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A-LEVEL

# English Literature A

7712/2A

Final Mark Scheme

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7712

June 2017

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Version/Stage: v1.0

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

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

Further copies of this mark scheme are available from [aqa.org.uk](http://aqa.org.uk)

## **7712/2A Mark Scheme – June 2017**

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

### **The significance of closed book (AS Paper 1 Sections A and B, A level Paper 1 Section A)**

Examiners must understand that in marking a Closed Book exam there are examining implications. Candidates do not have their texts in front of them, so while it is expected that they will use quotations, it is also legitimate to use close textual references. They will have had to memorise quotations so there may be some errors which should not be over-penalised. Detailed discussions of particular sections of texts, apart from printed extracts, are less likely here than in Open Book exams. Instead, candidates may range broadly across their texts as they construct their arguments.

There are specific issues for AO2 – how meanings are shaped in texts. There is, with closed book, the expectation that candidates will not have the texts in front of them, so although they will sometimes be able to make specific references to structural and organisational issues, at other times they will be more general.

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

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

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

### **Arriving at Marks**

1. All questions are framed to address all the Assessment Objectives (AOs). Weightings are given above the generic mark scheme. Answers are marked holistically but, when deciding upon a mark in a band, examiners should bear in mind the relative weightings of the assessment objectives (see page 7) and be careful not to over/under credit a particular skill. This will be exemplified and reinforced as part of examiner training and standardisation. Examiners need to read the whole answer taking into account its strengths and weaknesses and then place it in the appropriate band.
2. Examiners should avoid making early snap judgements before the whole answer has been read. Some candidates begin tentatively but go on to make relevant points.

3. Examiners should be prepared to use the full mark range and not ‘bunch’ scripts in the middle for safety. Top band marks are attainable if candidates could not be expected to do more in the time and under the conditions in which they are working.
4. Examiners should mark positively. Although the mark scheme provides some indicators for what candidates are likely to write about, examiners should be willing to reward what is actually there – **provided of course, that it is relevant to the question being asked.**
5. Examiners should remember that there are no right answers. Candidates’ views which are relevant, well-argued and supported by appropriate textual evidence must receive credit whether the examiner agrees with the views or not. It is important to try to remain flexible if a candidate introduces unusual or unorthodox ideas.
6. Examiners should remember that length and quality are not synonymous. Some brief answers may be relevant and concise. Equally, long answers may be diffuse and repetitive.
7. If answers are short or incomplete, examiners can only reward what is there and assess accordingly. Some further credit can be given to answers finished in note form.

### Using the Mark Bands

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

MARK BAND DESCRIPTORS	
Band 5	perceptive/assured
Band 4	coherent/thorough
Band 3	straightforward/relevant
Band 2	simple/generalised
Band 1	largely irrelevant, largely misunderstood, largely inaccurate

9. Answers placed at the top of the band will securely address the descriptors; answers at the lower end of the band will securely address the descriptors below and begin to show the qualities of the band into which you are placing them. Careful judgements need to be made about marks in the middle of the range; here it is likely that the key descriptors will be more intermittent but still clearly evident.
10. There will be occasions when an answer addresses descriptors in different bands; in such cases, the ‘best-fit’ model applies. Here examiners will need to exercise a different kind of

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judgement, looking to see where the answer can be most fairly and appropriately placed in terms of its quality against the descriptors.

11. Examiners must remember that the mark bands are not equivalent to grades: grades are decided by the awarding committee at the end of each session.

### **Advice about marking specific sections**

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

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

### **Annotation**

14. Examiners should remember that annotation is directed solely to senior examiners.
15. In addition to giving a mark, examiners should write a brief summative comment indicating how the mark has been arrived at. These comments are likely to mirror the appropriate mark band descriptors but comments must not be mechanical. Examiners need to describe candidate performance.
16. Please remember that scripts can go back to candidates, so although your audience is a senior examiner, you must express your views temperately.
17. The following symbols can be used when marking scripts:
- tick for a specific good point, idea or reference
  - ? for when meaning is not clear or there are inaccuracies

- SEEN to acknowledge blank pages and plans/footnotes made by students.

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

18. Use the Model Marked Script for guidance.

### **The Assessment Objectives and their significance**

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

The AOs are as follows:

**AO5** Explore literary texts informed by different interpretations. (12%)

**AO4** Explore connections across literary texts. (12%)

**AO3** Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. (24%)

**AO2** Analyse ways in which meanings are shaped in literary texts. (24%)

**AO1** Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression. (28%)

Weightings for each question are as follows:

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

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

## Mark Scheme

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

Weightings for each question are as follows:

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

Mark	AO	Typical features	How to arrive at mark
Band 5 <b>Perceptive/Assured</b> <b>21-25 marks</b>  ‘ <b>Perception</b> ’ is demonstrated when students are showing the depth of their understanding and responding sensitively to the texts and task.  ‘ <b>Assuredness</b> ’ is shown when students write with confidence and conviction.	AO5	<ul style="list-style-type: none"> <li>perceptive and confident engagement with the debate set up in the task</li> </ul>	This band is characterised by <b>perceptive</b> and <b>assured</b> work which shows confidence, sharpness of mind and sophistication in relation to the task.  At the top of the band students are consistently <b>assured</b> and will demonstrate sensitivity and <b>perception</b> 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 <b>perception</b> but with less consistency and evenness.
	AO4	<ul style="list-style-type: none"> <li>perceptive exploration of connections across literary texts arising out of historicist study</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>perceptive understanding of the significance of relevant contexts in relation to the task</li> <li>assuredness in the connection between those contexts and the historicist literary concept studied</li> </ul>	
	AO2	<ul style="list-style-type: none"> <li>perceptive understanding of authorial methods in relation to the task</li> <li>assured engagement with how meanings are shaped by the methods used</li> </ul>	
	AO1	<ul style="list-style-type: none"> <li>perceptive, assured and sophisticated argument in relation to the task</li> <li>assured use of literary critical concepts and terminology; mature and impressive expression</li> </ul>	

<p>Band 4 <b>Coherent/Thorough</b> <b>16-20 marks</b></p> <p>'Coherence' is shown when students are logical and consistent in their arguments in relation to the task. They hold their ideas together in an intelligible way.</p> <p>'Thoroughness' is shown when students write carefully, precisely and accurately.</p>	AO5	<ul style="list-style-type: none"> <li>thorough engagement with the debate set up in the task</li> </ul>	<p>This band is characterised by <b>coherent</b> and <b>thorough</b> work where ideas are linked together in a focused and purposeful way in relation to the task.</p> <p>At the top of the band students will demonstrate a fully <b>coherent</b> and <b>thorough</b> argument across all five assessment objectives in the course of their response.</p> <p>At the bottom of the band ideas will be discussed in a shaped, relevant and purposeful way with a clear sense of direction, with one or two lapses in <b>coherence</b> and accuracy.</p>
	AO4	<ul style="list-style-type: none"> <li>logical and consistent exploration of connections across literary texts arising out of historicist study</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>thorough understanding of the significance of relevant contexts in relation to the task</li> <li>coherence in the connection between those contexts and the historicist literary concept studied</li> </ul>	
	AO2	<ul style="list-style-type: none"> <li>thorough understanding of authorial methods in relation to the task</li> <li>thorough engagement with how meanings are shaped by the methods used</li> </ul>	
	AO1	<ul style="list-style-type: none"> <li>logical, thorough and coherent argument in relation to the task where ideas are debated in depth</li> <li>appropriate use of literary critical concepts and terminology; precise and accurate expression</li> </ul>	
<p>Band 3 <b>Straightforward/ Relevant</b> <b>11-15 marks</b></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"> <li>straightforward engagement with the debate set up in the task</li> </ul>	<p>This band is characterised by <b>straightforward</b> and <b>relevant</b> 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 <b>straightforward</b> understanding in the course of their argument. Ideas will be developed <b>relevantly</b>.</p> <p>At the bottom of the band there will be flashes of <b>relevant</b> understanding with evidence of <b>straightforward</b> thinking.</p>
	AO4	<ul style="list-style-type: none"> <li>explores connections across literary texts arising out of historicist study in a straightforward way</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>straightforward understanding of the significance of relevant contexts in relation to the task</li> <li>relevant connections between those contexts and the historicist literary concept studied</li> </ul>	
	AO2	<ul style="list-style-type: none"> <li>straightforward understanding of authorial methods in relation to the task</li> <li>relevant engagement with how meanings are shaped by the methods used</li> </ul>	
	AO1	<ul style="list-style-type: none"> <li>sensibly ordered ideas in a relevant argument in relation to the task</li> <li>some use of literary critical concepts and terminology which are mainly appropriate; straightforward and clear expression</li> </ul>	



<p>Band 2 <b>Simple/Generalised</b> <b>6-10 marks</b></p> <p>'<b>Simple</b>' work is shown when students write in an unelaborated and basic way in relation to the task.</p> <p>'<b>Generalised</b>' work is shown when students write without regard to particular details.</p>	AO5	<ul style="list-style-type: none"> <li>• simple and generalised response to the debate set up in the task</li> </ul>	<p>This band is characterised by <b>simple</b> and <b>generalised</b> work which is mainly linked to the task.</p> <p>At the top of the band students will demonstrate a basic <b>generalised</b> understanding in the course of their answer. Ideas will be developed in a <b>simple</b> way.</p> <p>At the bottom of the band there will be inconsistency, but the beginnings of a <b>simple</b> and <b>generalised</b> understanding.</p>
	AO4	<ul style="list-style-type: none"> <li>• simple exploration of connections across literary texts arising out of historicist study</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>• simple understanding of the significance of relevant contexts in relation to the task</li> <li>• generalised connections between those contexts and the historicist literary concept studied</li> </ul>	
	AO2	<ul style="list-style-type: none"> <li>• simple understanding of authorial methods in relation to the task</li> <li>• generalised engagement with how meanings are shaped by the methods used</li> </ul>	
	AO1	<ul style="list-style-type: none"> <li>• a simple structure to the argument which may not be consistent but which does relate to the task</li> <li>• generalised use of literary critical concepts and terminology; simple expression</li> </ul>	

<p>Band 1 <b>Largely irrelevant/largely misunderstood/largely inaccurate</b> <b>1-5 marks</b></p> <p>'<b>Largely irrelevant</b>' work is shown when students write in an unclear way with only occasional reference to what is required by the question.</p> <p>'<b>Largely misunderstood</b>' and '<b>largely inaccurate</b>' work is shown when knowledge of the text is insecure, hazy and often wrong.</p>		<ul style="list-style-type: none"> <li>• some vague points in relation to the task and some ideas about task and text(s)</li> <li>• the writing is likely to be unclear and incorrect; if it is accurate the content will be irrelevant</li> <li>• little sense of the AOs in relation to the task; little sense of how meanings are shaped; little sense of any relevant contexts; little sense of any connection arising out of historicist study; little sense of an argument in relation to the task</li> </ul>	<p>This band is characterised by work which is <b>largely irrelevant</b> and <b>largely misunderstood</b> and <b>largely inaccurate</b>, 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 <b>irrelevant</b>.</p>
<p><b>0 marks</b></p>		<p>No marks for response when nothing is written or where response has no connection to the text(s) or task.</p>	

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

Examine the significance of mental suffering as an aspect of war in *Up the Line to Death*.

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

**[25 marks]**

Possible content:

Please refer to pages 3 to 6.

**AO5 Explore literary texts informed by different interpretations.**

**Students may choose to look at both sides the debate or just one. It is the quality of the student's response that matters.**

Students might consider:

- how earlier war poems such as Grenfell's 'Into Battle' are not primarily concerned with the topic of mental suffering, but present the intensity and nobleness of war
- how later war poems adopt more varied poetic methods to focus on mental suffering, for example the first person voice of Tennant's 'The Mad Soldier' and the irony of Gibson's 'Mad'
- how some poems aim to challenge pro war attitudes through presenting the horror of mental suffering, for example the trauma of witnessing a victim of a gas attack in Owen's 'Dulce et Decorum est'
- how the presentation of mental suffering might elicit differing responses such as anger, guilt or compassion
- etc

**AO4 Explore connections across literary texts.**

Focus might be on:

- typical poetic representations of mental suffering in the literature of World War One and its Aftermath
- typical poetic representations of the mental experience of warfare through combat and trauma in the literature of World War One and its Aftermath
- etc

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

Focus might be on:

- how differing portrayals of the psychological effects of war reflects changing attitudes over time
- the changing nature of warfare
- the contrasting attitudes to mental suffering on the home front and the front line
- etc

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

Focus might be on:

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

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

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

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

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

Look again at the section called 'Death's Kingdom'. Examine the significance of death in battle as presented in this section.

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

[25 marks]

Possible content:

Please refer to pages 3 to 6.

**AO5 Explore literary texts informed by different interpretations**

**Students may choose to look at both sides the debate or just one. It is the quality of the student's response that matters.**

Students might consider:

- the use of irony to present death as meaningless
- the indifference of nature to human death, for example the use of nature imagery in Asquith's 'After the Salvo'
- how soldiers needlessly die because of outmoded ideas and mistaken tactics, for example the irony of Sassoon's 'The General'
- poems that present death as mundane and insignificant such as 'Breakfast'
- The significance of mourning for the dead
- The religious perspective on death, for example Palmer's 'How Long, O Lord?'
- how far loyalty and duty give meaning to death
- how death might have meaning through revealing the common humanity of man
- etc

**AO4 Explore connections across literary texts.**

Focus might be on:

- typical poetic representations of death in battle in the literature of World War One and its Aftermath
- how World War One literature might attempt to dignify death
- how the dead are remembered and memorialised in the literature of World War One and its Atermath
- how writers respond to needless deaths
- how World War One literature can view death as meaningless
- etc

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

Focus might be on:

- how attitudes to death in battle change over time
- how the presentation of death in battle can be shaped by patriotic or anti-war attitudes
- the moral, patriotic and religious significance of death
- etc

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

Focus might be on:

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

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

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

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

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

‘The poems in *Scars Upon My Heart* show that women are always damaged by war.’

Examine this view.

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

**[25 marks]**

Possible content:

Please refer to pages 3 to 6.

**AO5 Explore literary texts informed by different interpretations**

**Students may choose to look at both sides the debate or just one. It is the quality of the student’s response that matters.**

Students might consider:

- poems such as Brittain’s ‘Perhaps’ that suggest that women will never fully survive bereavement
- poems that show how women are damaged by their role in the war effort, for example Collin’s ‘Women at munition Making’
- poems that consider the marginalisation of women in war such as Hamilton’s ‘Non Combatant’
- poems written to show that women don’t suffer passively in war, but adopt useful roles by supporting men and the war effort such as ‘Socks’ and ‘War Girls’
- poems such as ‘To Tony’ that consider the role of survivors to ensure that the war dead are remembered
- poems that consider the significance of loss and survival in terms of duty
- etc

**AO4 Explore connections across literary texts.**

Focus might be on:

- typical poetic representations of human damage in World War One literature and its aftermath
- typical poetic representations of the effects of war on the individual in World War One literature and its Aftermath
- etc

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

Focus might be on:

- the roles and experiences of women during the war
- how attitudes to war change over time
- how men and women might experience war differently
- etc

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

Focus might be on:

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

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

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

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



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

Examine the significance of grieving for the dead in **at least two** poems in this collection.

**[25 marks]**

Possible content:

Please refer to pages 3 to 6.

**AO5 Explore literary texts informed by different interpretations**

**Candidates may choose to look at both sides of the debate or just one. It is the quality of the student's response that matters.**

Students might consider:

- the impact of poems that deal directly with personal loss and grief (e.g. Brittain's 'Perhaps' and Marian Allen's 'The Wind on the Downs')
- the differing expressions of loss and grief ranging from the personal to the general (e.g. Clarke's 'Anniversary of the Great Retreat')
- how loss and grief is reflected in the immediate world of the poet (e.g. Postgate-Cole's 'The Falling Leaves')
- how some poems mourn and remember the dead as a way of focusing on a better future (e.g. Wilson's 'To Tony (aged 3)')
- how grief and mourning is presented as a patriotic duty
- etc

**AO4 Explore connections across literary texts.**

Focus might be on:

- the differing representations of grieving for the dead
- how grieving for the dead might affect combatants and non-combatants in different ways
- how men and women might grieve for the dead differently
- etc

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

Focus might be on:

- how attitudes to grieving for the dead are expressed within the anthology and how this reflects changing attitudes over time
- the ways in which poetic methods are an integral part of strengthening the anthology's presentation of grieving for the dead
- etc

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

Focus might be on:

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

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

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

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

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**Section B****Option 1 – Drama and Prose Contextual Linking****Option 2 – Prose and Poetry Contextual Linking****Option 3 – Drama and Poetry Contextual Linking****Question 5, 11, 17*****We That Were Young* – Irene Rathbone**

Explore the significance of duty in this extract.

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

**[25 marks]**

Possible content:

Please refer to pages 3 to 6.

**AO5 Explore literary texts informed by different interpretations.**

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

- Rathbone's presentation of Joan's developing feelings towards the wounded
- Rathbone's presentation of nursing duties
- Rathbone's presentation of VADs and the challenges that they face
- Rathbone's presentation of how women were changed because of their involvement in a national war effort
- Rathbone's presentation of a nurse's duty to the wounded
- etc.

**AO4 Explore connections across literary texts.**

Focus might be on:

- Differing perspectives on duty because of contrasting attitudes to the war
- How the home front and the front line might understand duty differently
- How women could be empowered through being part of the war effort
- How different writers from different times might present patriotic duty in different ways
- etc

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

Focus might be on:

- ideas about patriotism
- the care offered to the wounded.
- The empowerment of women through the war effort
- The middle class perspective of VADS
- etc

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

Focus might be on:

- narrative form through considering the effect of the expansive, often rhetorical narrative voice discussing Joan's developing experience as a nurse
- prose effects such as balanced clauses and listing to present the challenges of dealing with the severely wounded
- the use of similes and metaphors to present Joan's changing attitudes and sense of duty to the wounded
- the emotionally charged vocabulary used to present Joan's feeling towards the wounded e.g 'weeping admiration'
- etc

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

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

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

**Questions 6, 12, 18**

‘War can only be endured through having a sense of duty.’

Compare the significance of duty in **two** other texts you have studied. Remember to include in your answer reference to how meanings are shaped in the texts you are comparing.

[25 marks]

Possible content:

Please refer to pages 3 to 6.

**AO5 Explore literary texts informed by different interpretations.**

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

- the debate around the nature and possible forms of duty as expressed in their two texts
- the extent to which the contrasting genres of their set texts affect the ways in which duty is presented
- etc

**AO4 Explore connections across literary texts.**

Focus might be on:

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

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

Focus might be on:

- the differing forms of duties experienced by the home front and the front line
- how duty might be viewed differently at different times
- the conflicts of duty experienced in war
- how duty is linked to other themes such as discipline, loyalty and patriotism
- etc

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

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

Focus might be on:

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

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

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

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

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

Examine the view that *Oh! What a Lovely War* is an attack primarily on the officer class who led the army.

[25 marks]

Possible content:

Please refer to pages 3 to 6.

**AO5 Explore literary texts informed by different interpretations.**

**Candidates may choose to look at both sides of the debate or just one. It is the quality of the student's response that matters.**

Students might consider:

- the presentation of General Haig in the play
- the ways in which officers and generals are satirised and stereotyped
- the more sympathetic portrayal of working class soldiers
- the use of irony and satirical dramatic devices to represent the mismanagement of the war
- the wider targets of the play such as the war profiteers, patriotic attitudes and the established church
- how far officers within the play challenge Haig's 'war of attrition'
- the failure of international diplomacy through the satire of 'the war game'
- etc

**AO4 Explore connections across literary texts.**

Focus might be on:

- the differing ways that texts can present the tragedy and injustice of war
- how the established canon of officer class war literature can be challenged
- how working class perspectives on the war are offered in texts later in the 20<sup>th</sup> C
- the powerful use of satire in anti-war literature
- etc

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

Focus might be on:

- how the play's responses to war are shaped by the cold war context of the 1960s
- the varied dramatic methods that create powerful critiques of historical figures, institutions and attitudes
- how class divisions are presented
- etc

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

Focus might be on:

- Satirical methods
- Dramatic devices such as costume, slides, news panel, songs
- use of ironic dialogue
- etc

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

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

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



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**Option 2: Drama Set Text****Question 08*****Oh! What a Lovely War* – Joan Littlewood**

Examine the significance of the songs in the play.

[25 marks]

Possible content:

Please refer to pages 3 to 6.

**AO5 Explore literary texts informed by different interpretations.**

**Students may choose to look at both sides the debate or just one. It is the quality of the student's response that matters.**

Students might consider:

- the variety of dramatic effects that can only be achieved through the inclusion of the songs, e.g. narration, irony and didactic commentary (e.g. the ironic juxtaposition of the patriotic 'When Belgium Put the Kibosh on the Kaiser' with the machine gunning of French cavalrymen)
- the framing of the play as an end of the pier pierrot show
- the powerful, associative effect of the songs themselves (e.g. the use of 'The Marseillaise' to identify French characters)
- how the placing of the songs within the play develops different meanings (e.g. the repetition of 'I'll make a Man of You' in Act One and Two to highlight early propaganda and then ironic parody)
- etc.

**AO4 Explore connections across literary texts.**

Focus might be on:

- the use of irony in WW1 literature
- the importance of popular culture in WW1 literature
- the experience of working class soldiers
- etc

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

Focus might be on:

- the context of political theatre
- the popular songs of WW1 and their effect on future generations
- how popular, outmoded dramatic forms can be used to convey serious messages
- etc

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

Focus might be on:

- the use of song to create varied levels of drama through irony, narrative and character
- other dramatic effects such as the framing of the pierrot show, the use of projections, placards, narration and other agitprop devices
- the use of documentary, historical detail
- etc

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

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

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

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**Option 2: Drama Set Text****Question 09*****Journey's End* – R. C. Sherriff**

Sherriff said 'I have not written this play as propaganda and certainly not as propaganda for peace'.

Examine the view that *Journey's End* is not an anti-war play.

[25 marks]

Possible content:

Please refer to pages 3 to 6.

**AO5 Explore literary texts informed by different interpretations.**

**Students may choose to look at both sides the debate or just one. It is the quality of the student's response that matters.**

Students might consider:

- the presentation of Stanhope as an officer who will always follow orders
- the ways in which duty and endurance are presented positively in the play
- how the play presents death as a necessary sacrifice
- the significance of the time of composition
- the unsympathetic portrayal of the colonel
- Stanhope's implicit criticism of the necessity of the trench raid
- the presentation of Stanhope as a man who has been degraded by war
- the significance of Raleigh's death
- etc

**AO4 Explore connections across literary texts.**

Focus might be on:

- the differing ways that WW1 literature presents attitudes towards duty and sacrifice
- how WW1 literature constructs moral debates about the justification of war
- texts which might offer more complex attitudes towards war
- etc

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

Focus might be on:

- how the current reception of the play might reflect late 20<sup>th</sup> century and early 21<sup>st</sup> century anti-war attitudes
- how the post war context of the play's composition reflects a time that wants to both understand the nature of combat and honour the dead
- how ideas about duty and sacrifice change over time
- etc

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

Focus might be on:

- the use of dialogue to present ideas and feelings related to war
- other dramatic effects such as lighting and sound
- characterisation as a way of presenting differing attitudes and responses to war
- etc

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

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

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

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

'Raleigh's only function in the play is to show the hopeless inexperience of youth'.

Examine the significance of Raleigh in the play in the light of this view.

[25 marks]

Possible content:

Please refer to pages 3 to 6.

**AO5 Explore literary texts informed by different interpretations.**

**Students may choose to look at both sides the debate or just one. It is the quality of the student's response that matters.**

Students might consider:

- the way Raleigh is treated by other characters
- the language that Raleigh uses
- the conflict between Raleigh and Stanhope
- the pathos of Raleigh's death the relevance of 'hopeless' in the critical view
- Raleigh's dramatic role in presenting the experience of the front-line to a non-combatant audience
- The significance of his experience of the trench raid and his reactions to Osborne's death
- etc

**AO4 Explore connections across literary texts.**

Focus might be on:

- the journey from innocence to experience in WW1 literature
- the disillusionment of youth in WW1 literature
- the death of youth in war
- etc

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

Focus might be on:

- the typical background of young officers
- the representation of class in WW1 literature
- the significance of public school culture in WW1
- etc

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

Focus might be on:

- the use of dialogue to present ideas and feelings related to war
- other dramatic effects such as lighting and sound
- characterisation as a way of presenting differing attitudes and responses to war
- etc

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

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

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

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

Examine the view that Barker's presentation of war is limited because *Regeneration* is set away from the front line.

[25 marks]

Possible content:

Please refer to pages 3 to 6.

**AO5 Explore literary texts informed by different interpretations.**

**Students may choose to look at both sides the debate or just one. It is the quality of the student's response that matters.**

Students might consider:

- Barker's direct presentation of Prior's front line experience through hypnosis is more powerful as it is removed from the limitations of the hospital setting
- the novel's presentation of war is limited by settings and situations that encourage debate and dialogue, but little direct prose description of combat experience and front line settings
- the presentation of war is limited because it is largely seen through the perspective of characters such as Rivers who have no direct experience of combat.
- the extent to which we never fully understand the frontline experience that creates trauma.
  
- the hospital setting allows Barker to explore the impact of war in more varied ways through exploring the effects of trauma and its possible treatment
- the home front settings allow for differing perspectives on war.
- Barker is able to explore the extent to which the experience of war is not just restricted to the front line.
- Barker's presentation of war is powerful because it is gradually revealed through the hospital and home front settings.

**AO4 Explore connections across literary texts.**

Focus might be on:

- typical prose representations of soldiers away from the front line
- typical prose representations of the differing attitudes and responses to war trauma.
- typical prose representations the impact of the war on the home front
- typical prose representations of the conflict between the home front and the front line
- etc

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

Focus might be on:

- late twentieth and early twenty first century responses to WW1
- the ways in which traumatized soldiers were treated away from the front line
- how soldiers behaved away from the front line
- the significance of the home front experience of war
- etc

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

Focus might be on:

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

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

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

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



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

Examine the significance of Burns in the novel.

[25 marks]

Possible content:

Please refer to pages 3 to 6.

**AO5** Explore literary texts informed by different interpretations.

**Students may choose to look at both sides the debate or just one. It is the quality of the student's response that matters.**

Students might consider:

- the extent to which Burns' experience shapes Rivers' attitudes to war
- how Burns' war trauma seems to be untreatable
- the ways in which Burns' perspective is privileged at key moments in the text
- the variety of ways in which Barker can explore the horror of war through the character of Burns
- how far that Rivers feels that even Burns is capable of recovery
- Burns' role in the structure of the novel
- how Burns' presentation contrasts with other characters such as Prior
- etc.

**AO4** Explore connections across literary texts.

Focus might be on:

- typical prose representations of war trauma
- typical prose representations of non-combatants response to trauma and front line experience
- typical prose representations of the treatment of war veterans
- typical prose representations of the morality of war
- etc.

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

Focus might be on:

- changing attitudes over time to the nature of modern warfare
- late 20C understanding of war trauma
- the significance of the development of psychiatry
- the growing diagnosis of 'shell shock' during the war
- etc

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

Focus might be on:

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

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

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

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

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

Faulks said of *Birdsong* that he wanted to explore how much suffering human beings could endure.

Examine the significance of human suffering in the novel in the light of this view.

[25 marks]

Possible content:

Please refer to pages 3 to 6.

**AO5 Explore literary texts informed by different interpretations.**

**Students may choose to look at both sides the debate or just one. It is the quality of the student's response that matters.**

Students might consider:

- the extent to which that the presentation of the extremes of wartime suffering occur at key points in the novel (e.g the Somme)
- Faulks' focus on the exploration of combat experience
- the use of Stephen Wraysford as a central character allows Faulks to explore the extremity of human experience in peace and war.
- Faulks is primarily concerned with the extremes of suffering so he can explore the extent to which his characters are able to survive and endure.
- the use of 'only' in the question through debating that other aspects of human experience, such as love and desire, are explored in the novel
- the focus on suffering allows Faulks to explore how characters endure and survive
- the structure of the novel through the dual time frame offering differing perspectives on suffering and the nature of the war.

**AO4 Explore connections across literary texts.**

Focus might be on:

- the ways in which suffering is depicted in literature
- how WW1 literature presents differing attitudes to suffering
- the extent to which war can heighten all aspects of human experience
- etc

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

Focus might be on:

- ideas about endurance and survival
- the changing nature of modern warfare
- the psychological impact of wartime experience
- etc

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

Focus might be on:

- aspects of narrative form and genre
- aspects of the ways in which Faulks has structured the text through differing perspectives
- language effects, eg dialogue and description
- etc

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

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

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

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

‘Stephen Wraysford is a cold, detached character.’

Examine the significance of Stephen Wraysford in *Birdsong* in the light of this comment.

[25 marks]

Possible content:

Please refer to pages 3 to 6.

**AO5 Explore literary texts informed by different interpretations.**

**Students may choose to look at both sides the debate or just one. It is the quality of the student’s response that matters.**

Students might consider:

- Stephen Wraysford is cold and detached because Faulks is exploring how men are changed by war and learn how to survive and endure
- Faulks creates a ‘cold, detached’ central character as a perspective from which the war can be seen and judged
- the character of Stephen Wraysford allows Faulks to explore the male identity of British combatants who are often presented as ‘cold and detached’
- Stephen Wraysford is never ‘cold’ or ‘detached’ in his love for Isabelle
- Stephen’s compassion and humanity for all soldiers suggests that he is never ‘cold’ or ‘detached’
- through the character of Stephen Wraysford, Faulks is able to explore intimacy both in love and war
- etc.

**AO4 Explore connections across literary texts.**

Focus might be on:

- typical prose representations of male characters in the literature of World War One and its Aftermath
- typical debates of the nature of male identity in the literature of World War One and its Aftermath
- typical prose representations of the effect of war on combatants
- etc.

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

Focus might be on:

- ideas about masculinity presented in a late twentieth century perspective of World War One
- the late twentieth century perspective on the experience of endurance and survival in World War One
- the literary context of characterisation in realist novels
- etc.

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

Focus might be on:

- aspects of narrative form and genre
- aspects of Stephen Wraysford's characterisation
- language effects, e.g. dialogue and description
- etc.

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

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

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