging with not only the specific context of World War One and its Aftermath but the contexts of when texts were written and how they have been received. Students might focus on:

- how attitudes to the war might differ according to the time frames in which various sections of the novel are set
- representations of gender in the novel
- changing ideas about heroism and the nature of the conflict

AO4 Explore connections across literary texts.

In exploring the presentation of the war in hindsight, students will be connecting with the representation of one of the central issues of the literature of WW1 and its Aftermath. Answers to this question should be framed by a wider understanding of the concept of time and changing attitudes drawn from their connective reading in this area. For example, students may focus on issues on:

- ideas about how far it is possible to understand the past in recent war fiction

- ideas about how contemporary and modern attitudes to the war may differ as seen in recent war fiction
- ideas about the legacy of the war and how it is remembered as seen in recent war fiction

AO5 Explore literary texts informed by different interpretations.

Some students will agree with the proposition set up in the task and focus on one or two of the following issues:

- disconnection between the scenes with central characters and the seventies scenes with peripheral characters
- disconnection between Stephen and Elizabeth
- Faulks' lack of development of Elizabeth
- time shift to seventies rather than present day confuses perspective for modern readers

Some will disagree and focus on one or two of the following issues:

- time shift crucial to remembrance and legacy
- messages about futility, remembrance and the impact of the WW1 legacy on future generations
- Faulks' addressing links across time and gender and use of these as perspectives from which to reflect
- Thiepval setting integral to the poignancy of remembering the dead with sense of loss and futility
- places women and love at the centre of novel – see subtitle: 'A novel of love and war'

Accept any valid interpretations, any valid comments on contexts of production and reception and any relevant integrated comment on narrative methods that are embedded into the argument.

Question 16***Birdsong* – Sebastian Faulks**

‘Faulks uses birdsong to suggest a range of possible ideas within the novel.’
Examine the significance of the title of the novel in the light of this comment.

[25 marks]**Possible content:**

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

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

As this is an Open Book examination, it is expected that students pay close attention to the methods used by writers to achieve their effects and use detailed and accurate quotations to support their points. Students may focus on:

- aspects of narrative form and genre
- symbolism and multiple uses of the idea of birdsong
- importance signalled by the decision to title the novel in this way
- language effects, eg dialogue and description relevant to the task focus

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

In exploring the issue of how the war is described and remembered, students will be engaging with not only the specific context of World War One and its Aftermath but the contexts of when texts were written and how they have been received. Students might focus on:

- how attitudes to the war might differ according to the time frames in which various sections of the novel are set
- changing ideas about heroism, suffering and the nature of the conflict
- ideas of the pastoral

AO4 Explore connections across literary texts.

In exploring the presentation of the war in hindsight, students will be connecting with the representation of one of the central issues of the literature of WW1 and its Aftermath. Answers to this question should be framed by a wider understanding of the concept of time and changing attitudes drawn from their connective reading in this area. For example, students may focus on issues on:

- ideas about how far it is possible to understand the past in more recent war fiction

- symbolic representations of war as seen in other reading

AO5 Explore literary texts informed by different interpretations.

Some students will agree with the proposition set up in the task and focus on one or two of the following issues:

- explicit references to birds and birdsong and how this is used to suggest a discrepancy between the innocent beauty of nature and the danger/horror of man-made war
- possible symbolic links to: innocent victims, lovers, casualties
- ‘song’ as a possible reference to story linking to the story of Stephen, the love story, the war, its aftermath, subsequent generations connecting with combatants’ stories, etc.
- contextual knowledge about the first day of the Battle of the Somme
- readers’ possible fascination with a mysterious and evocative title

Some will disagree and focus on one or two of the following issues:

- the lack of prominence or explicit links between title and subject matter/methods
- discrepancies between connotations of title and prominent themes in the novel
- readers’ possible frustrations with a seemingly oblique title

Accept any valid interpretations, any valid comments on contexts of production and reception and any relevant integrated comment on narrative methods that are embedded into the argument.

Section B

Option 1 – Drama and Prose Contextual Linking

Option 2 – Prose and Poetry Contextual Linking

Option 3 – Drama and Poetry Contextual Linking

Question 5, 11, 17

***Fly Away Peter* – David Malouf**

Explore the significance of suffering in this extract. Remember to include in your answer relevant detailed analysis of the ways that Malouf shapes meanings.

[25 marks]

Possible content:

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

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

As this is an Open Book examination, it is expected that students pay close attention to the methods used by writers to achieve their effects and use detailed and accurate quotations to support their points. Students may focus on:

- aspects of narrative form and genre such as point of view
- importance of setting
- symbolism and multiple uses of the idea of birdsong
- use of direct speech
- use of repetition
- the foregrounding of Eric's voice and his upper lip to suggest premature ageing

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

In exploring the nature of suffering as presented in this passage, students will be engaging with not only the specific context of World War One and its Aftermath but the contexts of when texts were written and how they have been received. Students might focus on:

- ideas about brotherhood, friendship, loyalty and sacrifice between male combatants
- ideas about disability and the problems faced by those wounded in combat

AO4 Explore connections across literary texts.

In exploring the nature of suffering as presented in this passage students will be connecting with the representation of one of the central issues of the literature of WW1 and its Aftermath. Answers to this question should be framed by a wider understanding of the concept of the suffering caused by war drawn from their connective reading in this area. For example, students may focus on issues on:

- ideas about how contemporary and modern attitudes to the war may differ in other texts
- changing ideas about suffering and the nature of the conflict as seen in other reading

AO5 Explore literary texts informed by different interpretations.

Students will respond differently to the passage and might focus on one or two of the following issues:

- Malouf's presentation of Eric's physical and emotional anguish about his injuries and his future
- Malouf's presentation of Jim's agonised feelings about dealing with Eric's predicament and question
- Malouf's presentation of women as figures of care and/or control
- Malouf's presentation of those at home as providers of sympathy, care and charity
- the references to Clancy as a lost source of strength and resistance

Accept any valid interpretations, any valid comments on contexts of production and reception and any relevant integrated comment on narrative methods that are embedded into the argument.

Questions 6, 12, 18

‘Suffering in war comes in many different forms.’

Compare the significance of suffering 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.

Possible content:

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

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

If students are writing about *All Quiet on the Western Front*, although this is a translated text, we will treat the translated text as Remarque’s own words.

As this is an Open Book examination, it is expected that students pay close attention to the methods used by writers to achieve their effects and use detailed and accurate quotations to support their points. Students may focus on:

- methods of presenting suffering; possible purposes and effects
- prose methods such as: narrative structure; point of view; chronology; use of dialogue/indirect speech; 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.

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

In exploring the nature of suffering as presented in two of their set texts. students will be engaging with not only the specific context of World War One and its Aftermath but the contexts of when texts were written and how they have been received. Students might focus on:

- direct and indirect suffering on the fighting and home fronts
- physical suffering
- psychological suffering
- relation of presentation of suffering to other subjects and themes in literature

AO4 Explore connections across literary texts.

In exploring the nature of suffering as presented in their two set texts, students will be connecting with the representation of one of the central issues of the literature of WW1 and its Aftermath. Answers to this question should be framed by a wider understanding of the concept of the suffering caused by war drawn from their connective reading in this area. For example, students may focus on:

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

AO5 Explore literary texts informed by different interpretations.

Students will respond differently to their set texts and might focus on one or two of the following issues:

- the debate around the nature and possible forms of suffering as expressed in their two texts
- the extent to which the contrasting genres of their set texts affect the ways in which they present suffering

Accept any valid interpretations, any valid comments on contexts of production and reception and any relevant integrated comment on narrative methods that are embedded into the argument.