



A-level
ENGLISH LITERATURE A
7712/2A

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

Mark scheme

June 2019

Version: 1.0 Final

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

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, i.e. if the response is predominantly level 3 with a small amount of level 4 material it would be placed in level 3 but be awarded a mark near the top of the level because of the level 4 content.

Step 2 Determine a mark

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

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

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

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

7712/2A Mark Scheme – June 2019

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 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.
 - Text Box for on-page comments.

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

18. Use the Model Marked Script for guidance.

The Assessment Objectives and their significance

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

The AOs are as follows:

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

AO4 Explore connections across literary texts. (12%)

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

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

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

Weightings for each question are as follows:

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

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

Mark Scheme

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

Weightings for each question are as follows:

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

Mark	AO	Typical features	How to arrive at mark
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 historicist study 	
	AO3	<ul style="list-style-type: none"> perceptive understanding of the significance of relevant contexts in relation to the task assuredness in the connection between those contexts and the historicist literary concept studied 	
	AO2	<ul style="list-style-type: none"> perceptive understanding of authorial methods in relation to the task assured engagement with how meanings are shaped by the methods used 	
	AO1	<ul style="list-style-type: none"> perceptive, assured and sophisticated argument in relation to the task assured use of literary critical concepts and terminology; mature and impressive expression 	

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

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

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

Question 01

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

Examine the significance of personal sacrifice 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 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students 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 personal sacrifice as a spiritual awakening in early poems such as Brooke's 'Peace'
- how personal sacrifice can be represented in the context of a wider sense of Christian sacrifice in poems such as Sorley's 'All the hills and vales along' and Hodgson's 'Before Action'
- how personal sacrifice is presented as meaningful through the patriotic notion of 'dying for your country' in poems such as Williams' 'From a Flemish Graveyard'
- how personal sacrifice is defined through the harshness of combat that soldiers endure in poems such as Seeger's 'The Aisne' that suggest that the personal sacrifice in 'holding the line' is an elevating experience
- how personal sacrifice is a forceful example to others to 'take up our quarrel with the foe' in poems such as McCrae's 'In Flanders's Field'
- how personal sacrifice can be presented as fatalistic in poems such as Seeger's 'Rendezvous' and Yeats' 'An Irish Airman foresees his Death'
- how the horror of death in combat can never be glorified as patriotic sacrifice in poems such as Owen's 'Dulce et Decorum Est'
- how personal sacrifice is depicted as meaningless and horrific in poems such as Sassoon's 'To Any Dead Officer' and Rosenberg's 'Dead Man's Dump'
- etc.

AO4 Explore connections across literary texts

Focus might be on representations of the following:

- personal sacrifice
- sacrifice in combat
- 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 personal sacrifice in war reflects changing attitudes over time
- the changing nature of religious and patriotic attitudes towards sacrifice in war
- 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, e.g. use of stanzas
- aspects of language, e.g. rhyme, rhythm, imagery
- the organisation of the anthology
- varying methods that might present personal sacrifice in war such as the use of high diction and religious language to promote the necessity of personal sacrifice
- etc.

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

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

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

Question 02

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

Look again at the section called ‘Oh Jesus, Make it Stop’.

Examine the view that the poems within this section present only the hopelessness of war.

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

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students 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:

- how poems such as A.A. Milne’s ‘Gold Braid’ focus on the hopeless, unrelenting qualities of warfare
- poems such as Owen’s ‘Exposure’ focus on the passive suffering of soldiers to convey the hopelessness of the war
- how poems within this section focus more on the horror and the grotesque elements of warfare. For example, Sassoon’s ‘The Rearguard’
- how a number of poems focus more on the spiritual suffering of war through using images associated with hell. For example, Tennant’s ‘The Mad Soldier’ and Sassoon’s ‘The Rearguard’
- poems in the section such as Sassoon’s ‘Trench Duty’ and Jones ‘In Parenthesis’ focus more on the chaotic, fragmented experience of combat
- poems such as Owen’s ‘Dulce et Decorum Est’ don’t just express the hopelessness of war, but angrily attack the attitudes that seek to glorify it
- etc.

AO4 Explore connections across literary texts

Focus might be on representations of the following:

- the experience of warfare in WW1 literature
- varying attitudes to 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 representations of the significance of war change over time
- how the experience of war can be framed through the use of religious or mythological language
- 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, e.g. use of stanzas
- aspects of language, e.g. rhyme, rhythm, imagery
- the organisation of the anthology
- varying methods used to respond to the unrelenting nature of the war; for example, the use of the sonnet form in 'Anthem for Doomed Youth'
- etc.

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

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

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

Question 03

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

Examine the view that men are idealised in *Scars Upon My Heart*.

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

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students 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:

- poems that idealise men through using Christian imagery such as Lucy Whitmell's 'Christ in Flanders' and Alice Meynell's 'Summer in England, 1914'
- how men are idealised through the act of grieving in poems such as Marian Allen's 'The Wind on the Downs'
- poems such as Elizabeth Daryush's 'Unknown Warrior' which idealise the sacrifice of men in war
- poems such as Elizabeth Chandler Forman's 'The Three Lads' that do not idealise men but show that they have been misled by nationalistic attitudes
- poems that aim to persuade reluctant men to fight such as Jessie Pope's 'The Call'
- how poems in the anthology often depict men in generalised ways through presenting them as young, naïve victims; for example the innocent young recruit in Ruth Comfort Mitchell's 'He went for a Soldier'
- how some poems such as Sybil Bristow's 'Over the top' attempt to create realistic voices for male combatants rather than idealised representations
- how poems such as Winifred M Letts 'The Deserter' show how men can be over idealised by the home front.
- The poems that attack the patriarchal attitudes that have led men to war; for example Gabrielle Elliot's 'Pierrot goes to War' and Pauline Barrington's 'Education'
- etc.

AO4 Explore connections across literary texts

Focus might be on representations of the following:

- men in WWI poetry
- differing attitudes to men and their role in the war
- etc.

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

Focus might be on:

- the changing representation of men over time, particularly men in combat

- changing gender roles and relationships
- how men and women might experience war differently
- the Home Front context
- 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, e.g. use of stanzas
- aspects of language, e.g. rhyme, rhythm, imagery
- methods that might present men in differing ways; for example use of first person perspectives
- etc.

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

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

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

Question 04

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

Examine the significance of remembrance in *Scars Upon My Heart*.

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

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students 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:

- poems such as Eileen Newton's 'Revision' which suggest that personal remembrance can be a healing process that allows love to be recalled so that 'pain and parting matter not at all'
- the significance of seasonal cycles in remembrance such as Charlotte Mew's 'May, 1915' and Sara Teasdale's 'There Will Come Soft Rains'
- the immediacy of memories of lost loved ones in poems such as Marian Allen's 'The Wind on the Downs'
- poems that are written as public, patriotic acts of remembrance such as Isabel C. Clarke's 'Anniversary of the Great Retreat'
- poems such as S. Gertrude Ford's 'The Tenth Armistice Day' and Charlotte Mew's 'The Cenotaph' explore the public act of remembrance in the post war world
- the pain of memory for young bereaved women in poems such as Postgate Cole's 'Praematuri' whose 'memories are only hopes that came to nothing'
- how the remembrance of lost loved ones will defeat attempts to carry on with life; for example, Margaret Sackville's 'A Memory' and Vera Brittain's 'Perhaps'
- etc.

AO4 Explore connections across literary texts

Focus might be on representations of the following:

- memory and remembrance in WW1 poetry
- the differing ways in which remembrance can be presented from private and public perspectives
- 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 female experience of war and the need for remembrance
- the experience of the home front
- the differing roles of women during the war
- 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, e.g. use of stanzas
- aspects of language, e.g. rhyme, rhythm, imagery
- methods that might present remembrance in differing ways; for example the use of sonnet form
- etc.

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

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

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

Section B

Option 1 – Drama and Prose Contextual Linking

Option 2 – Prose and Poetry Contextual Linking

Option 3 – Drama and Poetry Contextual Linking

Read the Insert carefully. It is taken from *The Blasphemer*, a novel by Nigel Farndale published in 2010. The novel is partly set in the First World War. Andrew Kennedy has volunteered to fight as a soldier with his workmate, William Macintyre. This is their first experience of combat.

Questions 05, 11 and 17

The Blasphemer – Nigel Farndale

Explore the significance of courage in this extract.

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

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students will respond differently to the passage and may focus on some of the following aspects:

- Farndale's presentation of courage is a way of controlling fear and anxiety
- how courage is built out of the coping mechanisms before the start of the attack; Macintyre's humour; Andrew's childhood memories of thunder and school
- how courage develops out of the loyalty that Andrew feels to both family, friend and his regiment
- the links between courage and masculine identity
- the relationship between courage and comradeship; Andrew's feelings for Macintyre are 'beyond love'
- how courage is built out of basic military training and discipline. Andrew feels a 'surge of adrenalin' from the rum he is given, the men are reduced to 'dogs responding to a whistle'
- the presentation of Andrew's courage as childish and helpless in the face of war
- etc.

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

AO4 Explore connections across literary texts

Focus might be on representations of the following:

- typical representations of courage particularly on the front line
- representations of courage in terms of loyalty and duty to others
- the typical representations of courage supported by comradeship
- 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 courage built out of loyalty and duty to others
- ideas about courage and military discipline
- ideas about courage and masculinity
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- repeated use of parallel minor sentences to convey the willed courage at the start of the extract; 'Like a man. Like a soldier.'
- narrative perspective. The passage is written from the point of view of an inexperienced soldier whose changing emotions explore differing aspects of courage. The representation of Andrew's direct thoughts reflect his desperate loyalty to friend, family and officer through the repeated phrase '*I'm not going to let...down.*'
- Use of similes to present the significance of his friendship with Macintyre in terms of the courage needed to 'go over the top'. Andrew retreats to a childlike state as he holds Macintyre's hand 'as they had gone to Sunday school'
- the use of the rats to present the horror and intensity of the assault and contrast with the fear and courage of the men. The terrified rats can 'flee' but the soldiers must have the courage to attack
- the importance of touch to convey courage; Andrew's hand is 'no longer trembling' when held out to Macintyre
- how the passage shows that courage is only a reflection of military discipline when soldiers are reduced to trained animals like 'Dogs responding to a whistle'
- etc.

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

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

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

Questions 06, 12 and 18

Compare the significance of courage in **two** other texts you have studied.

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

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

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students 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 significance of courage as expressed in their two texts
- the extent to which the contrasting genres of their set texts affect the ways in which courage is presented

AO4 Explore connections across literary texts

Focus might be on representations of the following:

- 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 courage
- how the experience of courage can be viewed differently at different times
- how the significance of courage can be considered from differing perspectives such as the home front and the front line
- gender roles
- how courage might be viewed differently because of age, gender, class and culture
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- the varying presentations of courage

- 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; use of setting; indirect ways of communicating the writers' messages and ideas; naturalistic and other styles of representing character, incident and narrative
- poetic methods such as: types of verse form; explicit and implicit structural features; use of tropes for rhetorical effect; use of aural devices for rhetorical effect; elliptical use of language
- etc.

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

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

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

Question 07

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

Examine the view that this is a play designed to challenge and subvert conventional ideas.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students 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:

- how the play challenges the received wisdom about the war as a heroic victory
- the ways in which the play challenges the audience through presenting the tragic consequences of war within the context of a music hall entertainment
- how the play challenges the audience through highlighting the extent of international war profiteering in the war
- the use of irony and satirical devices to present the tragedy of the war in a subversive, alienating way
- the extent to which the vaudeville context of humour and songs is genuinely subversive, but does not always challenge and might be seen to represent the war in a nostalgic way
- the extent to which the use of satiric humour to present historical figures such as General Haig only creates a stereotypical view of the military hierarchy that could be 'challenged' by revisionary accounts of the war
- the extent to which visual and physical humour can be subversive, but can also create a simplified presentation of war
- etc.

AO4 Explore connections across literary texts

Focus might be on representations of the following:

- the differing ways that texts can present the tragedy and injustice of war
- the use of irony in WW1 literature
- how the established canon of WW1 literature was challenged in the second half of 20th 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 response to war are shaped by the cold war/civil rights/revisionist context of the 1960s
- the significance of dramatic traditions such as vaudeville and agitprop
- the revisionist approaches to WW1

- 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 panels, songs
- use of ironic dialogue
- methods that challenge and subvert such as the juxtaposition of visual theatre and song
- etc.

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

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

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

Question 08

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

Examine the significance of the presentation of General Haig in the play.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students 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 representation of a prominent historical figure within the play
- the significance of Haig seen as an 'upstart' and the ways in which his rise to power is seen as a charade within the context of a society dance in Act 2
- the way that Haig's tactics are contrasted with the views of other officers, the action of the play and the use of the news panel to track the mounting casualties of the war
- the effect of the church service scene in Act 2 to parody Haig and the religious certainties that he represents
- etc.

AO4 Explore connections across literary texts

Focus might be on representations of the following:

- how the attitudes and established canon of officer class war literature can be challenged
- the representation of historical figures in WW1 drama
- 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 presentation of Haig and the conduct of the war are shaped by the cold war context of the 1960s and how attitudes have changed over time
- the varied dramatic and other literary methods that criticise and satirise historical figures, institutions and beliefs
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- the satiric use of song and action to present Haig's role within the war
- other dramatic devices such as the slides and the news panel to present the consequences of

Haig's leadership within the war

- the use of ironic dialogue to represent criticism of Haig's tactics
- etc.

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

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

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

Question 09

Journey's End – R. C. Sherriff

Examine the significance of duty in the play.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students 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 differing presentations of military duty within the play such as the ways in which the opening scene highlights the difference between Hardy's and Stanhope's professionalism
- how Raleigh's role in the play highlights the differing aspects of military duty; how he is guided by Trotter when he arrives, how he is reprimanded by Stanhope for eating with the men later in the play
- how duty is represented as loyalty and comradeship; for example Osborne's duty and loyalty towards Raleigh
- the significance of Hibbert's attempts to avoid his duty. The confrontation with Stanhope in Act II scene 2 highlights the importance of loyalty to each other and their common purpose
- the consequences of duty through the presentation of Stanhope's mental strain and drinking
- the significance of duty when there is no hope of survival. In Stanhope's preparation for the attack in Act II scene 2; he makes clear that there will be no 'falling back'; other battalions are weaker and they should wire their flanks
- the significance of duty even when command strategies are misguided. For example Stanhope's criticism of the trench raid in Act III scene 1 highlights the inadequacies of the tactics and highlights the duty of the men to follow orders. The tactics are 'unnecessary' but are followed
- the extent to which duty cuts across class and rank; for example Hibbert and Mason go into the trenches to face the attack together at the end of the play
- etc.

AO4 Explore connections across literary texts

Focus might be on representations of the following:

- the differing ways that WW1 literature presents duty
- the differing forms of duty; comradeship and military discipline
- 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 20th century and early 21st century attitudes
- how attitudes to military duty might change over time

- how the post war context of the play's composition might memorialise the necessity of duty
- the changing attitudes to masculinity over time
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- the use of dialogue and action to present attitudes towards duty
- characterisation as a way of presenting the differing attitudes towards duty
- the use of characters to represent wider ideas about the nature of duty; for example, the colonel as an unsympathetic representation of military hierarchy
- other dramatic effects such as setting and lighting
- etc.

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

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

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

Question 10

Journey's End – R C Sherriff

Examine the view that in *Journey's End* R C Sherriff presents only the futility of war.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students 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 futility of tactics; the needless death of Osborne in the trench raid
- the differing reactions towards the futility of death; for example the differing behaviour of Stanhope and Raleigh after Osborne's death
- Stanhope's acceptance of their impending deaths through 'wiring' the company in represents the futility of their position
- the waste and futility of Raleigh's death in the play
- the impact of the play's ending
- the psychological and physical damage that affects characters such as Stanhope and Hibbert; for example Stanhope's discussion with Osborne in Act II scene 1
- the extent to which duty and comradeship are clearly celebrated within the play
- how Stanhope may criticise the futility of tactics but recognises the importance of 'delaying the advance for a day'
- how Trotter represents the ability to survive and function in the face of 'futility'
- the ways in which the play shows how men can endure the waste and futility of war through humour, companionship and reminiscence
- etc.

AO4 Explore connections across literary texts

Focus might be on representations of the following :

- the differing experiences of war and the tactics employed
- the differing attitudes towards the conduct of the war
- typical dramatic and other literary representations of needless suffering and death 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 changing attitudes to the conduct of the war over time
- the differing receptions of the play over time; the immediate post war production of the play was seen to honour the sacrifice of men rather than the 'futility' of the war
- the passive experience of trench warfare and the arbitrary nature of death

- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- the use of dialogue and action to present ideas and feelings related to the war
- characterisation as a way of presenting differing attitudes towards the nature of war; for example the contrasting attitudes of Stanhope and Raleigh
- the use of humour and irony in the face of the futility of war
- other dramatic effects such as setting, lighting and sound that might represent the futility of war; for example, the focus of the candle in the play
- etc.

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

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

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

Questions 05, 11 and 17

***The Blasphemer* – Nigel Farndale**

Explore the significance of courage in this extract.

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

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students will respond differently to the passage and may focus on some of the following aspects:

- Farndale's presentation of courage is a way of controlling fear and anxiety
- how courage is built out of the coping mechanisms before the start of the attack; Macintyre's humour; Andrew's childhood memories of thunder and school
- how courage develops out of the loyalty that Andrew feels to both family, friend and his regiment
- the links between courage and masculine identity
- the relationship between courage and comradeship; Andrew's feelings for Macintyre are 'beyond love'
- how courage is built out of basic military training and discipline. Andrew feels a 'surge of adrenalin' from the rum he is given, the men are reduced to 'dogs responding to a whistle'
- the presentation of Andrew's courage as childish and helpless in the face of war
- etc.

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

AO4 Explore connections across literary texts

Focus might be on representations of the following:

- typical representations of courage particularly on the front line
- representations of courage in terms of loyalty and duty to others
- the typical representations of courage supported by comradeship
- 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 courage built out of loyalty and duty to others
- ideas about courage and military discipline
- ideas about courage and masculinity
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- repeated use of parallel minor sentences to convey the willed courage at the start of the extract; 'Like a man. Like a soldier.'
- narrative perspective. The passage is written from the point of view of an inexperienced soldier whose changing emotions explore differing aspects of courage. The representation of Andrew's direct thoughts reflect his desperate loyalty to friend, family and officer through the repeated phrase *'I'm not going to let...down.'*
- use of similes to present the significance of his friendship with Macintyre in terms of the courage needed to 'go over the top'. Andrew retreats to a childlike state as he holds Macintyre's hand 'as they had gone to Sunday school'
- the use of the rats to present the horror and intensity of the assault and contrast with the fear and courage of the men. The terrified rats can 'flee' but the soldiers must have the courage to attack
- the importance of touch to convey courage; Andrew's hand is 'no longer trembling' when held out to Macintyre
- how the passage shows that courage is only a reflection of military discipline when soldiers are reduced to trained animals like 'Dogs responding to a whistle'
- etc.

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

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

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

Questions 06, 12 and 18

Compare the significance of courage in **two** other texts you have studied.

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

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

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

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students 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 significance of courage as expressed in their two texts
- the extent to which the contrasting genres of their set texts affect the ways in which courage is presented

AO4 Explore connections across literary texts

Focus might be on representations of the following:

- 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 courage
- how the experience of courage can be viewed differently at different times
- how the significance of courage can be considered from differing perspectives such as the home front and the front line
- gender roles
- how courage might be viewed differently because of age, gender, class and culture
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- the varying presentations of courage
- 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; use of setting; indirect ways of communicating the writers' messages and ideas; naturalistic and other styles of representing character, incident and narrative
- poetic methods such as: types of verse form; explicit and implicit structural features; use of tropes for rhetorical effect; use of aural devices for rhetorical effect; elliptical use of language
- etc.

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

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

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

Question 13

***Regeneration* – Pat Barker**

‘The reader can sympathise with Prior but not admire him.’

Examine the significance of Prior in the light of this view.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students 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:

- Prior is a significant fictional character in a novel dominated by characters based on historical figures
- his presentation allows the writer to examine the role of class in the war
- he is an important plot device; his relationship with Sarah broadens the scope of the novel beyond Craiglockhart and allows a broader exploration of the home front
- Prior is often used to challenge and test the attitudes and values of other characters such as Rivers
- as an outsider figure, Prior is an important contrast to other characters and attitudes
- his heterosexual relationship with Sarah Lumb is a significant contrast with the homosexual relationships within Craiglockhart
- his hypnosis session with Rivers is significant; it is the only passage in the novel set in the front line
- Prior’s relationship with his parents is significant; it is part of a broader examination of the significance of fathers and fathering within the novel
- etc.

AO4 Explore connections across literary texts

Focus might be on representations of the following:

- typical prose representations of class in WW1 literature
- the differing representations of officers in WW1 literature
- the differing attitudes and responses to war trauma in WW1 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:

- the changing representations of the officer class over time
- the extent to which late twentieth century writers might challenge earlier representations of combatants

- the changing presentation of working class characters over time
- changing attitudes to masculinity over time
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- aspects of narrative form and genre such as dialogue and narrative perspective
- the importance of the hypnosis section that allows a flashback to Prior's frontline experience
- the sequence and structure of the text that allows Prior to be contrasted with other characters
- language effects, for example the combative dialogue between Prior and Rivers which opens a wider discourse on gender, class and the conduct and experience of war
- etc.

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

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

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

Question 14

***Regeneration* – Pat Barker**

Examine the significance of protest in *Regeneration*.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students 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:

- Sassoon's protest against the war and the extent to which it acts as a narrative frame for the novel
- the significance of Sassoon's and Owen's poetry as a form of protest
- the limits of political protest; how the novel explores Sassoon's changing motivations through his therapy and friendship with Rivers
- the significance of River's growing unease about the war and the fact that Sassoon is going back to the frontline
- Billy Prior's 'protests' at Craiglockhart – his testing, rebellious interactions with Rivers; his challenging criticisms of class distinctions in the army
- the extent to which duty is more significant than protest within the novel – River's duty to cure his patients, Sassoon's duty towards his men
- mutism as a form of protest – the significance of Callan's treatment by Yealland towards the end of the novel
- etc.

AO4 Explore connections across literary texts

Focus might be on representations of the following:

- the ways in which protest can be presented in WW1 literature
- the typical prose representation of characters and events that might challenge conventional military and patriotic attitudes
- the use of secondary sources and historical research in literary fiction
- 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 conduct of the war
- changing attitudes to duty, class and military hierarchy
- 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; e.g the opening of the novel with Sassoon's protest and River's thoughts on Sassoon at the end when he returns to the frontline
- the use of dialogue, for example River's consultations, as a way of presenting protest and the debate about the war
- the use of River's perspective to show the extent to which his views are challenged by Sassoon's protest
- etc.

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

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

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

Question 15

***Birdsong* – Sebastian Faulks**

Examine the significance of isolation in *Birdsong*.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students 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 tunnel warfare sequences convey the isolating, claustrophobic experience of warfare
- the difficulty of sharing the experience of war with the home front; for example, on leave, Weir cannot communicate his experiences and has 'no sense of belonging'
- the profound isolation of veterans such as Brennan
- as the protagonist of the novel, Stephen Wraysford's position as an outsider often conveys an isolated and alienated view of war; to the twentieth century characters he has to be 'decoded'
- the significance of Elizabeth's visit to the battlefields and her initial naivety about the war suggest that future generations are isolated from the truth of the war
- the ways in which Stephen's friendship with Jack Firebrace suggests that the isolation of war can be broken down by friendship and camaraderie
- Stephen's rescue by German soldiers; his embrace with Levi and the burying of Jack with Levi's brother all suggest a closure that defeats the isolation of war
- the late twentieth century plot suggests that the war is never isolated from future generations
- etc.

AO4 Explore connections across literary texts

Focus might be on representations of the following:

- typical prose representations of the experience of war
- how WW1 literature explores the importance of comradeship in war
- how WW1 literature often explores the contrasting attitudes of the home front and the front line soldier
- etc.

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

Focus might be on:

- the changing attitudes towards the nature of combat experience
- the isolating effects of war shown in the attitudes and treatment of veterans
- changing attitudes towards masculinity
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

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

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

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

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

Question 16

***Birdsong* – Sebastian Faulks**

Examine the view that, above all, *Birdsong* is a novel about survival.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students 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:

- how Faulks' explores the role of superstition and ritual in soldiers as a survival mechanism
- *Birdsong* as a novel of survival; the protagonist, Stephen Wraysford is tested beyond endurance who sees the war as 'an exploration of how far men can be degraded'
- the significance of the friendship between Jack Firebrace and Stephen Wraysford and how they survive because of this
- survival is often depicted as a form of redemption or rebirth. Surviving the tunnels becomes a metaphor for rebirth; the birth of Elizabeth's son at the end of the novel is presented almost as an act of atonement to a past generation
- the description of the first day of the Somme acts as a centrepiece of the novel's presentation of war. Inadequate tactics ensure that the majority of soldiers do not survive; the scale of the casualties horrify – they challenge Horrick's faith and shock Elizabeth when she visits the Thiepval monument
- the description of death in combat shows that survival is arbitrary
- the extent to which survival has a wider significance through the late twentieth century plot. Through uncovering the past, Elizabeth allows the truth to survive – actions such as naming her son after Firebrace's dead son are redemptive
- etc.

AO4 Explore connections across literary texts

Focus might be on representations of the following:

- the typical prose representations of survival presented in WW1 literature
- how survivors can be represented in WW1 literature
- the effect of war on combatants
- how the war might affect future generations
- etc.

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

Focus might be on:

- the changing understanding of war time experience
- the differing representations of the attitudes and experiences of war veterans

- the changing representations of gender and class
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- aspects of narrative form and genre; how the movement between time frames explores the effect of survivors on future generations
- the ways in which survival is often presented as redemptive and regenerative; the extent to which this imagery is linked to the birth at the end of the novel
- the varying symbolism of birdsong in the text
- language effects; e.g. dialogue and descriptive detail
- etc.

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

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

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

Questions 05, 11 and 17

***The Blasphemer* – Nigel Farndale**

Explore the significance of courage in this extract.

Remember to include in your answer relevant detailed analysis of the ways that Farndale 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 may focus on some of the following aspects:

- Farndale's presentation of courage is a way of controlling fear and anxiety
- how courage is built out of the coping mechanisms before the start of the attack; Macintyre's humour; Andrew's childhood memories of thunder and school
- how courage develops out of the loyalty that Andrew feels to both family, friend and his regiment
- the links between courage and masculine identity
- the relationship between courage and comradeship; Andrew's feelings for Macintyre are 'beyond love'
- how courage is built out of basic military training and discipline. Andrew feels a 'surge of adrenalin' from the rum he is given, the men are reduced to 'dogs responding to a whistle'
- the presentation of Andrew's courage as childish and helpless in the face of war
- etc.

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

AO4 Explore connections across literary texts

Focus might be on representations of the following:

- typical representations of courage particularly on the front line
- representations of courage in terms of loyalty and duty to others
- the typical representations of courage supported by comradeship
- 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 courage built out of loyalty and duty to others
- ideas about courage and military discipline
- ideas about courage and masculinity
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- repeated use of parallel minor sentences to convey the willed courage at the start of the extract; 'Like a man. Like a soldier.'
- narrative perspective. The passage is written from the point of view of an inexperienced soldier whose changing emotions explore differing aspects of courage. The representation of Andrew's direct thoughts reflect his desperate loyalty to friend, family and officer through the repeated phrase *'I'm not going to let...down.'*
- use of similes to present the significance of his friendship with Macintyre in terms of the courage needed to 'go over the top'. Andrew retreats to a childlike state as he holds Macintyre's hand 'as they had gone to Sunday school'
- the use of the rats to present the horror and intensity of the assault and contrast with the fear and courage of the men. The terrified rats can 'flee' but the soldiers must have the courage to attack
- the importance of touch to convey courage; Andrew's hand is 'no longer trembling' when held out to Macintyre
- how the passage shows that courage is only a reflection of military discipline when soldiers are reduced to trained animals like 'Dogs responding to a whistle'
- etc.

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

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

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

Questions 06, 12 and 18

Compare the significance of courage in **two** other texts you have studied.

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

You must use the drama text written post-2000 (*My Boy Jack*) and **one** poetry text in your response.

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

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students 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 significance of courage as expressed in their two texts
- the extent to which the contrasting genres of their set texts affect the ways in which courage is presented

AO4 Explore connections across literary texts

Focus might be on representations of the following:

- 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 courage
- how the experience of courage can be viewed differently at different times
- how the significance of courage can be considered from differing perspectives such as the home front and the front line
- gender roles
- how courage might be viewed differently because of age, gender, class and culture
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- the varying presentations of courage
- 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; use of setting; indirect ways of communicating the writers' messages and ideas; naturalistic and other styles of representing character, incident and narrative
- poetic methods such as: types of verse form; explicit and implicit structural features; use of tropes for rhetorical effect; use of aural devices for rhetorical effect; elliptical use of language
- etc.

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

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

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