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# A-LEVEL

# English Literature A

7712/2A Paper 2A Texts in Shared Contexts: WW1 and its Aftermath

Mark scheme

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7712

June 2018

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Version/Stage: 1.0 Final

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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)

## Level of response marking instructions

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

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

### Step 1 Determine a level

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

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

### Step 2 Determine a mark

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

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

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

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

## 7712/2A Mark Scheme – June 2018

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.

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

18. Use the Practice Scripts 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
<b>Band 5</b> <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>	

**Section A**

**Option 1- Poetry Set Text**

**Question 1**

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

Brian Gardner notes that the poets of 1914-18 found the nobility of man in their war, even if they did not find much nobility in the war itself.

Examine the significance of nobility in this anthology.

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 duty and sacrifice are presented in poems such as McCrae's 'In Flanders Fields'
- how many early war poems present heightened noble attitudes towards combat.
- how officers celebrate the nobility of soldiers, for example Read's 'My Company'
- the false nobility of early war poems such as Freeman's 'Happy is England Now' that present combat in mock chivalric terms
- post Somme poetry such as Sassoon's 'Base Details' which attack the less than noble attitudes of the military leadership
- poems such as Owen's 'The Sentry' which explore how men are degraded by the experience of war
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- the contrast between early and post war attitudes towards combat and duty
- the ways in which combat is presented in the literature of the First World War
- the differing responses to the inhumanity 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:

- how differing portrayals war experience reflects changing attitudes over time
- the changing nature of warfare
- 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
- the organisation of the anthology
- methods that might arguably present nobility in war such as the use of high diction

**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 ‘Tipperary Days’. Examine the view that the poems within this section celebrate the excitement of going to 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 the debate or just one. It is the quality of the student’s response that matters.**

Students might consider:

- poems such as Grenfell’s ‘Into Action’ that celebrate the ‘joy of battle’
- how the physical detail of combat often conveys excitement
- how natural imagery can be used to highlight the excitement of going to war in poems such as Sorley’s ‘Untitled’
- the fatalistic view of poems such as Seeger’s ‘Rendezvous’
- how the poems in this section focus more on the excitement of duty and sacrifice; for example in Brooke’s ‘The Dead’ and McCrae’s ‘In Flanders Fields’
- how the anticipation of combat is often framed within solemn ‘prayers’ such as Hodgeson’s ‘Before Action’
- etc.

#### **AO4 Explore connections across literary texts**

Focus might be on:

- how WW1 literature might attempt to celebrate combat
- how combat is presented in poetry
- how writers imagine warfare sometimes without direct experience of 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 attitudes to combat change over time
- how representations of combat can be shaped by patriotic or anti-war attitudes
- the moral and religious significance of fighting for your country
- 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 present suffering

**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**

‘These are poems of despair and endurance rather than anger.’

Examine this view of the anthology.

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 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’ written to mourn the dead that often display both ‘despair’ and ‘endurance’
- poems that use natural imagery such as Teasdale’s ‘Spring in War time’ and ‘There will come soft rains’ to convey both ‘despair’ and ‘endurance’
- poems such as Bomford’s ‘Drafts’ that convey ‘despair’ and ‘endurance’ in terms of questioning the role of women in war
- poems such as Barrington’s ‘Education’ that present an angry condemnation of how boys are prepared for war
- poems such as Collin’s ‘Women at Munition Making’ that shows anger at how traditional feminine ideals have been subverted by the male agenda of war
- poems such as Hamilton’s ‘Ghouls’ and ‘The Jingo-Woman’ that angrily attack pro war home front attitudes
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- how war is experienced on the home front
- how women experience war
- the experience of survivors
- 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
- methods that might present despair and endurance or anger.

**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 04**

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

‘Your battle wounds are scars upon my heart’.

Examine the significance of suffering in **at least two poems** in this anthology.

**[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 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 the suffering of personal loss and grief such as Brittain’s ‘Perhaps’
- the suffering of young women in poems such as Postgate Cole’s ‘Praematuri’ who are widowed because of war
- the suffering of mothers who fear for the lives of their sons; for example Hooley’s ‘A War Film’ and Barrington’s ‘Education’
- how female poets present male suffering in religious terms such as Whitmell’s ‘Christ in Flanders’ and Sackville’s ‘Sacrament’
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- the differing representations suffering through grief and bereavement
- how non-combatants imagine the suffering of warfare
- how men and women might experience suffer 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 women experienced the consequences of war
- 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 present suffering

**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.**

**Section B**

**Option 1 – Drama and Prose Contextual Linking**

**Option 2 – Prose and Poetry Contextual Linking**

**Option 3 – Drama and Poetry Contextual Linking**

**Questions 5, 11 and 17**

***Fear* – Gabriel Chevalier**

Explore the significance of the setting in this extract.

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

**[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 the debate or just one. It is the quality of the student's response that matters.**

Students might consider:

- how the presentation of the setting conveys the horror and chaos of war
- how Chevalier creates an emotional landscape in his presentation of the setting to convey the fatalistic hopelessness of war
- how the setting is used to convey the changing attitudes of the soldiers to war
- how the setting shows that war is a type of hell
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- typical representations of front-line settings that are used to convey the disorientation of war
- How the effect of war on the landscape is typically shown as a biblical disaster
- How descriptions of front-line settings are typically used to convey the horror 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:

- the changing settings of war
- the effect of the front line on combatants
- the use of settings to convey the experience of war
- etc.

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

Focus might be on:

- the use of triplets of adjectives to convey the disorientating quality of the battlefield; For example 'flat, dreary, silent'
- the use of similes and metaphors to present the setting as a biblical disaster; for example 'stripped bare by some terrible flood'
- the way the battlefield also reflects the changing state of the soldiers; for example 'we were as pallid as the corpses that surround us'
- the disorientating quality of the setting which is highlighted through the interrogatives in the direct speech in the extract such as;  
    'Is this what war is?'  
    'What are we doing here?'
- prose effects such as repeated clauses and listing to present the denaturalized environment of the setting
- 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.**

**Questions 6, 12 and 18**

Compare the significance of settings 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 the debate or just one. It is the quality of the student's response that matters.**

Students might consider:

- the debate around the significance of settings as expressed in their two texts
- the extent to which the contrasting genres of their set texts affect the ways in which settings are presented

**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 types of wartime settings
- how wartime settings are viewed differently at different times
- how the representation of wartime settings are used to denote the horror and chaos of war

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

Focus might be on:

- the varying presentation of frontline settings
- 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.**

**Option 2: Drama Set Text**

**Question 07**

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

'While there is much that is amusing, the overall purpose of the play is to disturb and educate'.

Examine 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 the debate or just one. It is the quality of the student's response that matters.**

Students might consider:

- the ways in which the play educates the audience through its use of projections, news panels and historical facts
- how the play reveals the extent of international war profiteering in the war
- the disturbing use of irony and satirical devices to present the tragedy of the war
- the extent to which the vaudeville context of humour and songs is more powerful than the agitprop devices that present a politicised view of the war
- the extent to which the use of satiric humour to present historical figures such as General Haig fails to 'educate' the audience and only stereotypes the officer classes
- the extent to which visual humour such as the leapfrog scene in Act Two creates a simplified presentation of war
- 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 response to war are shaped by the cold war 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 panel, songs
- use of ironic dialogue
- methods that disturb and educate such as the juxtaposition of visual theatre and song

**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 08**

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

Examine the significance of the pierrots 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 the debate or just one. It is the quality of the student's response that matters.**

Students might consider:

- the framing of the play as an end of the pier pierrot show
- the significance of clowns depicting the tragic events of the war
- the ironic effects created by costume and the visual humour of pierrot shows
- the effect of the songs on the dramatic presentation of the war
- 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 innocence of men who become the 'clowns' 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:

- the context of vaudeville and popular dramatic forms
- 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
- the framing device of the pierrot show
- the alienating effect of pierrot costume in the play
- the use of physical humour.

**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.**

**Option 2: Drama Set Text**

**Question 09**

***Journey's End* – R. C. Sherriff**

A review of a production of the play has suggested that 'the dugout resembled a public school dormitory'.

Examine the significance of social class in *Journey's End*.

**[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 the debate or just one. It is the quality of the student's response that matters.**

Students might consider:

- the presentation of working class characters such as Mason as limited comic characters
- the ways in which public school roles are continued in the front line; Raleigh is the 'new boy', Osborne the 'sympathetic house master', Stanhope the 'head boy'
- how public school language is frequently used to convey the experience of war; for example, Raleigh's comparison of his injuries to a 'rugger' accident
- how class boundaries are reinforced in the play. The significance of Stanhope's criticism of Raleigh eating with the men in Act III scene ii
- the ways in which the changing leadership in the play reflects a changing class system; the 'temporary gentleman' Trotter replaces the public school educated Osborne as second in command by the end of the play
- the extent to which Mason is not just a minor working class comic character. He uses humour to lessen tension and maintain morale. He is aware of Hibbert's fear and supports him at the end of the play
- Stanhope is shown to have a better relationship with his working class sergeant major than with the Colonel
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- the differing ways that WW1 literature present class
- how the early canon of WW1 literature largely focused on the experience of the officer class
- 20<sup>th</sup> and 21<sup>st</sup> century texts that present a broader representation of class
- 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 attitudes to class
- the extent to which class boundaries were reflected in the military hierarchy of the army
- how the post war context of the play's composition reflects the presentation of class
- 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 class
- characterisation as a way of presenting differing class and class attitudes
- other dramatic effects such as the setting of the dugout that might present the significance of class in the play

**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**

'We are, generally, just waiting for something.'

Examine the significance of waiting 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 the debate or just one. It is the quality of the student's response that matters.**

Students might consider:

- the presentation of the coping mechanisms of varying characters; for example, Trotter's drawing of a 'hundred and forty four little circles' to signify each hour of the company's tour of duty
- the significance of Osborne and Raleigh waiting for the start of the trench raid in Act III scene i
- the presentation of the psychological effects of waiting on characters such as Hibbert
- How Sherriff's 'well-made play' structure of sequenced climaxes and single setting reinforces the oppressive experience of inaction before combat
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- the experience of time in front line war experience
- the differing chronological structures of varying texts
- the fear and anxiety associated with waiting for action
- 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 coping mechanisms of front line combatants
- the presentation of fear and anxiety
- the passive experience of trench warfare
- 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 the war
- characterisation as a way of presenting differing attitudes and responses to war
- other dramatic effects such as setting, lighting and sound that might present the experience of waiting in the play

**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.**

**Section B**

**Option 1 – Drama and Prose Contextual Linking**

**Option 2 – Prose and Poetry Contextual Linking**

**Option 3 – Drama and Poetry Contextual Linking**

**Questions 5, 11 and 17**

***Fear* – Gabriel Chevalier**

Explore the significance of the setting in this extract.

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

**[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 the debate or just one. It is the quality of the student's response that matters.**

Students might consider:

- how the presentation of the setting conveys the horror and chaos of war
- how Chevalier creates an emotional landscape in his presentation of the setting to convey the fatalistic hopelessness of war
- how the setting is used to convey the changing attitudes of the soldiers to war
- how the setting shows that war is a type of hell
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- typical representations of front-line settings that are used to convey the disorientation of war
- How the effect of war on the landscape is typically shown as a biblical disaster
- How descriptions of front-line settings are typically used to convey the horror 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:

- the changing settings of war
- the effect of the front line on combatants
- the use of settings to convey the experience of war
- etc.

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

Focus might be on:

- the use of triplets of adjectives to convey the disorientating quality of the battlefield; For example 'flat, dreary, silent'
- the use of similes and metaphors to present the setting as a biblical disaster; for example 'stripped bare by some terrible flood'
- the way the battlefield also reflects the changing state of the soldiers; for example 'we were as pallid as the corpses that surround us'
- the disorientating quality of the setting which is highlighted through the interrogatives in the direct speech in the extract such as;  
    'Is this what war is?'  
    'What are we doing here?'
- prose effects such as repeated clauses and listing to present the denaturalized environment of the setting
- 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.**

### Questions 6, 12 and 18

Compare the significance of settings 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 the debate or just one. It is the quality of the student's response that matters.**

Students might consider:

- the debate around the significance of settings as expressed in their two texts
- the extent to which the contrasting genres of their set texts affect the ways in which settings are presented

### 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 types of wartime settings
- how wartime settings are viewed differently at different times
- how the representation of wartime settings are used to denote the horror and chaos of war

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

Focus might be on:

- the varying presentation of frontline settings
- 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.**

## Section A

### Option 3: Prose Set Text

#### Question 13

#### *Regeneration* – Pat Barker

Examine the significance of Rivers 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 the debate or just one. It is the quality of the student's response that matters.**

Students might consider:

- how Barker privileges Rivers' view point throughout the text. The extent to which he is an important part of the narrative structure of the novel; the reader begins to understand the experience of war through his work
- the significance of Rivers as an historical figure and the extent to which his published work on war trauma is important in the development of the novel
- the extent to which his medical role allows Barker to develop our understanding of other characters
- how Barker uses Rivers as a way of tracing developing attitudes towards the war
- etc.

#### AO4 Explore connections across literary texts

Focus might be on:

- the ways in which doctors and nurses are affected by the casualties they treat
- the differing attitudes and responses to war trauma
- differing home front attitudes to war trauma
- 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
- the development of psychoanalysis
- the significance of the doctor's 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 such as the privileging of River's viewpoint
- aspects of the ways in which Barker has structured the text; for e.g. Rivers' journeys away from Craiglockhart to present other views on the treatment of war victims
- language effects, for example the dialogue of Rivers' consultations and the ways in which they explore character and the nature of war

**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 14**

***Regeneration* – Pat Barker**

‘Recovery and regeneration are key ideas in the novel.’

Examine the significance of the title in the light of this comment.

**[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 the debate or just one. It is the quality of the student’s response that matters.**

Students might consider:

- how Barker uses Rivers’ and Heads’ nerve regeneration experiment as a central metaphor in the novel
- the differing ways in which the characters of the novel come to terms with their war experience; for example Sassoon and Owen’s friendship and the part that this plays in Owen ‘finding a voice’
- the extent to which characters such as Burns fail to change or ‘regenerate’
- the extent to which Rivers’ attitude towards the war is changed through his work at Craiglockhart
- how Barker presents a ‘regenerated’ view of the war through a late twentieth century perspective
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- the ways in which the experience of war can be presented in literature
- the ability of combatants to survive and recover from war
- how victims of war trauma are treated
- 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
- developing 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; e.g. the ways in which individual characters such as Burns and Prior highlight the differing processes of regeneration.
- The use of dialogue, for example River's consultations, as a way of presenting the process of recovery
- The use of imagery to present regeneration as a natural process

**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 15**

***Birdsong* – Sebastian Faulks**

‘No child or future generation will ever know what this was like.’

Examine the significance of re-discovering and remembering the past within the novel.

**[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 the debate or just one. It is the quality of the student’s response that matters.**

Students might consider:

- the use of Elizabeth Benson in the 1978-79 sections of the novel
- how the dual time frame continually links the present with the past
- the significance of Elizabeth’s visit to the battlefields
- Elizabeth’s communication with Gray and Brennan
- the significance of Stephen meeting Isabelle again in 1917
- the extent to which Elizabeth reveals the naivety of her generation
- the treatment of Brennan shows the neglect of war veterans
- how characters such as Jack Firebrace deliberately shield their family from the realities of war
- other themes such as survival carry more weight in the novel
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- the ways in which the experience of war is remembered or recovered
- how WW1 literature presents the memories of war veterans
- how WW1 literature explore how future generations can ‘remember’ 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 memorialisation of war
- changing attitudes towards the war
- the inability of veterans to convey and share the 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 such as varying narrative perspectives
- aspects of the ways in which Faulks has structured the text through differing perspectives and time frames
- language effects, e.g. dialogue and descriptive detail

**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 16

### ***Birdsong* – Sebastian Faulks**

Examine the significance of Jack Firebrace 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 the debate or just one. It is the quality of the student's response that matters.**

Students might consider:

- how Jack Firebrace is used as a counterpoint to Stephen Wraysford
- how Jack Firebrace offers a working class perspective on the war
- the fact that Jack Firebrace is a husband and father links him with the familial concerns of the novel
- Jack Firebrace allows Faulks to explore the significance of spirituality in the experience of war
- etc.

#### **AO4 Explore connections across literary texts**

Focus might be on:

- the ways in which male characters are presented in WW1 literature
- how later WW1 literature often offer working perspectives
- 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
- the nature of faith and endurance
- the presentation of working class characters
- etc.

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

Focus might be on:

- aspects of narrative form and genre; e.g. how Jack Firebrace is offered as a counterpoint to the officer characters in the novel
- aspects of Jack Firebrace's characterisation; e.g. the ways in which he might representative of

more stoical, working class attitudes

- language effects; e.g. dialogue and descriptive detail

**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.**

**Section B**

**Option 1 – Drama and Prose Contextual Linking**

**Option 2 – Prose and Poetry Contextual Linking**

**Option 3 – Drama and Poetry Contextual Linking**

**Questions 5, 11 and 17**

***Fear* – Gabriel Chevalier**

Explore the significance of the setting in this extract.

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

**[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 the debate or just one. It is the quality of the student's response that matters.**

Students might consider:

- how the presentation of the setting conveys the horror and chaos of war
- how Chevalier creates an emotional landscape in his presentation of the setting to convey the fatalistic hopelessness of war
- how the setting is used to convey the changing attitudes of the soldiers to war
- how the setting shows that war is a type of hell
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- typical representations of front-line settings that are used to convey the disorientation of war
- How the effect of war on the landscape is typically shown as a biblical disaster
- How descriptions of front-line settings are typically used to convey the horror 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:

- the changing settings of war
- the effect of the front line on combatants
- the use of settings to convey the experience of war
- etc.

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

Focus might be on:

- the use of triplets of adjectives to convey the disorientating quality of the battlefield; For example 'flat, dreary, silent'
- the use of similes and metaphors to present the setting as a biblical disaster; for example 'stripped bare by some terrible flood'
- the way the battlefield also reflects the changing state of the soldiers; for example 'we were as pallid as the corpses that surround us'
- the disorientating quality of the setting which is highlighted through the interrogatives in the direct speech in the extract such as;  
    'Is this what war is?'  
    'What are we doing here?'
- prose effects such as repeated clauses and listing to present the denaturalized environment of the setting
- 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.**

### Questions 6, 12 and 18

Compare the significance of settings 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 the debate or just one. It is the quality of the student's response that matters.**

Students might consider:

- the debate around the significance of settings as expressed in their two texts
- the extent to which the contrasting genres of their set texts affect the ways in which settings are presented

### 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 types of wartime settings
- how wartime settings are viewed differently at different times
- how the representation of wartime settings are used to denote the horror and chaos of war

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

Focus might be on:

- the varying presentation of frontline settings
- 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.**