



A-level
ENGLISH LITERATURE B
7717/2B

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

Mark scheme

June 2022

Version: 1.0 Final



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

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

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

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Level of response marking instructions

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

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

Step 1 Determine a level

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

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

Step 2 Determine a mark

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

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

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

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

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

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

The significance of open book

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

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

Arriving at marks

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

Using the Mark Bands

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

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

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

Advice about marking each section

Section A

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

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

Section B

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

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

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

Section C

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

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

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

Annotation










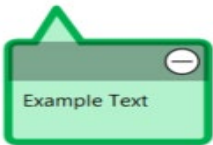


















15. Examiners should remember that annotation is directed solely to senior examiners.

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

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

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

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

Annotation Name	Toolbar Image	Details	Examples of Use on Script	Y/N
Annotation Type: Stamp				
Correct		Toolbar Tooltip: Correct		Y
Seen		Toolbar Tooltip: Seen		Y
Not Relevant		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
Something Here		Toolbar Tooltip: Something here		Y
Unfocused		Toolbar Tooltip: Unfocused		Y
Unclear Expression		Toolbar Tooltip: Unclear expression		Y
Lack Of Clarity		Toolbar Tooltip: Lack of Clarity		Y
Factual Inaccuracy		Toolbar Tooltip: Factual Inaccuracy		Y
Partially Made Point		Toolbar Tooltip: Partially made point		Y

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

The assessment objectives and their significance

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

The AOs are as follows:

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

Mark	AO	Typical features	How to arrive at mark
Band 5 Perceptive/Assured 21–25 marks ‘ Perception ’ is demonstrated when students are showing the depth of their understanding and responding sensitively to the texts and task. ‘ Assuredness ’ is shown when students write with confidence and conviction.	AO5	<ul style="list-style-type: none"> perceptive and confident engagement with the debate set up in the task 	This band is characterised by perceptive and assured work which shows confidence, sharpness of mind and sophistication in relation to the task. At the top of the band students are consistently assured and will demonstrate sensitivity and perception across all five assessment objectives in the course of their response. At the bottom of the band there will be coherence and accuracy with some perception but with less consistency and evenness.
	AO4	<ul style="list-style-type: none"> perceptive exploration of connections across literary texts arising out of generic study 	
	AO3	<ul style="list-style-type: none"> perceptive understanding of the significance of relevant contexts in relation to the task assuredness in the connection between those contexts and the genre studied 	
	AO2	<ul style="list-style-type: none"> perceptive understanding of authorial methods in relation to the task assured engagement with how meanings are shaped by the methods used 	
	AO1	<ul style="list-style-type: none"> perceptive, assured and sophisticated argument in relation to the task assured use of literary critical concepts and terminology; mature and impressive expression 	
Band 4 Coherent/Thorough 16–20 marks ‘ Coherence ’ is shown when students are logical and consistent in their arguments in relation to the task. They hold their ideas together in an intelligible way. ‘ Thoroughness ’ is shown when students write carefully, precisely and accurately.	AO5	<ul style="list-style-type: none"> thorough engagement with the debate set up in the task 	This band is characterised by coherent and thorough work where ideas are linked together in a focused and purposeful way in relation to the task. At the top of the band students will demonstrate a fully coherent and thorough argument across all five assessment objectives in the course of their response. At the bottom of the band ideas will be discussed in a shaped, relevant and purposeful way with a clear sense of direction, with one or two lapses in coherence and accuracy.
	AO4	<ul style="list-style-type: none"> logical and consistent exploration of connections across literary texts arising out of generic study 	
	AO3	<ul style="list-style-type: none"> thorough understanding of the significance of relevant contexts in relation to the task coherence in the connection between those contexts and the genre studied 	
	AO2	<ul style="list-style-type: none"> thorough understanding of authorial methods in relation to the task thorough engagement with how meanings are shaped by the methods used 	
	AO1	<ul style="list-style-type: none"> logical, thorough and coherent argument in relation to the task where ideas are debated in depth appropriate use of literary critical concepts and terminology; precise and accurate expression 	

<p>Band 3 Straightforward/ Relevant 11–15 marks</p> <p>‘Straightforward’ work is shown when students make their ideas in relation to the task clearly known.</p> <p>‘Relevant’ work is shown when students are focused on the task and use detail in an appropriate and supportive way.</p>	AO5	<ul style="list-style-type: none"> straightforward engagement with the debate set up in the task 	<p>This band is characterised by straightforward and relevant work where the student’s response to the task is clear and intelligible.</p> <p>At the top of the band students will demonstrate consistent straightforward understanding in the course of their argument. Ideas will be developed relevantly.</p> <p>At the bottom of the band there will be flashes of relevant understanding with evidence of straightforward thinking.</p>
	AO4	<ul style="list-style-type: none"> explores connections across literary texts arising out of generic study in a straightforward way 	
	AO3	<ul style="list-style-type: none"> straightforward understanding of the significance of relevant contexts in relation to the task relevant connections between those contexts and the genre studied 	
	AO2	<ul style="list-style-type: none"> straightforward understanding of authorial methods in relation to the task relevant engagement with how meanings are shaped by the methods used 	
	AO1	<ul style="list-style-type: none"> sensibly ordered ideas in a relevant argument in relation to the task some use of literary critical concepts and terminology which are mainly appropriate; straightforward and clear expression 	
<p>Band 2 Simple/Generalised 6–10 marks</p> <p>‘Simple’ work is shown when students write in an unelaborated and basic way in relation to the task.</p> <p>‘Generalised’ work is shown when students write without regard to particular details.</p>	AO5	<ul style="list-style-type: none"> simple and generalised response to the debate set up in the task 	<p>This band is characterised by simple and generalised work which is mainly linked to the task.</p> <p>At the top of the band students will demonstrate a basic generalised understanding in the course of their answer. Ideas will be developed in a simple way.</p> <p>At the bottom of the band there will be inconsistency, but the beginnings of a simple and generalised understanding.</p>
	AO4	<ul style="list-style-type: none"> simple exploration of connections across literary texts arising out of generic study 	
	AO3	<ul style="list-style-type: none"> simple understanding of the significance of relevant contexts in relation to the task generalised connections between those contexts and the genre studied 	
	AO2	<ul style="list-style-type: none"> simple understanding of authorial methods in relation to the task generalised engagement with how meanings are shaped by the methods used 	
	AO1	<ul style="list-style-type: none"> a simple structure to the argument which may not be consistent but which does relate to the task generalised use of literary critical concepts and terminology; simple expression 	

<p>Band 1 Largely irrelevant/largely misunderstood/largely inaccurate 1–5 marks</p> <p>‘Largely irrelevant’ work is shown when students write in an unclear way with only occasional reference to what is required by the question.</p> <p>‘Largely misunderstood’ and ‘largely inaccurate’ work is shown when knowledge of the text is insecure, hazy and often wrong.</p>		<ul style="list-style-type: none"> • some vague points in relation to the task and some ideas about task and text(s) • the writing is likely to be unclear and incorrect; if it is accurate the content will be irrelevant • little sense of the AOs in relation to the task; little sense of how meanings are shaped; little sense of any relevant contexts; little sense of any connection arising out of generic study; little sense of an argument in relation to the task 	<p>This band is characterised by work which is largely irrelevant and largely misunderstood and largely inaccurate, and so unlikely to be addressing the AOs in a relevant way.</p> <p>At the top of the band students will mention some unconnected points in relation to the task during the course of their writing. The writing is likely to lack clarity.</p> <p>At the bottom of the band there will be no connection with the task; the writing will be hard to follow and irrelevant.</p>
<p>0 marks</p>		<p>No marks for response when nothing is written or where response has no connection to the text(s) or task.</p>	

Section A**0 1**

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

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

[25 marks]

The following verses are from a dramatic poem about peaceful protest, titled *The Mask of Anarchy*. It was written by Percy Bysshe Shelley in 1819.

The poem was inspired by a peaceful protest in favour of greater democracy. The protest was violently attacked by armed soldiers who charged into the unarmed crowd, killing six and wounding many more.

These verses come from the end of the poem and are spoken by an optimistic character named Hope, who addresses the people of England. Hope praises their resistance, urging them to stay true to their belief in peaceful protest.

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

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

Please refer to pages 4 to 8.

AO5 Explore literary texts informed by different interpretations

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

Some possible ideas:

- the extract being a speech delivering a rallying cry to the people of England reminding them that the laws of the land permit the peaceful protest and defend 'Liberty'; the extract begins by supporting the peaceful nature of the protest and framing it as lawful and praiseworthy; in stanzas 5-10 Hope's speech imagines another future conflict where the soldiers who use brutal force are shamed by everyone else in society who can see it is wrong – the climactic central passage of the extract; the depiction of violence leads to proleptic expectation of reform to England's laws; the extract closes on a call to arms to the 'masses' to rise up and challenge the injustice that prevails in society
- the importance of the right to peaceful protest
- the focus on the unjustified force used to quell peaceful protest
- the empowering presentation of the peaceful protesters
- the condemnation of the soldiers who used excessive force
- the emotive contrast between peaceful resistance and brutality
- the characterisation of an abstract entity ('Hope') as the only speaker in this section of verse
- the moral validity of peaceful protest

- the conviction in the poem that peaceful protest is ultimately more powerful than violent suppression
- the implication that those who are not protesting are anaesthetised in their oppression and need to be roused
- the defiant nature of the resistance
- the sympathetic narration of Hope which aligns the protesters with the natural order in the world and with ‘the old laws of England’
- the bravery of those who remain steadfast in their opposition as the tyrants ‘slash, and stab, and maim, and hew’
- the revolutionary tone of the poem as it argues for change
- etc.

AO4 Explore connections across literary texts

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

- the element of the crowd, here resisting peacefully
- the element of the use of force to control those with less power
- the element of standing up for ideas or principles
- 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 moral context of violence being used against those who protest lawfully and peacefully
- the cultural context of peaceful protest as a way to express an opinion
- the political context of the right to protest within a liberal democracy, as in the ‘old laws of England’
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

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

- the structure of the extract beginning with the focus in Hope’s speech on the Law’s role in defending peaceful protest; the use of opposites and contrasts in presenting the conflict; the imagined conflict as the central event; the rousing ending as a call to take action; the presentation of events through the voice of a sympathetic chorus-like figure
- the voice of Hope as an apparently omniscient narrator, sympathetic towards the peaceful protesters
- the setting of the battle ground in the narrative present and its symbolism for the geographical setting of England
- the use of the ballad form telling an epic story
- the use of natural imagery, emotive imagery, the imagery of war and death
- the use of largely trochaic tetrameter verse and use of rhyming couplets to stress key ideas and concepts in the story-telling, eg ‘Liberty’ at the line end in stanza 3 or ‘Stand ye calm’ in stanza 1
- the use of causative verbs (‘let’), imperatives, changes of tense, etc
- the use of elevated language, abstract nouns, phonological patterns and archaisms (‘ye’)
- 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
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Songs of Innocence and of Experience – William Blake

‘In Blake’s poetry, personal relationships are liberating and empowering.’

To what extent do you agree with this view?

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

[25 marks]

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

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

Please refer to pages 4 to 8.

AO5 Explore literary texts informed by different interpretations

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

Some students might consider:

- relationships between lovers that are liberating and fulfilling (eg Ona and the youth in *A Little Girl Lost*); relationships between parents/carers and children (eg the mother and father with the child in *The Little Boy Lost*); relationships between peers (eg Tom Dacre and the narrator of *The Chimney Sweeper* in *Innocence*, or the narrator and ‘another’ in *On Another’s Sorrow* where compassion is an empowering and positive experience); relationships between authority figures and those without power (eg the nurse and the children in *Nurse’s Song*)
- that the relationship between Ona and the youth in *A Little Girl Lost* is liberating in the escape from parental control, and empowering in its connection with nature; the empowering fulfilment of the lover in *My Pretty Rose Tree* when he rejects the advances of another; the sense of freedom and enjoyment that the speaker has in the recalled relationship at the start of *The Garden of Love*, showing that love relationships can be empowering and liberating; the relationship between the nurse and the children in *Nurse’s Song* as liberating because she lets them continue playing in *Innocence*; the empowering love felt by the mother for her child in *Cradle Song*; the joyful resolute love of the mother in *The Little Black Boy* who presents the power of God’s love as liberating to her son
- how Blake portrays personal relationships as liberating and empowering in *Songs* by presenting them as central to the narrative structure, eg the speaker’s nostalgic recollection of love that starts *The Garden of Love*, the delight of the speaker in *My Pretty Rose Tree* when he tends his rose tree, the foregrounding of the young lovers in *A Little Girl Lost*
- the focus on physical desire and fulfilment in the 3 flower poems *My Pretty Rose Tree*, *Ah! Sunflower* and *The Lilly* that is liberating
- the joyful nature of the purity presented in the lily that ‘shall in love delight’
- the Bard’s view in *A Little Girl Lost* that those in love should be free to express their ‘sweet Love’ without it being ‘thought a crime’ so presenting it as empowering

- Blake's idyllic presentation of the relationship between the 'youthful pair' in *A Little Girl Lost* suggest that personal relationships are liberating and empowering
- etc.

Some students might consider:

- relationships between lovers that are not liberating and fulfilling eg the speaker and the man in *The Angel*; relationships between parents/carers and children (eg the father in *Infant Sorrow* who 'wept' and then 'bound' the new born child, or the mother in *A Little Vagabond*); relationships between peers (eg 'little English boy' and the speaker in *The Little Black Boy*); relationships between authority figures and those without power (eg the teacher and the school boy in *A Schoolboy*)
- how Blake portrays conventional personal relationships as disempowering in *Songs*, eg the speaker in *The Garden of Love* who defies the church's conventional practice of repressing sexual love which is disempowering, the corrosive effect of disempowering jealousy in *My Pretty Rose Tree*, the hypocritical husband in *London* who seeks out the 'harlot', the condemnation of the material body and the rejection of procreation in *To Tirzah* which the speaker does not appear to see as liberating
- how Blake presents personal relationships as unequal and negative so being disempowering for at least one person in the relationship, eg the destruction of love brought about by jealousy in *The Sick Rose*
- in *London*, how in the final stanza the man's hypocrisy in his marriage disempowers his wife and the harlot, spreading disease and suffering
- the disempowering passivity of Earth as she lies bound with 'this heavy chain'
- the message that selfish love 'joys in another's loss of ease' in *The Clod and the Pebble* showing that it is not true joy and ultimately leads to disempowering isolation
- the disempowering emotional paralysis of the speaker in *The Angel* who represses her love and is fearful, resulting in the loss of the relationship
- the corrupting effect of jealousy and possessiveness in *Ah! Sun-flower* or *My Pretty Rose Tree* as being disempowering
- the disempowering passivity of the lovers in *Ah! Sun-flower* who do not speak their love nor fulfil it in the afterlife and so not presenting personal relationships as empowering
- in *The Lilly* the idea that even seemingly joyful aspects of love can quickly corrode and become their opposite, as seen in the lily whose whiteness might suggest a blankness and hiddenness that stops true love being celebrated
- the destructive intervention of the father in *A Little Girl Lost* suggests that personal relationships that don't conform to expectations are disempowering even though the love is joyful
- the view in *To Tirzah* that personal relationships arise from 'Shame and Pride' and that personal relationships result in alienation of the spirit from the body, so being disempowering
- etc.

Some students might argue that personal relationships are liberating but not empowering, or that they are empowering but not liberating.

AO4 Explore connections across literary texts

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

- the element of the power of normative values, eg the Church's promoting of chastity, celibacy and monogamy in relationships
- the element of the freedom to make choices about one's life
- the element of the respect and tolerance to enable individuals to make free choices
- 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 religious context which shapes social attitudes, eg to chastity and virginity, or to child labour
- the social context of the importance of personal relationships
- the psychological context of personal relationships, eg the negative effects of repression, possessiveness, jealousy, etc
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- structural aspects: the structural contrasts between and within poems that depict personal relationships; the treatment of time and chronology to present personal relationships; the function of personal relationships in the narrative eg as starting points as in *A Little Girl Lost* or *The Garden of Love* or as climactic endings, as in *London*
- the use of settings to show where personal relationships take place, eg the 'age of gold' in the past in *A Little Girl Lost*, or the 'garden' and then chapel in *The Garden of Love*
- the use of narrative perspective and different voices to present personal relationships, eg the imagined female speaker in Blake's vision in *The Angel*, or the voice of the pebble in *The Clod and the Pebble*
- the use of repetition and symbolism to present personal relationships, eg the repeated use of flower imagery, the imagery of disease and corruption in relation to personal relationships, eg the 'sick' rose
- the metaphorical presentation of personal relationships in relation to 'liberating' or 'empowering'
- the use of metrical features such as rhythm or rhyme, or disruptions to it, as in *The Garden of Love* when presenting ideas about personal relationships
- etc.

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

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

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

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

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

0 3

Selected Poems – Tony Harrison

‘Harrison presents work as cruel and degrading.’

To what extent do you agree with this view?

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

[25 marks]

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

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

Please refer to pages 4 to 8.

AO5 Explore literary texts informed by different interpretations

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

Some students might consider:

- the appallingly cruel conditions of child labour that Patience Kershaw endures in *Working*
- the cruel circumstance of dangerous working conditions, eg the cramped, hot conditions a mine-worker experienced in *Working* or the deep darkness implied in *National Trust*
- the cruel effect of the hurrier’s baldness as an occupational hazard, or the degrading dirtiness and nakedness of the ‘getters, grimy and knacker-bare’
- the degrading trivialisation by the tourism industry of miners’ work in *National Trust*
- the degrading summary of the baker’s lack of achievement after a lifetime’s work (‘some dull oaf ‘that no one will see rise’) in *Marked with D*.
- the work of being a teacher as having degrading consequences for the student following his cruel comments about his accent in *Them and [uz]*
- the degrading reception Harrison expects for the work he does as a poet when his poems are dismissed as ‘(beat you to it!) SHIT’ in *v*.
- etc.

Some students might consider:

- the fulfilment and sense of higher purpose that the poet-speaker feels in his work as a poet to protest against social division in *v*.; his mission is to give ‘some higher meaning’ to the skin’s graffiti
- that Harrison is projecting his own values of work as cruel and degrading onto working class jobs he has never had to do from his rarefied position as a poet, and those who do the work may not find it cruel or degrading
- the skin’s degrading contempt for Harrison’s work as a poet in *v*.: the word ‘poet’ is to him ‘a crude four-letter word’
- Harrison’s presentation in *v*. of community pride in traditional trades, such as the ‘butcher, publican and baker’ that have had headstones memorialising their status, which has been respectable and profitable, rather than cruel and degrading

- the skin's view in *v.* that it is cruel not to be in work: 'what really riles a bloke' is 'reading on their graves the jobs they did' or 'Death after life on't dole won't seem as 'ard!'
- that the National Trust's work in Towanroath was not cruel or degrading because it has created heritage tourism for the mine
- the implication that work is valorising, rather than cruel or degrading for individuals, as seen in the positive assertion of 'working-class' masculinity in *Divisions*
- etc.

AO4 Explore connections across literary texts

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

- the element of cruelty shown to those who are economically dependent on those with more power and wealth
- the element of powerlessness of those who are subject to cruel and degrading conditions
- the element of speaking out as when the poet speaks out about the working conditions in *Working*
- 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 economic context of employers exploiting their employees
- the psychological context of the effect of cruelty and degradation on those who are subject to it
- the social context of structural inequality that results in cruel and degrading treatment
- the historical context of industrial labour conditions that result in cruelty and degradation
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- the use of beginnings or endings or climactic moments to present cruelty or degradation, eg the ending to *v.*, the use of structural contrasts such as the skin and the poet in *v.*, or embedded time shifts, as in *Working*, or between parts as in *Them and [uz]*
- the use of settings where cruelty or degradation take place, such as the implied setting of the mine in *Working*, or the well in *National Trust*, the classroom in *Them and [uz]*, or the graveyard in *v.*
- the use of different voices and speakers in relation to cruelty and degradation, eg the teacher and the pupil in *Them and [uz]*, the poet and the skin in *v.*, the reported voice of the father in *Marked with D.*
- the use of poetic form, eg the elegy for *v.* or the sonnet form in *Working* in relation to cruelty and degradation
- the use of rhyme and rhythm or poetic form such as sonnets or the elegy in relation to cruelty or degradations
- the use of the demotic, the colloquial, the taboo, or elevated language in relation to cruelty and degradation
- 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

***The Kite Runner* – Khaled Hosseini**

‘Rahim Khan is presented as simply a kind-hearted and honourable rescuer of others.’

To what extent do you agree with this view?

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

[25 marks]

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

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

Please refer to pages 4 to 8.

AO5 Explore literary texts informed by different interpretations

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

Some students might consider:

- that Hosseini presents Rahim Khan as a kind rescuer when he sets up Sohrab’s rescue from the Taliban by instructing Amir to retrieve him: ‘I think we both know why it has to be you’
- that Hosseini presents Rahim Khan’s kindness in rescuing Amir from his guilt and shame about the past (‘There is a way to be good again’)
- that Hosseini presents Rahim Khan as kind in Amir’s childhood, eg when Baba disregards Amir’s first story and Rahim Khan reads it, writing the note which rescues Amir from feeling rejected
- that Hosseini has Amir present Rahim Khan as kind-hearted in memories from his childhood, and in his treatment of Hassan’s family when Amir listens to his story when they meet in Peshawar
- the honourable attitude Rahim Khan shows in opening up the house to Hassan and his family and wanting them to live in it with him as equals
- that Rahim Khan is honourable in calling behaviour to account, as he does with Baba (‘children are not colouring books’) or Amir (‘*Come. There is a way to be good again.*’)
- that the moral awareness he has to make Amir accountable for his past actions is honourable
- etc.

Some students might consider:

- that Hosseini has Amir present Rahim Khan at specific moments to take over the narration, or to point up key issues through his voice or dialogue; this is more complex than ‘simply’ a character
- that Rahim Khan functions as a narrative device to provide an over-arching structure to Amir’s story-telling and so is more complex than ‘simply a kind-hearted and honourable rescuer’
- that Hosseini presents Rahim Khan as complicit, rather than kind or honourable, in concealing the lie about Hassan’s paternity and withholding the truth until it served a purpose
- that Hosseini presents Rahim Khan as world-weary and dishonourable, and acting out of self-interest rather than out of kindness, as he agrees to break up with Homaira and accept his life of Pashtun privilege

- that Hosseini uses Rahim Khan as a complex narrative construct to commentate on the political backdrop of the story (eg Chapter 15) rather than characterising him as kind and honourable
- that Hosseini has Amir present Rahim Khan as a complex contrast to Baba because his kindness and honourableness is relative to the cruelty and emotional neglect to which Amir is subject
- that Rahim Khan is constructed by Hosseini to be a vehicle for tolerant attitudes in a society divided by structural ethnic prejudice, with his benevolent attitude to Hassan's family and his relationship with Homaira in his youth
- that Rahim Khan's role is to fill the gaps about life in Afghanistan during Amir's years in America
- that Rahim Khan's role is to characterise other constructs, eg his knowledge of Baba's past
- etc.

AO4 Explore connections across literary texts

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

- the element of individual actions challenging injustice
- the element of the power and influence being used for positive outcomes
- the element of the personal colliding with the political
- 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 Rahim Khan acting out of conscience and thinking that Amir should 'do the right thing'
- the social context of prejudice in a divided society
- the psychological context of using kindness and honourableness to overcome guilt and shame
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- the use of parallel timeframes of past and present to depict Rahim Khan's actions of kindness; the use of retrospective narration to characterise Rahim Khan and his actions; the use of focalisation to narrate events from Amir's or Rahim Khan's perspective; the use of climactic moments to show the culmination of Rahim Khan's intervention in Amir and Sohrab's plotlines; the structural significance of Rahim Khan's appearances at key moments in the narrative, eg the telephone call at the beginning, his 'filling in' of narrative gaps (eg what happened to Hassan) etc
- the use of settings where rescue, kindness or honourable actions take place, eg Baba's mansion, or Rahim Khan's flat in Peshawar, the wider setting of Afghanistan under the Taliban, America, Afghanistan, Pakistan
- the use of Amir as a first person retrospective narrator to select, narrate and focus on key moments or actions of Rahim Khan: 'As always, it was Rahim Khan who rescued me'; the use of voices to present ideas around kindness, rescue or honourable actions, eg Rahim Khan in the phone call, Baba's dialogue with Rahim Khan about Amir, Rahim Khan's taking over the narration
- the use of characterisation, eg the detail of Rahim Kahn's backstory, the interplay between characters to present contrast or conflict eg Amir and Rahim Khan or Rahim Khan and Baba, the foregrounding of Rahim Khan in Amir's early childhood, the use of Rahim Khan to characterise others, eg saying that Baba's glare 'would "drop the devil to his knees begging for mercy.'

- the use of motifs or recurring images in relation to Rahim Khan, eg ‘there is a way to be good again’
- the use of Afghani words or phrases in relation to kindness or honourable actions, the use of figurative language to point up Rahim Khan’s character or role in the narrative ‘my past of unatoned sins’
- etc.

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

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

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

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

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

0 5

Harvest – Jim Crace

‘Walter Thirsk is sympathetic to victims and despises persecutors.’

To what extent do you agree with this view?

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

[25 marks]

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

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

Please refer to pages 4 to 8.

AO5 Explore literary texts informed by different interpretations

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

Some students might consider:

- the villagers – as victims of Jordan’s persecution, as persecutors of the newcomers and the groom; Edmund Jordan – as persecutor of the villagers, the newcomers, or Mr Earle; Master Kent – as a victim of Jordan’s claim on the estate, which leaves him without financial provision or a home; Jordan’s men – as persecutors of the villagers especially the captive women; the newcomers – as victims of the villagers, and of Jordan’s interpretation of the law, and of the system of enclosure which has dispossessed them of their home, etc
- Thirsk’s sympathetic attitude to the newcomers as victims of the villagers’ excessive anger when they first visit them
- Thirsk’s sympathetic attitude to the Beldam as a victim after the violent treatment from the villagers, eg her head injury and the shaving of her hair
- Thirsk’s sympathetic attitude to the male newcomers when they are put in the pillory
- Thirsk’s sympathetic attitude to villagers as victims of Jordan’s power and ambition as he recounts departure en masse from the settlement
- Thirsk’s sympathetic attitude to Master Kent as a victim of the law of primogeniture and of misfortune, because the estate must pass to a blood relative of Lucy Kent, the cruelty of the Beldam in murdering Willowjack, and the fire in the dovecote
- Thirsk’s sympathetic attitude to Anne Rogers, Kitty Gosse and Lizzie Carr who are victims of Jordan’s men as when they are cruelly interrogated and abused by them
- Thirsk’s sympathetic attitude to the groom when he sees the extent of the groom’s injuries caused by the angry mob of villagers
- Thirsk’s sympathetic attitude to Mr Earle as a victim of Jordan’s mockery (‘The Village Natural’) and for the brutal way in which he is murdered
- Thirsk’s characterising Jordan as a callous persecutor of the villagers in his plans for the manor and its estate and so presenting him as despicable
- Thirsk’s characterising Jordan as a heartless perpetrator of cruelty to the newcomers: ‘lash him to the saddle’, ‘equip him with a limp’, ‘let the pigs complete what they have begun’

- Thirsk's unflattering portrayal of Jordan's men in their cruel persecution of Anne Rogers, Kitty Gosse and Lizzie Carr
- etc.

Some students might consider:

- that Thirsk's narration is limited to present oppositions in the story between those in power and those who are disempowered so does not always show sympathy for victims eg not helping the old newcomer when he needed a stone or a log because Thirsk was thinking about the Beldam
- Thirsk's complicity with Master Kent as not sympathetic to the victims
- that Thirsk's narration is detached and so does not explicitly despise Jordan and his men as persecutors
- that Thirsk does not present the newcomers as victims at the end when they ransack the manor and that he is not sympathetic to them
- that Thirsk is shocked rather than sympathetic to the Beldam after Willowjack is killed
- that Thirsk is inflexible rather than sympathetic to the younger male newcomer when he releases him from the pillory to plough the furrow
- that Thirsk is self-interested rather than sympathetic when he thinks about getting a job with Mr Earle
- that Thirsk does not despise Jordan nor present him as a persecutor when he includes Jordan's discussion about 'progress and prosperity' in Chapter 6.
- Thirsk presents events ambivalently when he relates the small-mindedness of the villagers as they respond to the arrival of the newcomers or Jordan
- etc

AO4 Explore connections across literary texts

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

- the element of victims being subject to unfair treatment, as seen in the displacement of the newcomers from the previous parish
- the element of persecutors who inflict cruelty or hardship on others, as seen in Master Jordan's treatment of the villagers
- the element of conflicts caused by divisions between victims and persecutors
- etc.

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

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

- the literary context of Walter Thirsk speaking out in his story-telling
- the social context of division and disunity leading to community breakdown, as shown in the suspicious attitudes of the villagers once the groomsman start searching the dwellings
- the historical context of how people were victims of displacement due to enclosure
- the moral context of siding with those who are less fortunate to argue their cause
- the economic context of the wealthy and privileged being the persecutors
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- the use of a first person participant narrator to narrate, commentate and focus on victims or persecutors; the use of the compressed timescale of seven days to point up the conflict between victims and persecutors; the use of key events to present victims or persecutors, eg the arrival of the newcomers or the ploughing of the fields; the use of the narrative past contrasted with the narrative present to show the roles of victim or persecutor; the evolving presentation of characters who are sometimes victims and sometimes persecutors, eg the Beldam
- the use of settings in relation to victims or persecutors, eg the newcomers' dwelling, the site where the pillory is stationed, the porch of the Manor house, or its rooms, or the barn in relation to victims or persecutors
- the use of free indirect discourse to access Walter's thoughts which on occasion differ from what he narrates; the use of other mediated voices in relation to victims, eg Mr Earle's 'What use am I?', Master Kent's 'my cousin is taking pleasure in some of these anxieties' or persecutors, eg the voices of the villagers when they want to talk to the groom
- the use of characterisation in relation to victims and persecutors, eg the detail given to 'props' for characters, eg Master Jordan's hat or the Beldam's scarf
- the use of irony in Thirsk's narration in relation to sympathy, victims or persecutors
- the use of descriptive detail and imagery in relation to sympathy, victims or persecutors, or elevated language, the emotive, the demotic, the refined, the figurative, etc
- etc.

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

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

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

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

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

0 6

Hard Times – Charles Dickens

'In *Hard Times*, those who have power use it irresponsibly'.

To what extent do you agree with this view?

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

[25 marks]

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

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

Please refer to pages 4 to 8.

AO5 Explore literary texts informed by different interpretations

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

Some students might consider:

- the novel's focus on authority figures who believe they are acting for noble reasons but whose actions are ultimately irresponsible, eg Gradgrind's social power to found a school results in dysfunctional students, Bounderby uses his economic power irresponsibly and is shown to be careless in his treatment of his employees, Slackbridge uses his power over the union members to contribute to Stephen's isolation
- that Gradgrind using his power to set up the school is irresponsible because it results in dysfunctional children who cannot interact successfully in society or develop their own emotional intelligence
- that Bounderby's authority is irresponsible because he is exploiting the workers in his factories and living off the profits without redistributing them, eg his heartless dismissing of Stephen
- that Bounderby irresponsibly uses his social power and prestige to hide his modest origins and fabricates a destitute early life 'in the gutter' to create false moral highground and bully his workers
- that Tom irresponsibly abuses his economic power and his social influence gained by working for Bounderby at the Bank to cause harm to Stephen in framing him, and to himself by dishonestly siphoning off the Bank's money to pay for his gambling debts
- that Slackbridge misjudges how to use his authority as a union leader by creating conflict between Bounderby and the workers, and the workers and Stephen and so leading to economic hardship
- that Bitzer irresponsibly misuses his authority as an employee of the Bank in his relentless pursuit of Tom, resulting in suffering for Louisa and Gradgrind
- formal school education serves no positive purpose for Tom as his self-interested behaviour ultimately results in his being exiled
- that Harthouse irresponsibly uses his position of social superiority and experience over Louisa to manipulate her and causing emotional distress precipitating the end of her marriage
- that Mrs Sparsit uses her social power and prestige to gain influence over Bounderby irresponsibly as she is insincere in her interactions with him ('noodle!')
- etc.

Some students might consider:

- that ultimately Gradgrind uses his paternal authority to protect his children and help them rather than misuse it to cause harm – he supports Louisa in her decision to leave Bounderby and enlists Sleary’s help to contrive an escape for Tom
- that Sissy Jupe uses the emotional and moral power she has to help restore Louisa, eg telling Harthouse that he will never see her again, and using her circus connections to help Tom
- that Sleary uses his authority as owner of the Circus to help Tom escape
- that Louisa uses her social power and wealth to help those less privileged, as with helping Rachael with Stephen and Stephen’s wife
- that Bitzer is using the authority of his employed position justly, rather than irresponsibly, in seeking out Tom so that he makes amends for the wrong he has done
- etc.

AO4 Explore connections across literary texts

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

- the element of authority figures and how they use their power
- the element of individuals acting out of conviction to effect social change
- the element of abuse of power and the taking advantage of those with less power
- etc.

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

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

- the moral context of acting responsibly towards others to prevent their coming to harm
- the social context of promoting well-being, tolerance and respect by using power responsibly
- the political context of those in power manipulating others
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- the interweaving of story lines and character arcs to present irresponsible use of authority; dividing of the novel into parts to develop how power is used; the use of key events that centre on uses of power, such as Bounderby’s dismissing of Stephen’s request, or Gradgrind welcoming Louisa back to Stone Lodge;
- the use of settings in relation to authority being used irresponsibly, eg the Circus, the Bank, the school, Bounderby’s house, the factory; the wider setting of 19th century industrialising Britain where economic power is used irresponsibly
- the use of an omniscient narrator to commentate on how the characters use power; the ironic detachment of the narrator in presenting moments of power being used irresponsibly
- the use of dialogue to dramatise the use of power, eg Bounderby and Stephen’s interview
- the use of satire to ridicule those who use power unwisely
- the use of characterisation and caricature
- the use of descriptive detail in relation to irresponsible use of power
- the use of motifs to present the irresponsible use 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
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy

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

0 7

Henry IV Part I – William Shakespeare

‘When the personal and the political clash, the personal always loses.’

To what extent do you agree with this view of *Henry IV Part I*?

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

[25 marks]

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

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

Please refer to pages 4 to 8.

AO5 Explore literary texts informed by different interpretations

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

Some students might consider:

- Prince Harry’s submission to his father and accepting his role as a future king, thus suggesting that his political role is prioritised over his personal identity
- the empty, two-dimensional characterisation of King Henry, presenting him as a King but not as a rounded character, so his significance in the play is ‘political’ rather than ‘personal’
- the loss of friendship between Prince Harry and Falstaff, once he has accepted his royal role thus showing that the personal loses out to Prince Harry’s political role which clashes with his friendship
- the potential waste of Hotspur’s young life in dying with honour but without having achieved anything substantial so his personal development has lost out when it clashes with his sense of political duty in needing to fight
- that Hotspur has proved true to his personal beliefs in the way he dies so his political conduct has resulted in personal loss of life ‘I better brook the loss of brittle life/Than those proud titles thou has won of me’ (5.4)
- the treachery from Worcester in not telling Hotspur about the negotiations with the king, so personal loyalty loses out to political gain
- the estrangement between Lady Percy and Hotspur as showing how the personal interaction of their marriage loses out to the political imperative of plotting with the rebels
- etc.

Some students might consider:

- Henry’s loss of credibility showing how the political loses out to his personal character flaws, as his reign is severely weakened by the manner in which he acquired the throne
- that Hotspur’s personal characteristic of hot headedness results in impulsive bad decision-making so the political loses

- that the personal and political are easily merged in the storyworld where hereditary right is an accepted norm, being a monarch is a 'family business' so the political and the personal do clash but not necessarily resulting in one losing influence over the other
- that Prince Harry's calculated role-playing is part of his personal identity which he uses to political advantage so the personal duplicity and the political strategem clash productively, eg his soliloquy suggesting that his time in the tavern is part of a strategy to win the King's respect
- the role of Falstaff whose personal values shape his conduct on the battlefield and in his relationship with Prince Harry; his personality enables him to be selective about which parts of the political world he engages so the 'personal' works with, rather than losing out to, the political
- that King Henry's personal determination is channelled into martial strategy when he intends to see the battle through to the end, showing how the personal does not lose out to the political
- Blunt's nobility in dying for a cause he believed in, so showing how the personal does not lose out to the political
- etc.

AO4 Explore connections across literary texts

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

- the element of the conflict between the personal and the political as seen in the overlapping of roles between father/son and king/prince in the presentation of King Henry and Prince Harry's relationship
- the element of the individual standing up to forces bigger than themselves, as seen in Prince Harry's accepting of his public role, or in Hotspur's honourable death
- the element of the futility of acting out of individual conscience, as seen through Falstaff's speech on honour
- etc.

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

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

- the political context of duty to one's political or public role requiring constraint on personal private lives
- the psychological context of having to shape one's personal identity to the requirements of political influences
- the cultural context of honour and virtue codifying behaviour so that the political and the personal overlap in the world of the play
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- the seemingly opposing paths of Harry and Hotspur that are resolved in the climactic combat scene, the parallels, contrasts and antitheses between King Henry and Prince Harry, the linear chronology that builds up to the culminating battle; the dramatic focus on character's actions or key moments, as with Prince Harry's soliloquy, in relation to the personal and the political; the shifts in tone between the serious and the comic in relation to the personal and the political, eg Prince Harry and Falstaff at 2.4 where they are practising Prince Harry's return to court

- the use of settings as a backdrop in relation to the personal or the political: the battlefield where Hotspur loses his life, and Prince Harry becomes regal; the East Cheap tavern where Prince Harry reveals his personal intent to appear more like a king; the domestic setting where Lady Percy confronts Hotspur; the King's court
- the use of dialogue, dramatic action, soliloquies and speeches, entrances or exits, or imagery to foreground the personal and the political, eg the rapid transitions between Hotspur death speech, Prince Harry's eulogy and Falstaff's speech at 5.4
- the use of stage business in relation to the political and the personal, eg the staging of the fight between Prince Harry and Hotspur or Blunt's being disguised as the king at 5.3 and his personal loss of life for a political end
- 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

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

'Secrets and lies always result in misery and hardship.'

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

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

[25 marks]

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

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

Please refer to pages 4 to 8.

AO5 Explore literary texts informed by different interpretations

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

Some students might consider:

- the secret loan from Nils Krogstad which results in anxiety and tension for Nora
- the lies Nora tells Torvald about the money she borrows from Krogstad which ultimately result in the miserable breakdown of the Helmers' marriage
- the secret misery that Nora has in her mind, eg at the end of Act 2, which makes her feel suicidal rather than free
- that Nora's lies show her to have broken the law – in taking the loan and this has the potential to lead to misery and hardship
- the secrets Nora keeps and the lies she tells which show her to be dishonest
- the secret love for Nora that Doctor Rank has and which leads to the breakdown of their friendship, causing misery
- the partial secret Doctor Rank keeps about his terminal illness, which makes him confess his love for Nora and results in a miserable outcome for Nora and him
- etc.

Some students might consider:

- that secrets are kept by Nora to sustain a materially comfortable, socially acceptable lifestyle that gives her respect in society – so not leading to hardship
- the lies that Nora tells Torvald about money seem to be relished and bolster her sense of achievement rather than make her miserable at the beginning, eg earning her own money from secret jobs was 'like being a man'
- that Christine Linde's secret intervention regarding the letter results in Nora leaving Torvald which makes her happy rather than miserable
- that Nora's secret loan pays for the Helmers to go to Italy so enabling Torvald to be free from illness
- that Nora's secret work gives her money to pay off the debt and be free from Krogstad's intimidation

- Nora's lies to Torvald give her small freedoms in her everyday existence which is otherwise unpleasantly claustrophobic, eg eating macaroons
- the secret friendship Nora has cultivated with Doctor Rank provides temporary freedom from the boredom and isolation of her life
- the apparent secrecy of Christine Linde and Nils Krogstad rekindling their relationship results in emotional freedom
- that Nils Krogstad intends his secret intimidatory visits to Nora to result in career advancement so leading to social acceptability and an improved material gains, rather than misery
- etc.

AO4 Explore connections across literary texts

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

- the elements of secrets and lies being used to assert or deny power
- the element of authority figures using their power
- the element of individual actions having consequences in the wider world of the play
- etc.

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

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

- the psychological context of keeping secrets and lying as seen in Nora's being miserable
- the moral context of revealing secrets as in Mrs Linde's not retrieving the letter
- the legal context of Nora keeping secrets because she wants to keep her own money
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

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

With respect to authorial method students might focus on:

- the way secrets and lies give structure to the unfolding action, eg the hiding of the presents, or Krogstad's letter; the use of secrets and lies at key moments to in relation to misery or hardship; the compressed chronology of the play making the revelation or discovery more impactful; the introduction of characters and information about back stories in relation to secrets and lies resulting in misery and hardship
- the use of the Helmers' front room as the only setting and the imagined setting of Torvald's study to show the secrets Nora has – eg the hiding of the macaroons; the Christmas-time setting in relation to 'secrets and lies resulting in misery and hardship'
- the use of speeches, soliloquies and dialogue to engage with ideas of being well-meaning or kind, about secrets, lies, misery or hardship, such as Nora's long speeches in the final act or her bragging in Act 1; the use of entrances and exits, and the use of doors to present ideas of secrets and lies resulting in misery and hardship; the use of naturalistic drama and detailed stage directions in presenting secrets and lies
- the use of language, imagery and motifs which link to secrets and lies
- etc.

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

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

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

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

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

0 9

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

'In Gilead, religion is used as the most effective method of control.'

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

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

[25 marks]

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

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

Please refer to pages 4 to 8.

AO5 Explore literary texts informed by different interpretations

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

Some students might consider:

- the explicit interweaving of religion into the everyday in the storyworld, as part of the theocratic regime's way to control people and maintain order, eg greetings, clothing, the reading of the Bible
- the structuring of social roles and groups according to religious ideas, so as to cause separation and division, eg the sons of Jacob, or Ham, the Marthas, the Handmaids, as a method to control society
- the organising of secular activities with religious filters as a method to control and normalise behaviour, eg the shops called 'Loaves and Fishes' or 'Milk and Honey'
- the presence of religion in domestic settings, eg the gathering for readings of the Bible, as a way to control the behaviour of those in the household
- the rituals associated with Bible - only the commander has the key to the box in which it is kept - as a way to control domestic activity
- the appropriation of religious narratives to exert control over women's bodies as a method of control, eg the narrative of Rachel, Jacob and Bilhah from Genesis 30:1-3 used as an intertext by Atwood to present state-sanctioned rape for surrogacy
- etc.

Some students might consider:

- the creation of the surveillance society is the most effective method, where Handmaids keep an eye on each other, their bodies are monitored, vans come round to pick people up
- the depriving women of education as the most effective method of social control
- the use of force and fear as effective methods of social control by keeping the population submissive
- the use of gender stereotypes as the most effective method to limit and control behaviour, eg 'Wives', 'Marthas' 'Econowives' 'Handmaids' 'Aunts' for women: 'Commanders', 'Angels' 'Guardians' for men

- the withholding of financial independence for women as the most effective method of social control, eg the universal freezing of accounts for women at the takeover of power
- the biological controls on women's bodies which are not to do with religion, such as the Handmaids' frequent visits to the doctor to monitor for fertility and reproductive health
- the use of force, rather than religion, as a more effective way to control the Mayday resistance
- that the male characters do not seem to moderate their behaviour based on religious beliefs eg the Commander abuses his authority to make Offred go to Jezebel's and Nick breaks the rules by seeing Offred beyond Serena Joy's parameters
- etc.

Students may legitimately argue that religion and other methods of control are intertwined.

AO4 Explore connections across literary texts

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

- the element of institutions being used to control society, eg religion, the army
- the element of abuse of power as seen in the Commander's relationship with Offred which is only partially legislated for
- the element of individuals taking a stand against injustice, as seen in Moira's or Offred's attempts to find a way out of the tyranny to which they are subjected
- 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 political context of a state using religion to control the behaviour of its citizens
- the social context of religious actions influencing non-religious behaviour
- the gender context of how women have a role prescribed for them by men and to which they are expected and coerced to adhere
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- the role of religion in the creation of the storyworld; the first-person perspective that shows the effects of the religious and other forms of control; the embedded narrative of Moira in relation to 'method of control'; the time shifts between past and present showing degrees or methods of control; key events which point up religion or other methods of control, such as the Bible reading as a prelude to the Ceremony; the compression and elongation of time in relation to 'method of control'; the episodic narration to present moments of control
- the first-person fictive autobiography to present narrative events in relation to 'method of control'; use of different voices and dialogue to present methods of control
- the use of setting in relation to methods of control eg the Wall in Gilead, or the public space where Angels apprehend offenders; Jezebel's; the Commander's study; Nick's room; Offred's room
- the use of descriptive detail and props associated with methods of control, the Angel's weapons, the Bible, the costumes
- etc.

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

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

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

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

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

Section C

1 0

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

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

[25 marks]

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

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

Please refer to pages 4 to 8.

AO5 Explore literary texts informed by different interpretations

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

Some possible ideas:

- ideas of freedom may include: political freedom and the systems of government in relation to freedom, eg the repressive nature of the Taliban in *The Kite Runner* or the liberal democracy of the 'time before' in *The Handmaid's Tale* or the autocratic nature of monarchy in *Henry IV Part II*; individual freedom to act in a way that promotes personal fulfilment, freedom of the body or mind, as in *Songs of Innocence and of Experience* or *The Handmaid's Tale* or *A Doll's House*; social freedom seen in the ability of society or community to act for the benefit of all, eg the freedom of movement for the villagers in *Harvest* or in *Hard Times* the free choice of Gradgrind to provide education; psychological freedom that opens up the self to the absence of constraint, eg the freedom of imagination and Nature in *Songs of Innocence and of Experience* or the freedom of self-expression and determination in Harrison's *Selected Poems*; anarchic freedom – eg the Skin in *v.* who challenges society by defacing gravestones and confronting the poet-speaker or in *Hard Times*, the freedom offered by the circus world as a more rewarding vision of social interaction than Coketown, etc
- Blake – the freedom from constraint that is longed for in *Earth's Answer*, freedom from exploitation in *The Chimney Sweeper* or *The Little Black Boy*, the freedom from being judged against normative values, as in *The Little Vagabond*, freedom from the material body as a kind of liberation of the spirit in *To Tirzah*, the freedom to love in *A Little Girl Lost* or *The Clod and the Pebble*, etc
- Harrison – freedom of expression in *Them and [uz]*, the freedom to determine one's future for the Cornish in *National Trust*, freedom from exploitation and cruelty for the convict in *National Trust*, freedom to achieve and aspire in *v.*, etc
- Hosseini – freedom to leave Afghanistan and make a better life, the unequal distribution of freedom of movement in the novel, freedom from abuse for Sohrab after being taken from the orphanage, freedom from guilt for Amir, freedoms given by privilege or ethnic identity that are denied to others etc
- Crace – freedom of movement being exercised by the villagers, freedom from feudal control, freedom that the land gives, freedom to determine one's own fate, the limits that power can place on freedom, eg the freedom to speak out is denied the villagers when challenging Jordan's treatment of the women, etc

- Dickens – freedom of the imagination to develop, which is denied by education, freedom to leave an unhappy marriage for Louisa or Stephen, the harmful freedom of an unregulated economy that results in exploitation for the workers, etc
- Shakespeare – freedom to rebel against a ruler whose right is contested, freedom to act in self-interested ways, eg Worcester or Falstaff, the freedom given by privilege eg Prince Harry's role-playing, etc
- Ibsen – the freedom to determine one's own future without constraint, freedom to reject religion, freedom to reject ideas of patriarchal control, freedom to be emotionally honest, etc
- Atwood – the psychological freedom Offred finds in retreating to the 'time before', the covert freedoms the Handmaids devise eg talking to each other, reflections on the nature of freedom such as Aunt Lydia's belief in 'freedom to and freedom from', the subversive freedom of the resistance network, the attempts to find freedom through Moira's escape, Offred's escape to freedom which is implied at the end, etc
- etc.

Students may legitimately discuss any form of freedom.

AO4 Explore connections across literary texts

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

- the element of freedom showing the ways people can challenge the society in which they live
- the element of freedom showing the limitations that are placed on individuals by repressive states or authority figures
- the element of freedom showing how it can lead to self-determination
- the element of freedom pointing up deficiencies in states or societies
- etc.

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

With respect to significance of contexts students might focus on:

- the psychological context of the freedom sought by individuals that leads to fulfilment
- the moral context of freedom being granted or withheld
- the philosophical context of definitions of freedom: freedom to and freedom from
- the political context of freedom within the state for the individual
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

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

- the way narrative events are shaped by freedom, eg Nora's final confrontation with Torvald in *A Doll's House*
- the different settings where freedom is presented, the 'green plain' in *The Chimney Sweeper* in *Songs of Innocence*, or America in *The Kite Runner*
- the use of dialogue, dramatic action, exits and entrances, soliloquies, flashbacks, stage directions to focus on freedom eg the final stage direction in *A Doll's House*, or Prince Harry's soliloquy in *Henry IV Part I*
- the use of narrative perspective and different voices to point up freedoms, as with the skin in *v.*, or Offred in *The Handmaid's Tale*

- the use of form, language, imagery descriptive detail in relation to freedom
- etc.

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

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

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

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

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

1 1

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

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

[25 marks]

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

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

Please refer to pages 4 to 8.

AO5 Explore literary texts informed by different interpretations

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

Some possible ideas:

- Blake – the gendered role of the mother in *The Little Boy Lost* or *The Little Black Boy* as existing through/for the child, negative presentations of the female lover as cold or heartless in *The Angel*, the presentation of women as sexually objectified as with the 'young harlot' in *London*, the role of the protective father in *A Little Girl Lost* etc
- Harrison – the stereotype of the strong working-class man as ale-drinking, sports-watching in *Divisions*, the conflict caused by not conforming to perceived gender norms as with the poet-speaker in *v.*, the 'strong silent type' who is unemotional and passes judgement in *Marked with D.*, etc
- Hosseini – the conflict for Amir that not conforming to conventional gender norms of physical strength or extroversion causes with Baba, the unfair treatment that Soraya receives from her father and the wider Afghan community, her perception of the unfair 'double standard' applied to men and women in relationships, the silencing of Jamila Taheri so that she becomes a submissive wife for the General, the language used to represent Sanaubar as a seductive woman, the roles that female constructs occupy in the novel as beautiful, passive, objectified, submissive or exceptions to this as with Sophia or Soraya, the roles that male constructs occupy as business men, soldiers, professionals, providers, etc
- Crace – the perception of Jordans' men of the arrested women as witches, the presentation of the Beldam as a 'seductive sorceress', the 'Angel in the house' role for Lucy Kent, the masculine stereotypes of 'defender' or 'protector' when the villagers first approach the newcomers, etc
- Dickens – the two-dimensional roles that Dickens creates: the protective father in Gradgrind, the harridan in Mrs Sparsit or Mrs Blackpool, the virtuous long-suffering victims in Louisa and Rachael, Sissy as an 'Angel in the House', Mrs Gradgrind as a passive invalid woman, the transformation of Sissy and Louisa into constructs with more agency towards the end, the stereotype of the self-important arrogant male in Bounderby, etc
- Shakespeare – the honourable brave warrior in *Hotspur* and *Prince Harry* and the subverting of this stereotype by Falstaff, King Henry as the benevolent patriarch, Lady Percy as a fretful, needy wife, etc
- Ibsen – the perception by Torvald of Nora as a 'trophy-wife' or as a passive helpless woman, Christine Linde as the 'New Woman', Nora's coquettish behaviour shown in her interactions with

Doctor Rank, Doctor Rank as the disappointed spurned lover, Torvald as an insensitive dominant patriarch, etc

- Atwood – the reductive labelling of women in Gilead as Handmaids or Wives, the outrageous expectation in Gilead that women are submissive, silent and illiterate, the masculine roles of oppressive, sexist patronising patriarch for the Commander, or of Nick as a fantasy lover, etc
- etc.

AO4 Explore connections across literary texts

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

- the element of gender showing how unjust or imbalanced gender relations are
- the element of gender to show women and men as resilient and stoic in the face of prejudice
- the element of gender to show how it limits opportunities and causes oppression
- 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 relationships between men and women and how they may form family, professional or friendship networks
- the cultural context of gender relations that are constructed through normative values and perceptions of what is 'masculine' or 'feminine'
- the political context in which one gender has more power than another and uses it to maintain a position of superiority
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

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

- the focus on conflicts or key moments that centre on gender, eg the role of the Ceremony has in *The Handmaid's Tale*, or the threat of social ruin for Louisa when she leaves Bounderby
- the different settings where gender is asserted, challenged or centred on, eg the dramatised dialogue between the skin and the poet-speaker in *v.*, the memory of loss of the feminine in Master Kent's manor or Walter Thirsk as they both mourn their dead wives, or in *Henry IV Part I* Hotspur's courage to fight to the death on the battlefield
- the use of dialogue, dramatic action, exits and entrances, soliloquies, flashbacks, stage directions to focus on gender, eg the speech given by King Henry praising Hotspur in *Henry IV Part I*
- the use of narrative perspective and different voices to point up gender, eg the role of Soraya in challenging prevailing attitudes
- the use of form, language, imagery descriptive detail in relation to gender
- etc.

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

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

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

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

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