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A-level  
**ENGLISH LITERATURE B**  
**7717/2A**

Paper 2A Texts and genres: Elements of crime writing

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Mark scheme

June 2023

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Version: 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 Examiner.

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

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## Level of response marking instructions

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

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

### Step 1 Determine a level

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

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

### Step 2 Determine a mark

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

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

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

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

## Information for examiners marking Elements of crime writing Paper 2: open book

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

### The significance of open book

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

There are specific issues for AO2 – how meanings are shaped in texts. There is, with open book, the expectation that students can use the text to make specific and detailed reference to structural and organisational issues and to other methods where appropriate.

### Arriving at marks

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

## Using the Mark Bands

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

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

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

## Advice about marking each section

### Section A

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

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

## Section B

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

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

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

## Section C

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

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

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

## Annotation











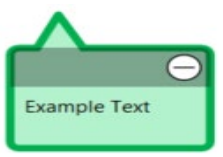






















15. Examiners should remember that annotation is directed solely to senior examiners.

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

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

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

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

Annotation Name	Toolbar Image	Details	Examples of Use on Script	Y/N
<b>Annotation Type: Stamp</b>				
Correct		Toolbar Tooltip: Correct		Y
Seen		Toolbar Tooltip: Seen		Y
NotRelevant		Toolbar Tooltip: Not Relevant		Y
Red Line		 Toolbar Tooltip: Red Line		Y
Green Empty Comment		Toolbar Tooltip: Green Empty Comment No Default Text - text shown in screenshot was typed into annotation by user		Y
AssessObjective1		Toolbar Tooltip: Assessment Objective 1		Y
Repetition		Toolbar Tooltip: Repetition		Y
Vague		Toolbar Tooltip: Vague		Y
Development		Toolbar Tooltip: Development		Y
SomethingHere		Toolbar Tooltip: Something here		Y
Unfocused		Toolbar Tooltip: Unfocused		Y
UnclearExpression		Toolbar Tooltip: Unclear expression		Y
LackOfClarity		Toolbar Tooltip: Lack of Clarity		Y
FactualInaccuracy		Toolbar Tooltip: Factual Inaccuracy		Y
PartiallyMadePoint		Toolbar Tooltip: Partially made point		Y
Text		Toolbar Tooltip: Needing textual support		Y

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

### The assessment objectives and their significance

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

The AOs are as follows:

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



Mark	AO	Typical features	How to arrive at mark
<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 generic 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 genre 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>	
<b>Band 4</b> <b>Coherent/Thorough</b> <b>16–20 marks</b>  ‘ <b>Coherence</b> ’ 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.  ‘ <b>Thoroughness</b> ’ is shown when students write carefully, precisely and accurately.	AO5	<ul style="list-style-type: none"> <li>thorough engagement with the debate set up in the task</li> </ul>	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.  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.  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.
	AO4	<ul style="list-style-type: none"> <li>logical and consistent exploration of connections across literary texts arising out of generic 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 genre 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>'<b>Straightforward</b>' work is shown when students make their ideas in relation to the task clearly known.</p> <p>'<b>Relevant</b>' 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 generic 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 genre 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 generic 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 genre 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 generic 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**

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 Explore the significance of elements of crime writing in this extract.

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

**[25 marks]**

This extract is taken from a chapter near the end of *Pine* by Francine Toon, published in 2020. The story is set in the Scottish Highlands. After the disappearance of his wife ten years ago, Niall, together with his daughter Lauren, lives in a remote hamlet at the edge of a forest. Now a teenager, Ann-Marie, the daughter of Angela and Malcolm, has gone missing. The police, along with neighbours including Diane and Kirsty, have been searching for her.

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

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

Please refer to pages 4 to 8.

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

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

Some possible ideas:

- the trajectory of this passage is: the police arrive at Niall’s house late at night to tell him female human remains have been found at a house in the woods following a tip-off and are interviewing a man also found there; the DNA matches that of Niall’s missing wife; the police are interviewing a man but Niall himself remains a suspect; they have got a ring handed in by his daughter and other DNA; they wish to take another sample of Niall’s DNA and say they believe she was held in an annexe to the property against her will, clearly suspecting Niall
- the late arrival of the police which arouses anxiety
- the far-reaching and powerful effects of social media in modern crime cases
- the part played by modern forensic techniques in helping to solve crime eg DNA sampling
- the tension and sense of foreboding when it is revealed that ‘human remains’ have been found
- the gradual revelation that the remains match the profile for Niall’s wife
- the rather detached and clinical, factual approach of the police when revealing information
- Niall’s inability to comprehend instantly what he is being told
- Niall’s dreamy and rather romantic memories of his wife which intrude and seem hardly relevant to the factual nature of police enquiries, ‘she was wearing a blue dress that day’, but seem to prove what he later declares, ‘I loved her so much’
- the continued probing of the police and the build-up of evidence which seem to become increasingly hostile to Niall
- in spite of the fact that the police offer ‘our sincere condolences’ it seems anything but sincere as they seem suspicious of him
- Niall’s comfort seeming to arise from the fact that as she had not gone far, she had not deserted him and not that the mystery of his wife’s disappearance had been solved, proving his love for her

- the predatory nature of the press and their possible interference in modern crime cases
- the suspicious circumstances surrounding the annexe and the fact that ‘she had been held there. Against her will’ and the unspoken horrors that implies, leaving the details to the imagination
- the suggestion of a potential link between the disappearance of the two women and the implication that Niall might have something to do with them both and his frank denial of it
- the final lines of the extract which contain Niall’s simple and open declaration of his love for his wife and his insistence of this to the police
- the interesting switch from ‘we loved each other’ to ‘I loved her’ suggesting that he is sure of his love for his wife but less certain of her love for him
- Niall seems to be presented here as the victim of the suspicious probing of the police and the reader is on Niall’s side
- etc.

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

With respect to significance of connections with the crime writing genre students might focus on:

- the element of investigation and police procedure as seen in the police inquiries
- the element of victims as seen in the discovery of human remains
- the element of clues as seen in the forensic evidence
- the element of murder as seen in the discovery of a body
- etc.

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

With respect to significance of contexts students might focus on:

- the social context eg the reference to the effects of social media
- the geographical context eg the loneliness of the woods in the Highland setting
- the scientific context eg the significance of forensic investigation
- the psychological context as seen in Niall’s responses to the discovery
- etc.

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

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

- structural aspects eg the italicised phrases conveying Niall’s thoughts and feelings; the question and answer technique used by the police
- the use of a focaliser where events are depicted from Niall’s point of view, enabling the reader to sympathise with him
- the use of tension and suspense eg the short paragraphs used to create tension, the gradual revelation of the identity of the remains
- the use of direct speech as seen in the police investigation techniques
- the use of indirect speech and free indirect speech eg ‘They tell him that the DNA does not match Ann-Marie’s DNA’, suggesting Niall’s distance and his inability to take things in, ‘They were fast-tracked to the lab’, echoing the language of the police
- the use of setting eg the lateness of the evening hour at which the police call; the isolation of the ‘dilapidated house’ and the ‘annexe’
- the conventional, formulaic language used by the police during inquiries eg ‘we have reason to suspect’, ‘human remains’, ‘we offer you our sincere condolences’, ‘her status has changed from missing person to deceased’

- the use of informal, demotic speech eg ‘reporters and the like’, ‘the press are getting wind of this’
- the use of questions; the police questioning Niall; Niall questioning the police, both sides trying to find out more information
- the use of syntax eg short simple sentences, often used to convey the emotional impact of the scene on Niall eg ‘He breathes out.’, ‘He coughs like a wretch.’; the broken syntax which shows police hesitancy
- the use of contrast eg ‘her skull suffered trauma’, followed immediately by, ‘She was wearing a blue dress that day’, contrasting the life of the person with the dead remains
- the use of sound references eg the jarring sharpness of the doorbell, the smoothness of the police voices
- the use of the vivid present tense to suggest immediacy
- the use of repetition eg Niall’s repeated love for his wife
- the use of imagery eg ‘The policeman’s voice reminds him of laminate flooring, flat and colourless’, ‘he holds his emotions on a tight leash’
- etc.

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

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

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

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

**Section B**

**0 2 Selected Poems – George Crabbe, Robert Browning and Oscar Wilde**

‘The criminals in these poems fail to show any feelings of guilt.’

To what extent do you agree with this view?

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

You should refer to the work of at least **two authors** in your answer.

**[25 marks]**

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

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

Please refer to pages 4 to 8.

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

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

Some students might consider:

- the Duke’s pride in his ordered assassination of his Duchess rather than feelings of guilt in *My Last Duchess*
- Porphyria’s lover’s lack of guilty feelings as he feels justified in what he has done and has not fled punishment
- that the speaker in *The Laboratory* relishes the manufacture of the poison and will ‘dance at the King’s’ rather than show feelings of guilt
- how Peter Grimes does not hesitate to serially kill innocent people without feelings of guilt to hinder him
- that the Guardsman calmly awaits punishment and does not show signs of guilt
- the poem’s narrative perspective which is not that of the Guardsman; the narrator has his own agenda which is not concerned with the Guardsman’s guilt
- etc.

Some students might consider:

- that Porphyria’s lover seems to be expecting God to say ‘a word’ which suggests he feels guilt because he is awaiting punishment
- that the Duke in *My Last Duchess* is admitting guilt but not showing remorse
- that in the latter half of the poem Peter Grimes shows feelings of guilt as shown by his mental disintegration and self-isolation
- that the spirits which haunt Peter Grimes at the end of his life are manifestations of his guilty conscience

- that the Guardsman's acceptance of his punishment is a sign that he feels his guilt and therefore deserves the just punishment for it
- etc.

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

With respect to connections with the wider crime writing genre students might focus on:

- the element of guilt eg the Duke's admitted guilt for assassinating his Duchess
- the element of criminals and their psychology as shown by Peter Grimes
- the element of murder as seen in the murder of Porphyria by her lover
- etc.

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

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

- the social context as seen in the Duke's high status and authority in *My Last Duchess*
- the moral context as seen in Peter Grimes' lack of feelings of guilt
- the religious context eg Porphyria's lover commenting that God had not said a word
- etc.

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

With respect to authorial method students might focus on:

- structural aspects eg initially Peter Grimes does not show any feelings of guilt but towards the end of the poem he is haunted by spirits which might be manifestations of his guilt; the implications of the final line of *Porphyria's Lover*
- the use of form eg the dramatic monologue used by Browning to present the speakers' feelings and characters
- the use of perspective eg Wilde's view of the Guardsman's behaviour; the Duke's perspective on his actions in *My Last Duchess*;
- the use of voice eg the omniscient narrator's explanations of Peter Grimes' behaviour; the voice of the speaker in *The Laboratory* to express her feelings of anger rather than guilt
- the use of setting eg Reading Gaol which shows the Guardsman's guilt and his calm acceptance of his punishment and the significance of 'the little tent of blue' representing freedom; Peter Grimes' self-isolation in the marshes which shows his guilt
- the use of diction and imagery eg the emotive language used to show the lack of anguish in the Guardsman who did not 'wring his hands not weep'; the imagery of Peter Grimes being 'chain'd' to 'feel a curse or meditate on crime', suggesting he is imprisoned by feelings of guilt; the implications of the Duke's use of the word 'gift' of his 'nine-hundred-years-old name' showing his condescension and that he feels justified and does not feel guilt
- etc.

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



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

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

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

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

0 3

***The Rime of the Ancient Mariner* – Samuel Taylor Coleridge**

‘The Mariner continually searches for forgiveness which he never receives.’

To what extent do you agree with this view?

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

**[25 marks]**

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

Examiners must also remember that, because students have read and studied *The Rime of the Ancient Mariner* through the lens of **crime writing**, the AOs must necessarily be connected to that genre through the task.

Please refer to pages 4 to 8.

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

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

Some students might consider:

- the Mariner’s punishment for shooting the bird which is long and harsh indicating he is not forgiven
- the harshness of the physical suffering he undergoes
- the becalming of the ship and its state of stasis
- his continued punishment for the death of the crew and his isolation
- the failure of the saints to take pity on his ‘soul in agony’
- the fact that Life-in-Death wins the Mariner and not Death so he cannot find peace and forgiveness in death
- the declaration by the spirit that the Mariner has done penance, and ‘penance more will do’
- that the Mariner is forced to walk the earth continually and tell his tale to certain people indicates he has not been forgiven and cannot find rest
- that God seems to the Mariner to have deserted him, ‘that God himself/Scarce seemed there to be’
- that the Mariner is offered the chance of forgiveness but never actually receives it
- etc.

Some students might consider:

- the Christian theology underlying the poem of sin, repentance, penance and resultant forgiveness, together with the reiteration at the end of the poem of the knowledge of God’s love for all
- the albatross falling off the Mariner’s neck when he is able to pray and bless the water – snakes as a sign of forgiveness; he experiences ‘a spring of love’
- Mary sending sleep to the Mariner’s soul and rain which relieves the drought as a sign of forgiveness
- the ‘lovely’ and ‘heavenly’ sight of the seraph-band
- the fact that the Mariner’s life is saved and does not suffer death as a punishment
- that the Mariner finally reaches land and meets the ‘Hermit god’ who rescues him and whom he begs to absolve him and he is left ‘free’

- that the Mariner has learnt his lesson and ‘prayeth best who loveth best all things both great and small’ and so is forgiven by God
- that he is wandering in order to help others and not because he is still punished and unforgiven
- etc.

Some students might argue that the search is not continual.

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

With respect to connections with the wider crime writing genre students might focus on:

- the element of forgiveness for a crime as seen in the Mariner’s search
- the element of guilt as seen in the Mariner’s guilt for shooting the albatross for which he needs forgiveness
- the element of repentance as seen in the Mariner’s repentance for his crime
- etc.

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

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

- the religious context as seen in the Mariner’s repentance and ability to pray
- the moral context as seen in the Mariner’s punishment
- the ecological context as seen in the Mariner’s shooting of the albatross
- etc.

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

With respect to authorial method students might focus on:

- structural aspects eg the ongoing and prolonged nature of the Mariner’s search; the fact that the Mariner goes on to continue his search for listeners for his tale at the end of the poem, ‘I pass, like night, from land to land’; the use of the framework, showing the role of the Wedding-Guest in the ongoing narrative
- the use of the Mariner’s narrative voice to convey his need to go on searching for forgiveness, ‘I know the man that must hear me’
- the use of setting eg the extremes of climate and the storm which the Mariner has to endure in his search for forgiveness; the safety of the harbour and the church which might imply rest and forgiveness
- the use of direct speech eg the Mariner’s plea to the Hermit, ‘O shrieve me, shrieve me, holy man!’
- the use of diction and imagery eg the repetition of the word ‘alone’ and the ‘wide wide sea’, suggesting lack of forgiveness for the Mariner; the symbolic significance of the church as a sign of God’s presence and potential forgiveness; the reference to the Mariner as ‘the devil’ by the Pilot’s boy and the Pilot’s use of ‘fiendish’ suggesting he has not received God’s forgiveness; the simile used for the Mariner’s wanderings, ‘like night’ suggesting darkness, not enlightenment and peaceful forgiveness
- etc.

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

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

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

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

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

0	4
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***When Will There Be Good News?* – Kate Atkinson**

‘Louise is a successful hard-headed cop.’

To what extent do you agree with this view of Louise’s role in the novel?

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

**[25 marks]**

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

Examiners must also remember that, because students have read and studied *When Will There Be Good News?* through the lens of **crime writing**, the AOs must necessarily be connected to that genre through the task.

Please refer to pages 4 to 8.

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

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

Some students might consider:

- Louise has reached the position of chief inspector which is not indicative of failure
- Louise is a tough cop, ‘hard-boiled in vinegar’ and therefore strong and successful
- Louise’s academic success; she has an MA in literature
- Louise’s successful understanding of victims eg Joanna and Alison and the fact that she is a caring human being
- Louise’s strong moral compass
- her sense of independence, showing a successful sense of her own identity eg her refusal to change her name upon marriage
- her abilities as a detective eg her systematic deductions about the Hunters
- etc.

Some students might consider:

- Louise not actually being the one to solve the crime of Joanna’s kidnapping; she is reactive rather than proactive
- Louise’s failure in her relationship with Patrick, ‘I can’t do relationships’; she has been in therapy and at the end of the novel, decides to leave him
- the problems in Louise’s relationship with her son, Archie, and her role as a mother; he nearly went off the rails two years ago for petty thieving which could affect her career if known
- the failure to establish a meaningful relationship with Jackson in spite of their affinity
- Louise’s misjudgements eg her failure to believe Reggie and her dismissal of her detective powers as amateur, ‘training to be a heroine’
- Louise’s failure to protect Marcus
- her inability to solve the mystery of the bodies in the burnt-out house
- etc.

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

With respect to connections with the wider crime writing genre students might focus on:

- the element of the police eg Louise's role as a police officer
- the element of detection as seen in Louise's ability to use clues
- the element of investigation as seen in Louise's investigation into Joanna's disappearance
- etc.

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

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

- the legal context as seen in Louise's role in the police force
- the moral context as seen in Louise's convictions about right and wrong
- the emotional and psychological contexts of Louise's personal life
- etc.

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

With respect to authorial method students might focus on:

- structural aspects eg the shift in the parallel narratives between Louise's personal life and her career; Louise's decision at the end of the novel that she will leave Patrick; the significance of the chapter titles
- the use of Louise as a focaliser in some of the chapters
- the use of third-person narrative perspective which employs irony and humour eg 'The Prodigal Wife'
- the use of direct speech eg the conversations between Jackson and Louise and Louise's questioning of Neil Hunter
- the use of colloquial language eg Louise's declaration, 'I can't do relationships'
- the use of free indirect speech to express Louise's thoughts and the epigrammatic nature of some of her conclusions eg 'people were a mess'
- the use of intertextuality eg Patrick's relationship with Louise as '*The Taming of the Shrew*'
- the use of diction and imagery eg Louise is described as 'hard-boiled in vinegar'; the brutal, uncompromising nature of some of the language, 'Louise would have removed his organs without anaesthetic and given them to more worthy people', 'she wanted to have torn him apart with her bare hands, like a crazed Maenad'
- etc.

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

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

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

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

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

0 | 5

**Atonement – Ian McEwan**

‘Cecilia is simply an innocent victim.’

To what extent do you agree with this view?

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

**[25 marks]**

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

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

Please refer to pages 4 to 8.

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

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

Some students might consider:

- that Cecilia is not responsible for any of the crimes in the novel and is therefore innocent
- Cecilia as an innocent victim of Briony’s false accusation along with Robbie; Cecilia as collateral damage, ‘when they wrecked your life they wrecked mine’
- Cecilia’s estrangement from her family which victimises her
- Cecilia’s death caused by the bomb that destroyed Balham Underground station, making her a victim of war
- Cecilia as a victim of her family’s snobbery and stupidity which dictate that she should not love Robbie
- Cecilia as a victim of her own education which dispossesses her from the expectations of her own social class and gender; her mother thinks that no one will want to marry an educated woman
- Cecilia as a victim of Briony’s false narrative which gives her a happy ending
- etc.

Some students might consider:

- Cecilia as not innocent as she willingly and knowingly engages in a love affair by her own choice
- Cecilia’s conscious choice of Robbie for her lover when she knows he is below her own social station and would be considered unsuitable by her family
- Cecilia’s sexual awareness in her relationship with Robbie eg the sexual undercurrent in the fountain scene demonstrates this as does the crude language Robbie uses in the note intercepted by Briony, none of which makes Cecilia appear innocent
- Cecilia as a temptress who enmeshes Robbie, enabling his victimisation
- Cecilia’s independent actions when she disowns her family and decides to go to train to be a nurse; choosing her own path does not make her a victim
- the implications of the word ‘simply’ in the question which suggest she is much more than just an innocent victim, allowing for debate
- etc.



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

With respect to connections with the wider crime writing genre students might focus on:

- the element of innocence eg Cecilia as innocent of any of the crimes in the novel
- the element of victims eg Cecilia as a victim of Briony's crime
- the element of justice eg Cecilia seems to suffer an unjust fate
- etc.

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

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

- the historical context as seen in Cecilia's death during the Second World War
- the social context of Cecilia's social status
- the context of gender as seen in Cecilia's position as a woman
- etc.

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

With respect to authorial method students might focus on:

- structural aspects eg Cecilia being given two endings, one true and one fictional
- the use of setting eg Cecilia's privileged country house life at the beginning of the novel; Cecilia's death in Balham Underground station
- the use of time setting eg inter-war country life; London during the Second World War
- the use of narrative perspective eg Cecilia's story is told by Briony and is therefore biased to her point of view
- the use of direct speech eg Cecilia's conversation with Robbie by the fountain; her conversation with Briony during the war, 'I won't ever forgive you'; the conversation during Cecilia's imagined meeting with Robbie
- the use of diction and imagery eg of Robbie and Cecilia 'their eyes met 'in a 'form of challenge, or even triumph' when the vase is broken; the suggestive nature of Cecilia climbing into the water 'in her underwear'; the crude sexual language of Robbie's note suggesting his relationship with Cecilia; the brutal, factual simplicity of the language used to narrate Cecilia's death, 'Cecilia was killed in September of the same year by the bomb that destroyed Balham Underground station; Cecilia's repetitive use of the word 'wrecked' to Robbie, 'when they wrecked your life they wrecked mine'
- etc.

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

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

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

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

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

0	6
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**Oliver Twist – Charles Dickens**

‘Nancy is more a victim than a criminal.’

To what extent do you agree with this view?

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

**[25 marks]**

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

Examiners must also remember that, because students have read and studied *Oliver Twist* through the lens of **crime writing**, the AOs must necessarily be connected to that genre through the task.

Please refer to pages 4 to 8.

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

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

Some students might consider:

- Nancy as the victim of a brutal murder by Sikes
- Nancy as trapped in the criminal world from an early age and a victim of poverty, brought up ‘in the midst of cold and hunger’
- Nancy as a victim of crime from an early age ‘riot and drunkenness and – something worse’, lacking opportunity for a better life
- that Nancy is a victim of her own moral parameters and her belief that she has ‘gone too far to turn back’ and it is too late for her to repent and start a new life
- that Nancy is a victim of her fear of Sikes and his violent behaviour
- that Nancy is a victim of her own love and loyalty to Sikes
- Dickens’ presentation of Nancy as very young and uneducated; she is often referred to as ‘the girl’ which makes her seem young and innocent, a typical victim
- Nancy as a victim of her sex in a Victorian patriarchal world
- etc.

Some students might consider:

- Nancy’s support of Sikes and her loyalty to him, her refusal to leave him as indicative of her criminality
- Nancy’s criminal involvement with Fagin and his gang of thieves
- the implications in the text of Nancy’s involvement with prostitution
- Nancy’s involvement with Fagin’s child abuse
- her refusal to accept Rose’s declaration that it is never too late for ‘penitence and atonement’ which suggests she is choosing a criminal lifestyle and will not take the way out
- Nancy’s own admission of her criminality as she says she is an ‘infamous creature’ who ‘lives amongst thieves’
- Nancy’s willingness to help Sikes and Fagin in the crime of Oliver’s kidnapping
- Nancy’s deceit and her agreement to pretend to be Oliver’s sister in the search for Oliver

- Nancy classed as one of the criminal fraternity
- etc.

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

With respect to connections with the wider crime writing genre students might focus on:

- the element of victims eg Nancy as a victim of social deprivation
- the element of criminals as seen in Nancy's involvement with criminal gangs
- the element of murder as seen in Nancy's murder by Sikes
- etc.

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

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

- the social context of Nancy's social deprivation
- the historical context of the poverty in Victorian England
- the moral context as seen in Nancy's decision to remain loyal to Sikes
- etc.

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

With respect to authorial method students might focus on:

- structural aspects eg the climactic scene of Nancy's murder; the use of Nancy's backstory to show her social disadvantages from an early age
- the use of narrative perspective eg the third-person omniscient narrator who shapes the reader's response to Nancy, the reference to 'the girl's better feelings'
- the use of direct speech eg Nancy's passionate plea to Sikes and Fagin in defence of Oliver; her conversation with Rose; her helpful advice to Oliver, 'whatever they make you do, is no fault of yours'; her pleas to Sikes to spare her and that they could lead 'better lives'; Nancy's declaration to Rose that it is 'too late' for her to be saved
- the use of irony eg Nancy described by Fagin as a 'very nice' girl
- the ways in which the language of other characters shows their responses to Nancy eg Fagin says of women criminals, 'they're clever and we can't get on in our lives without 'em'
- the use of diction and imagery eg Nancy's declaration to Rose that 'the alley and the gutter were mine, as they will be my deathbed'; the brutal language used to describe Nancy's murder, 'he beat it twice with all the force he could summon, upon the upturned face'; the symbolism of the 'white handkerchief' Nancy clutches at her death; the eyes that haunt Sikes; Nancy's declaration to Rose that her heart is 'rotten'
- etc.

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

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

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

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

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

0 7

**Brighton Rock – Graham Greene**

‘Rose is ultimately a heroine rather than a victim.’

To what extent do you agree with this view?

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

**[25 marks]**

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

Examiners must also remember that, because students have read and studied *Brighton Rock* through the lens of **crime writing**, the AOs must necessarily be connected to that genre through the task.

Please refer to pages 4 to 8.

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

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

Some students might consider:

- Rose’s loyalty to Pinkie in defiance of all Ida’s efforts as heroic
- Rose’s love for Pinkie which makes her willing to sacrifice herself in a heroic way
- Rose’s ultimate heroic survival at the end of the novel in spite of the suicide pact and her continuance into the future with a potential child
- Rose’s willingness to go against the teachings of her faith for Pinkie’s sake as heroic defiance
- Rose’s willingness to suffer the Catholic punishment of eternal hell after death for Pinkie’s sake; ‘I want to be like him – damned’
- Rose’s bravery in the face of the criminal world; she does not show fear
- Rose as a tragic heroine
- Rose as a literary heroine as she is of central interest in the novel
- etc.

Some students might consider:

- Pinkie’s physical abuse of Rose as victimising her eg ‘pinching the skin of her wrist until his nails nearly met’, allowing herself to be a willing victim, saying he can continue if he wishes
- Rose as a victim of Pinkie’s emotional abuse; his pretence of loving her and wanting to marry her when he is just ensuring she cannot give evidence against him
- that even after Pinkie’s death, she is a victim of his abuse and the awful truth that he did not really love her in the form of the recording she is left with
- Rose as a victim of fate or chance, being in the wrong place at the wrong time making her a potential witness
- Rose as a victim of Ida’s ruthless pursuit of justice for Hale and her determination to ‘save’ Rose
- Rose as a victim of the social deprivation and poverty of her background
- Rose’s blindness and naivety which make her a victim
- etc.

Some students may see her as both a heroine and a victim, or neither.

‘Ultimately’ might be handled in a number of different ways in relation to where the student stands and assesses. Students might take it to mean – from a position at the end of the text or from any number of different points within the text or after weighing up a number of interpretations.

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

With respect to connections with the wider crime writing genre students might focus on:

- the element of victims as seen in Rose as the victim of Pinkie’s cruelty
- the element of punishment as seen in Pinkie’s unjust punishment of Rose
- the element of cruelty as seen in Pinkie’s cruelty to Rose
- etc.

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

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

- the religious context as seen in Rose’s Catholic faith
- the social context of the poverty and deprivation of Rose’s background
- the literary context or the context of popular culture in the definition of the term ‘heroine’
- etc.

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

With respect to authorial method students might focus on:

- structural aspects eg Rose’s position at the end of the novel and the implications of the last sentence, ‘She walked rapidly in the thin June sunlight towards the worst horror of all.’; the implications of ‘ultimately’
- the use of perspective eg Ida’s view of Rose contrasted with Pinkie’s view of her
- the use of setting eg Rose’s background in the poor and seedy side of Brighton
- the use of direct speech eg Rose’s expression to the priest of her loyalty to Pinkie, ‘I want to be like him – damned’
- the use of colloquial language eg Ida’s view of Rose, ‘She was only a kid.’
- the use of diction and imagery eg the possibility of children would be ‘like raising an army of friends for Pinkie’, showing Rose’s devotion to him; the lexical field of religion, showing Rose’s ingrained Catholicism; Rose as a ‘thin and half-grown child’; Pinkie’s description of Rose as ‘green’ and ‘innocent’
- etc.

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

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

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

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

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



0 8

***The Murder of Roger Ackroyd* – Agatha Christie**

‘Although Sheppard is a murderer, he is admirable.’

To what extent do you agree with this view?

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

**[25 marks]**

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

Examiners must also remember that, because students have read and studied *The Murder of Roger Ackroyd* through the lens of **crime writing**, the AOs must necessarily be connected to that genre through the task.

Please refer to pages 4 to 8.

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

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

Some students might consider:

- how Christie uses Sheppard as a narrator to captivate the reader and present himself as admirable
- the admirable psychological insight often displayed by Sheppard eg practising reverse psychology by urging Ackroyd to read the letter before it was too late
- his intelligence and skill in plotting and manipulation eg using a dagger which could not be traced back to him
- the respect and standing Sheppard has as the local doctor, admirable in the community
- Sheppard’s skill as a writer; he is the first-person narrator of the story after all
- the way in which Sheppard manages to gain the reader’s trust and get them on his side, as the first-person narrator
- his skilful role-playing, gaining Poirot’s trust, ‘I played Watson to his (Poirot’s) Sherlock’
- his calm acceptance of his final defeat and resignation to take veronal; he displays some admirable dignity in the face of death at his own hands
- etc.

Some students might consider:

- the terrible crimes Sheppard commits, making him sinister, violent and immoral, far from admirable
- that Sheppard is responsible for driving Mrs Ferrars to her death which is hardly admirable
- that he refuses to take responsibility for Mrs Ferrars’ death, blaming it on her and declaring, ‘I feel no pity’
- Sheppard’s murder of Roger Ackroyd and his lack of remorse
- Sheppard’s cold-blooded self-interest and detachment which prevents him from showing sympathy to anyone else
- his blackmailing of Mrs Ferrars
- Sheppard’s intention to mock Poirot and to make a fool of him by writing ‘the history of one of Poirot’s failures’
- Sheppard’s arrogance in his belief that he can get away with his crimes

- that in spite of Caroline's fondness for him, he shows little reciprocation of her love
- etc.

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

With respect to connections with the wider crime writing genre students might focus on:

- the element of murder as seen in Sheppard's murder of Ackroyd
- the element of deceit as seen in the deceit of Sheppard's role playing
- the element of guilt as seen in Sheppard's lack of remorse in spite of his guilt
- etc.

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

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

- the psychological context as seen in Sheppard's use of reverse psychology
- the social context of Sheppard's standing in the community
- the literary context of Sheppard as the writer of the story
- etc.

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

With respect to authorial method students might focus on:

- structural aspects eg the focus on Sheppard in the opening chapter of the novel which establishes his importance and the reader's rapport with him; the final 'Apologia' and its implications
- the use of narrative perspective eg the story is a first-person narrative by Sheppard causing the reader to side with him; the use of the unreliable narrator
- the use of intertextuality eg Sheppard playing Watson to Poirot's Holmes
- the use of setting eg Sheppard's position in the comfortable middle-class setting of King's Abbot
- the use of direct speech eg Sheppard's supportive conversations with Poirot showing Poirot's trust in him
- the use of diction and imagery eg the cold harshness of Sheppard's language at the end of the novel, 'I feel no pity for her'; Sheppard's arrogant language in his declaration that he had intended to write the story 'as the history of one of Poirot's failures' and his belittling description of Poirot as 'the man who grew vegetable marrows'
- etc.

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

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

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

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

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

0 | 9

**Hamlet – William Shakespeare**

‘Of all the crimes in the play, it is Claudius’ killing of the king which is the most shocking.’

To what extent do you agree with this view?

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

**[25 marks]**

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

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

Please refer to pages 4 to 8.

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

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

Some students might consider:

- the shocking nature of the murder of Old Hamlet by Claudius who is his brother and the king
- that Old Hamlet’s murder was shocking because he was defenceless at the time, murdered whilst sleeping
- that Old Hamlet’s murder is made more shocking because it is narrated by the victim’s own ghost
- that the re-enactment of the murder by the players demonstrates its shocking nature
- that Claudius’ murder of Old Hamlet was shocking because it was motivated by self-interest and the desire for political power as well as coveting his brother’s wife
- the manifestation of Old Hamlet’s ghost being indicative of the shocking nature of the crime
- the shocking murder of someone of high and noble status necessitating revenge
- that Old Hamlet’s being described as a ‘goodly king’ makes the crime even more shocking
- that Old Hamlet’s murder was shocking politically because of the effect of regicide on the kingdom of Denmark; ‘there’s something rotten in the State of Denmark’
- the shocking effect of weakening the kingdom due to the change of king and internal politics, enabling young Fortinbras to invade
- that the political effects of regicide are more wide-reaching for the whole population than the more personal effects resulting from the murder of a private individual; Denmark is destabilised as a result with shocking political consequences
- etc.

Some students might consider:

- the murder of Hamlet, the tragic hero and a prince with much potential, as the most shocking crime rather than the murder of his father
- that other crimes in the play are more shocking as they happen onstage or are presented in a more graphic way whereas we only hear about Old Hamlet’s murder; the horror is experienced on a more personal level
- murder by poison in the ear as being less shockingly violent and bloody than some of the other deaths in the play

- the murder of Polonius as more shocking because the bloody stabbing takes place on stage and Hamlet himself is the murderer of an innocent man; moreover his reactions are cold and remorseless
- Ophelia driven to death by madness as more shocking as she is an innocent victim of the crimes of others
- the bloodbath of the final scene as more shocking because of the amount of bloodshed
- the shocking nature of Gertrude's death as it is purely accidental and at the hand of her own husband
- the deaths of Hamlet and Laertes in the final scene which are shocking in their futility
- the king's murder as not shocking in the way it is presented, being narrated indirectly by the ghost rather than being shown onstage
- etc.

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

With respect to connections with the wider crime writing genre students might focus on:

- the element of murder as seen in Claudius' regicide
- the element of violence as seen in the murder of Polonius
- the element of motivation eg the shocking consequences of the greed of Claudius
- etc.

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

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

- the political context of the crime of regicide
- the moral context eg the shocking murder of Polonius
- the spiritual and psychological context as seen in the appearance of the ghost of Old Hamlet
- etc.

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

With respect to dramatic method students might focus on:

- structural aspects eg the significance of the backstory of Old Hamlet's murder before the start of the play; the shocking climax of the many deaths in the final scene of the play
- the use of dramatic devices eg the appearance of the ghost, the shocking stabbing of Polonius on stage; the use of the play within the play to describe the murder of Old Hamlet
- the use of setting eg the King's castle in Denmark which stresses the political implications of regicide
- the use of soliloquy eg Hamlet's soliloquies which show the psychological effects on him of Old Hamlet's murder
- the use of black humour eg Hamlet's reference to where he has put the body of Polonius
- the use of diction and imagery eg the implications of the Ghost's language which he uses to describe his murder, 'Revenge his foul and most unnatural murder'; the shock and implications of the imagery expressed in Fortinbras' language upon finding the bodies of the royal family at the end of the play, 'This quarry cries on havoc. O proud Death, / what feast is toward in thine eternal cell / that thou so many princes at a shot / so bloodily hast struck?'; the shocking reference to Polonius as a 'rat'
- etc.

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

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

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

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

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

**Section C**

**1 0** ‘Cruelty, either physical or mental, is an essential element in crime writing.’

Explore the significance of cruelty in **two** crime texts you have studied.

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

**[25 marks]**

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

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

Please refer to pages 4 to 8.

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

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

Some possible ideas:

- Crabbe, Browning and Wilde: the Duke’s cold-blooded cruelty in the assassination of his Duchess in *My Last Duchess* out of jealousy and arrogance; the appalling cruelty of Peter Grimes towards the apprentices in order to gain power; the cruel treatment of the prisoners by the authorities as punishment in *The Ballad of Reading Gaol* etc
- Coleridge: the physical cruelty of the elements – the ice and the drought, making the sailors victims of the natural elements; the mental cruelty of the Mariner’s isolation to punish him etc
- Atkinson: the physical cruelty of the violence of the murders eg ‘the great silver knife carving through her heart’, ‘she jammed the pen into his eyeball’, Needler’s brutal murders showing the brutality of violence and horror of crime; the mental cruelty of Joanna witnessing the murder of her family, showing the lasting damaging effects of crime etc
- McEwan: the mental cruelty of the parental neglect of Briony, showing the effects that it can have on a child’s development; the physical cruelty of war showing its horrors as witnessed by Robbie; the mental and physical cruelty of Marshall’s rape of Lola and his subsequent marriage to her, etc
- Dickens: the mental and physical cruelty of the various types of child abuse as a result of poverty eg by Fagin, the Bumbles and the Sowerberry family; the physical cruelty of Sikes’ violence against Nancy and Oliver in order to gain power and get revenge etc; the cruelties of the justice system in order to punish, etc
- Greene: Pinkie’s mental and emotional cruelty towards Rose and the satisfaction it brings him; the physical cruelties of gang warfare and murder eg Hale; the cruelty towards victims such as Brewer and Spicer in order to gain power, etc
- Christie: the physical cruelty of Ackroyd’s murder, showing the ruthlessness of the murderer; the physical and mental cruelty shown to Mrs Ferrars by her husband which results in her retaliating by poisoning him, etc
- Shakespeare: the ruthless cruelty of Claudius in murdering his brother in order to gain political power and his brother’s wife; Hamlet’s emotional and mental cruelty towards Ophelia, spurning her and murdering her father which results in her madness; Hamlet’s emotional cruelty towards his mother in the closet scene where he attempts to manipulate her
- etc.

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

With respect to significance of connections with the crime writing genre students might focus on:

- the element of cruelty eg Pinkie’s cruelty to Rose in *Brighton Rock*
- the element of violence eg the violence of Nancy’s murder in *Oliver Twist*
- the element of murder eg the murder of Joanna’s family in *When Will There Be Good News?*
- the element of motivation eg cruelty as the motivation for Mrs Ferrars to murder her husband in *The Murder of Roger Ackroyd*
- etc.

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

With respect to the significance of contexts students might focus on:

- the context of gender as seen in Marshall’s rape of Lola in *Atonement* and Hamlet’s cruelty towards the women in the play
- the social context as seen in Peter Grimes’ cruelty towards his apprentices and child abuse in *Oliver Twist*
- the geographical context as seen in the cruelty of the elements in *The Rime of the Ancient Mariner*
- etc.

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

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

- structural aspects eg the opening of *When Will There Be Good News?* with a cruel act of violence which drives the narrative; the explanation of Sheppard’s fate in ‘Apologia’ at the end of *The Murder of Roger Ackroyd* which demonstrates how mental cruelty to Caroline is avoided
- the use of setting eg the cruelty of the workhouse setting in *Oliver Twist*; the cruelty of violent acts during the Second World War in *Atonement*
- the use of perspective eg the cruelty of Pinkie from the omniscient perspective of the narrator of *Brighton Rock*
- the use of narrative voice eg the Duke’s disregard of his cruelty through the first-person narrative voice in *My Last Duchess*
- the use of direct speech eg the cruelty of the words of Sikes to both Oliver and Nancy in *Oliver Twist*
- the use of diction and imagery eg Hamlet’s cruel language to Gertrude in the closet scene; the imagery of the cruel weather conditions in *The Rime of the Ancient Mariner*
- etc.

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



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

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

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

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

1 1

Explore the significance of death in **two** crime texts you have studied.

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

**[25 marks]**

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

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

Please refer to pages 4 to 8.

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

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

Some possible ideas:

- Crabbe, Browning and Wilde: the premature deaths of the Duchess and Porphyria, murdered by their lovers because of jealousy and possessiveness; the cruelty of Peter Grimes shown in the murders of his apprentices and the unnatural murder of his father, 'the good old man'; the death of the Guardsman in *The Ballad of Reading Gaol* as his punishment for murdering his wife, etc
- Coleridge: the death of the albatross and the potential readings of the poem based on its symbolic significance; the implications of the figures of Death and Life-in-Death; the deaths of the crew as punishment; the implications of the Mariner's inability to die, etc
- Atkinson: the horrific deaths of Joanna's family and the effects of her witnessing their murders; death as seen in the events which drive the plot; the shocking deaths of Needler's victims and the tragedy of Marcus' death and his mother switching off the life-support machine; the train crash and accidental deaths and Jackson's near-death experience; the deaths of Dekker and the kidnappers as justice, etc
- McEwan: the horror of deaths in war and the injustice of Robbie's death; the tragedy of Cecilia's death in the Balham Underground station bombing; Briony's giving Robbie and Cecilia a happy ending by constructing a false narrative where they don't die in an attempt at atonement; responsibility for death, etc
- Dickens: the death of Oliver's mother in the workhouse – its consequence for Oliver and the social criticism inherent in her situation; Fagin's death by hanging as just punishment for his crimes in the hands of the law; Sikes' horrible death as his punishment and the implications of its happening by accident rather than through the machinations of the legal system; the horrific brutality of Nancy's murder and the pity felt for her as a victim, etc
- Greene: revenge killing which operates as an aspect of gang warfare eg Hale's death in revenge for Kite; the brutal and compassionless killing by gangs of those who get in the way or break their rules eg Spicer; death as the inevitable outcome of the violence in Brighton's underworld; the suicide pact between Pinkie and Rose, a part of Pinkie's plot to get rid of Rose which ends in his own gruesome death; the implications of Catholic beliefs in the afterlife, etc
- Christie: the poisoning of Ferrars by his wife, an event which precedes the start of the novel and drives the plot through subsequent blackmail; the possible justice of Ferrars' death because of the abuse of his wife; the death of Ackroyd which drives the plot and creates the mystery at the centre of Poirot's investigation; clues surrounding the death of Ackroyd which lead to the solving of the mystery; the vulnerable position widows are left in due to the deaths of their husbands eg Mrs Cecil Ackroyd, etc

- Shakespeare: the murder of Old Hamlet by Claudius which drives Hamlet's desire for revenge; the afterlife in the form of the ghost of Old Hamlet whose spirit cannot find rest; the implications of the accidental murder of Polonius by Hamlet which drives Ophelia mad; death as a means of justice and punishment eg the deaths in the final scene; the implications of the tragedy of Ophelia's drowning and the religious consequences of suicide
- etc.

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

With respect to significance of connections with the crime writing genre students might focus on:

- the element of death as seen in the death of Hamlet's father
- the elements of justice and injustice eg the injustice of Robbie's death in *Atonement*
- the element of investigation eg the investigation into Ackroyd's death
- the element of punishment eg Fagin's death as his punishment in *Oliver Twist*
- etc.

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

With respect to significance of contexts students might focus on:

- the social context as seen in the death of the Duchess in *My Last Duchess* and the social implications of Ackroyd's death
- the historical context eg Robbie's and Cecilia's deaths in the war in *Atonement*
- the religious context as seen in Pinkie's death in *Brighton Rock* and the symbolic death of the albatross in *The Rime of the Ancient Mariner*
- the political context as seen in the death of Old Hamlet
- the legal context as seen in Fagin's death sentence
- etc

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

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

- structural aspects eg the opening of *Brighton Rock* with the death of Hale; the deaths of Joanna's family at the beginning of Part 1 of *When Will There Be Good News?*; all the deaths in the final scene of *Hamlet*
- the use of setting eg Fagin in the death cell at the end of *Oliver Twist*; the details of the setting for Ackroyd's murder, including a diagram in *The Murder of Roger Ackroyd*
- the use of narrative perspective eg the Duke's first-person voice in *My Last Duchess* which reveals his attitude to her murder; the first-person voice of the Mariner who confesses to the shooting of the albatross
- the use of diction and imagery eg Hamlet's language after the death of Polonius, showing his attitude to the murder, 'I'll lug the guts into the neighbour room'; the violent language used to depict the murder of Nancy and the brutal language of the deaths of Sikes and his dog in *Oliver Twist*, 'dashed out his brains'; the gruesome images of death during warfare in *Atonement*, the boy of fifteen who had a 'crimson stain on the back of his white shirt spread from neck to waist'
- etc.

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

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

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

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