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A-level  
**ENGLISH LITERATURE A**  
**7712/2A**

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

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Mark scheme

June 2021

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Version: 1.0 Final Mark Scheme



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.

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

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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.

## 7712/2A Mark Scheme – June 2021

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 using EM2:

Annotation Name	Toolbar Image	Details	Examples of Use on Script	Y/N
<b>Annotation Type: Stamp</b>				
Correct		Toolbar Tooltip: Correct Positive points that make a material difference to the success of the answer		Y
Seen		Toolbar Tooltip: Seen To acknowledge plans and footnotes. Not to be used on blank pages		Y
Green Empty Comment		Toolbar Tooltip: Green Empty Comment No Default Text – text shown in screenshot was typed		Y

		into annotation by user. For formative annotation where necessary and for the summative comment. These should be formed so as to not obscure the student’s answer.		
LackOfClarity		Toolbar Tooltip: Lack of Clarity For unclear/irrelevant points, unclear line of argument, problematic expression etc.		Y
FactualInaccuracy		Toolbar Tooltip: Factual Inaccuracy For factual inaccuracy only, not issues with SPaG. Use only to indicate serious factual errors.		Y

You can use words and phrases from the Mark Scheme and/or your own when using the purple comment box. However:

- Comments and key words MUST correspond to the mark given (see 'headline' descriptors for Bands 1 to 5).
- You may use ellipsis where appropriate but avoid excessive abbreviation and adopting your own private code.
- Team Leader and Awarding examiners MUST be able to read and decode your comments easily. Centres and students must also be able to understand comments easily.
- Please adopt and sustain a professional style relevant to the Mark Scheme when annotating.
- Your marked scripts should look EXACTLY like the Model Marked Scripts used at Standardisation.

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

18. Use the Model Marked Script for guidance.

### The Assessment Objectives and their significance

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

The AOs are as follows:

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

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

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

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

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

Weightings for each question are as follows:

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

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



**Mark Scheme**

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

Weightings for each question are as follows:

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

Mark	AO	Typical features	How to arrive at mark
<p>Band 5 <b>Perceptive/Assured</b> <b>21–25 marks</b></p> <p>'Perception' is demonstrated when students are showing the depth of their understanding and responding sensitively to the texts and task.</p> <p>'Assuredness' is shown when students write with confidence and conviction.</p>	AO5	<ul style="list-style-type: none"> <li>perceptive and confident engagement with the debate set up in the task</li> </ul>	<p>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.</p> <p>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.</p> <p>At the bottom of the band there will be coherence and accuracy with some <b>perception</b> but with less consistency and evenness.</p>
	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>'<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.</p> <p>'<b>Thoroughness</b>' 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>‘<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 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>'Simple' work is shown when students write in an unelaborated and basic way in relation to the task.</p> <p>'Generalised' work is shown when students write without regard to particular details.</p>	AO5	<ul style="list-style-type: none"> <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>	

**Question 01**

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

Examine the view that the poems in this anthology always present home as a source of support and inspiration for soldiers on the front line.

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

**[25 marks]**

**Possible content:**

Please refer to pages 4 to 8.

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

Students might consider:

- the presentation of home as a patriotic ideal that inspires and supports soldiers going to war; for example John Freeman's 'Happy is England Now' and W.N.Hodgson's 'England to Her Sons'
- the references to the home country in poems that commemorate the death of soldiers such as I.A.Williams 'From a Flemish Graveyard'
- poems that explore the nostalgia for home felt in the foreignness of war; for example Nowell Oxland's 'Outward Bound'
- the use of pastoral imagery to convey home front attitudes in poems such as John Drinkwater's 'Nineteen-fifteen'
- the bitterness shown towards the home front in poems such as E.A. Macintosh's 'Recruiting' and Sassoon's 'Blighters'
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- typical representations of home in the literature of World War 1 and its Aftermath
- the representation of home as a way of justifying war and physical sacrifice
- etc.

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

Focus might be on:

- how differing portrayals of home reflects changing attitudes over time
- how portrayals of the home country are shaped by the differing perspectives of the home front and the front line
- the differing literary approaches to the presentation of home
- 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
- varying methods that might present the home country through metaphor and personification
- etc.

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

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

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

**Question 02**

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

Examine the view that the poems in this anthology celebrate going to war as a glorious ideal.

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

**[25 marks]**

**Possible content:**

Please refer to pages 4 to 8.

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

Students might consider:

- how poems such as Binyon's 'From The Fourth of August' and Freeman's 'Happy is England Now' present going to war in a patriotic, idealised way
- poems such as Hodgson's 'The Call' and Brooke's 'Peace' that present going to war as an idealised form of moral regeneration
- poems such as W.J.Turner's 'Death's Men' that present going to war as a bleak, mechanical preparation for death
- More ambiguous poems such as Aldington's 'Field Manoeuvres' and Edward Thomas' 'No One Cares Less than I' that reject idealism and focus on direct experience
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- the presentation of early war attitudes in World War 1 literature
- the presentation of the morality of war in abstract, idealised forms
- etc.

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

Focus might be on:

- how representations of attitudes to war and patriotism change over time
- how the views of combatants and non-combatants differ
- 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
- etc.



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

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

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

**Question 03**

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

‘Women are presented as passive observers of the war.’

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 8.

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

Students might consider:

- poems such as Teresa Hooley’s ‘A War Film’ which depict women as helpless observers of a war that threatens their world
- the extent to which some poets explore how women are sheltered from the harsh realities of war because of gender attitudes; for example Monroe’s ‘On the Porch’, Nora Bomford’s ‘Drafts’ and Daryush’s ‘Subalterns’
- poems such as Pauline Barrington’s ‘Education’ that observe and protest at the male-dominated attitudes that perpetuate war
- poems such as Maud Bell’s ‘From a Trench’ and Sybil Bristowe’s ‘Over the Top’ that actively attempt to recreate the experience of frontline combat and attempt to be more than just ‘passive observers’
- poems which explore the active ways in which women can take part in the war effort such as Pope’s ‘War Girls’ and Macdonald’s ‘Sing a Song of War-Time’
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- the differing responses of women towards war
- the domestic perspectives on war and loss
- 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 roles of women in war over time
- how men and women might experience war differently
- etc.

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

Focus might be on:

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

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

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

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

**Question 04**

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

Examine the significance of the natural world in this anthology.

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

**[25 marks]**

**Possible content:**

Please refer to pages 4 to 8.

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

Students might consider:

- how poems such as Maud Bell's 'From a Trench' and Viviane Verne's 'Kensington Gardens' juxtaposes the natural world of the home front with the horrors of war
- how responses to the natural world are used to explore grief in poems such as Vera Brittain's 'Perhaps' and Sara Teasdale's 'Spring in War-Time'
- how the natural world is used to elegise the dead in poems such as Margaret Postgate Cole's 'The Falling Leaves' and Elizabeth Daryush's 'Flanders Field'
- how the natural world is used as a way of presenting hope in poems such as Muriel Graham's 'The Lark Above the Trenches' and Sarah Teasdale's 'There Will Come Soft Rains'
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- representations of nature in World War 1 poetry
- the juxtaposition of nature with the effects 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 influence of literary forms such as the pastoral elegy
- the varying uses of natural imagery over time
- 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 use of pastoral elegies
- etc.

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

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

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

**Section B**

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

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

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

**Questions 05, 11 and 17**

Explore the significance of conflict with authority in this extract.

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

**[25 marks]**

**Possible content:**

Please refer to pages 4 to 8.

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

Focus might be on:

- the significance of the presentation of the commanding officer as ruthless and inhumane
- the significance of authority as the voice of experience that has to be ‘taught’ to those who dissent because they are innocent and do not understand
- the arguments used to counter any dissent; for example, ‘Deserters must be made an example of’
- the significance of disobedience in war
- the extent to which power and authority conflict with morality and humanity
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- typical presentations of power and authority during war
- the ways in which authority figures are represented
- typical presentations of dissent
- etc.

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

Focus might be on:

- differing attitudes to military discipline over time
- differing attitudes towards the officer class
- differing attitudes towards the role and experience of Irish soldiers in the British army
- etc.

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

Focus might be on:

- the use of dialogue to present the conflict in attitudes between the two men; for example through the use of mirrored phrases such as ‘You refuse...’;
- the functional nature of the Major’s speech to present his inhumanity; for example, the frequent use of minor sentences and ellipsis to convey the ‘clipped’ speech patterns of a typical commanding officer
- Johnston’s description of the Major drawing lines on paper to present authority as dispassionate and uncompromising
- the way in which the major counters dissent through the use of interruptions
- the first-person narrative that privileges Alec’s conflict with the Major’s authority
- Alec’s anger and shock at the order is contrasted with the Major’s formal language. He challenges the Major through exclamatory sentences such as ‘utter rubbish!’ and challenges the Major’s authority through using the metaphor ‘cattle’ to present his inhumane attitudes towards men
- the importance of metaphors in discussing the nature of authority; for example the Major’s reference to authority as making decisions in response to a ‘crumbling world’
- etc.

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

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

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

**Questions 06, 12 and 18**

Compare the significance of conflict with authority 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 8.

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

Focus might be on:

- the debate around the significance of conflict with authority presented in their two texts
- the extent to which the contrasting genres of the two texts affect the ways in which experience and personal change is presented
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- connections of similarity and/or difference at the level of subject matter/genre/attitudes and/or methods
- 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 differing experiences of authority and dissent
- how the presentation of authority and dissent may vary at different times
- how authority and dissent can be considered from the differing perspectives of the home front and the front line
- gender roles
- how experience might be viewed and experienced differently because of age, gender, class and culture
- etc.



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

Focus might be on:

- the varying presentations of experience and authority
- prose methods such as: narrative structure; point of view; chronology; use of dialogue/indirect speech and thought; 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
- use of appropriate concepts and terminology
- technical accuracy
- comparing texts

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

**Question 07**

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

‘This is a play about villains rather than heroes.’

Examine this view of *Oh! What a Lovely War*.

**[25 marks]**

**Possible content:**

Please refer to pages 4 to 8.

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

Students might consider:

- how the play focuses on, for instance, General Haig and presents him as a villain because of the inflexibility of his beliefs and strategy
- how the play exposes the war profiteers as the real villains in the war
- how the play rejects and parodies the attitudes of the officer class, yet celebrates the heroic qualities of the common soldier through their endurance and humour
- how the play briefly presents the heroism of speaking out against popular opinion; for example the scene in Act Two that shows Mrs Pankhurst arguing for peace
- the extent to which the play explores and documents the wider forces that contribute to the tragedy of war and rejects the idea of the importance of individual ‘heroes’ or ‘villains’
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- typical dramatic presentations of individuals in the war
- the differing ways that texts can present the class, cultural and economic forces at play during the First World 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 dramatic context of the play’s links with vaudeville and agitprop which relies on caricature rather than naturalist characterisation
- the revisionary history of the mid-twentieth century that attacked the military tactics of General Haig and labelled him ‘the butcher of the Somme’
- the left-wing critique of the war as a capitalist conspiracy
- etc.

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

Focus might be on:

- the effects of agitprop devices and popular song that encourage the audience to engage with ideas and attitudes rather than naturalistic characters
- the use of historical sources and characters such as Pankhurst and Haig
- use of ironic, subversive humour that often celebrates the collectivity of the common soldier
- the specific use of slides and news panels to track the unfolding tragedy of the war
- etc.

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

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

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

**Question 08**

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

Examine the view that the comedy in the play distances us from the horrors of war.

**[25 marks]**

**Possible content:**

Please refer to pages 4 to 8.

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

Students might consider:

- how the central metaphor of war as a ‘game’ allows the audience to laugh at the absurdity of war, but distances the audience from the direct horrors of war which are often conveyed through documentary effects such as news panels and slides
- the play’s vaudeville origins of scenes connected through song and dance creates comedy that is distanced from the realistic presentation of war
- the physical comedy of the play is deliberately juxtaposed with the unfolding ‘facts’ of the war presented through news panels and slides. Comedy is a deliberate distancing device that allows the horrific reality of war to challenge the audience
- the trench warfare scenes in Act Two are used to directly present the horrors of war to the audience; for example the reactions of a Commanding officer to a decomposing leg in a trench parapet
- the humour of the common soldier emphasises their tenacity in surviving the horrors of war
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- typical dramatic representations of war
- the use of Brechtian techniques to challenge and provoke
- typical use of comedy to represent 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:

- revisionary historical approaches to the war in the mid-twentieth century
- use of Brechtian techniques to alienate and provoke the audience
- the dramatic context of agitprop theatre and older forms of musical theatre
- the growth of an anti-war movement in the context of the cold war
- etc.

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

Focus might be on:

- the importance of props, songs and actions to denote game playing
- the use of Brechtian techniques to alienate and challenge
- the use of costume and physical comedy as distancing devices
- the use of slides, lighting and news panels
- use of ironic dialogue
- etc.

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

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

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

**Question 09**

***Journey's End* – R C Sherriff**

'Memories of home are a comfort to the soldiers in the play.'

Examine this view of *Journey's End*.

**[25 marks]**

**Possible content:**

Please refer to pages 4 to 8.

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

Students might consider:

- how Raleigh's experience of school life and his friendship with Stanhope influence his experience on the front line
- how memories of home are shared between the characters and act as a comfort in contrast to the strain of war; for example Osborne and Trotter's discussion of gardening in Act Two
- how Sherriff shows that discussion of home is comforting. It is a way of coping with the strain of war; for example the discussion about the New Forest in Act Three Scene 1
- the extent to which memories of home might disturb, rather than comfort. For instance, Stanhope refuses to go home to avoid his fiancée seeing how he has changed
- how Raleigh continually reminds Stanhope of home, his relationship with Raleigh's sister, and the extent to which he has been damaged by his experience of war
- how memories of home signify that these are ordinary, everyday men who are placed in the extraordinary, abnormal experience of war
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- the differing ways that First World War Literature focuses on the home life of soldiers
- the importance of the shared experience of home life as a coping mechanism in the front line
- etc.

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

Focus might be on:

- how the importance of home life differs over time
- the changing views on the naivety of young soldiers who are conditioned by their experience of school
- the changing views on the experience of soldiers when they are on leave or at home
- etc.

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

Focus might be on:

- the use of dialogue to convey the shared experience of home
- the importance of props such as photographs and letters to denote the saved memories of home
- the tension in the relationship between Stanhope and Raleigh as a way of presenting the conflict between home front and frontline experiences
- etc.

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

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

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

### Question 10

#### *Journey's End* – R C Sherriff

Examine the significance of the play's title.

[25 marks]

#### **Possible content:**

Please refer to pages 4 to 8.

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

Students might consider:

- how the title focuses on the ways in which the characters deal with the reality of approaching death
- the way in which the title reflects the emotional resolutions that occur during the play
- how the violent ending of the play also presents the tender reconciliation between Stanhope and Raleigh and represents the 'journey's end' to their conflict
- how the title represents the passing of time and the experience of mortality that dominates the play
- the extent to which the title reflects the nature of sacrifice and the significance of death
- the derivation of the title; Fussell suggests it clearly echoes Othello's last monologue, although Sherriff claims it was taken from a novel. Any supported, well-argued discussion of the title's possible derivation should be accepted
- Sherriff's redrafting of the title from earlier drafts such as *Suspense* and *Waiting*
- etc.

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

Focus might be on:

- the presentation of mortality in war literature
- the presentation of time in 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:

- the changing attitudes to death in combat
- the differing receptions of the play over time
- the differing attitudes to duty and sacrifice over time
- etc.

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

Focus might be on:

- the use of dialogue and action to present ways of coping with time and the imminence of death; for example the six minutes of conversation between Osborne and Raleigh before the trench attack
- the use of dramatic devices to present mortality and the passing of time; for example the candle in the dugout



- the reference to other aspects of times and journeys through the characters' memories; for example Osborne's excavation of a roman road and Raleigh's walks into the heart of the New Forest
- the three-act structure of the play that creates a series of climaxes that lead to 'Journey's End'
- etc.

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

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

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

**Section B**

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

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

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

**Questions 05, 11 and 17**

Explore the significance of conflict with authority in this extract.

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

**[25 marks]**

**Possible content:**

Please refer to pages 4 to 8.

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

Focus might be on:

- the significance of the presentation of the commanding officer as ruthless and inhumane
- the significance of authority as the voice of experience that has to be ‘taught’ to those who dissent because they are innocent and do not understand
- the arguments used to counter any dissent; for example, ‘Deserters must be made an example of’
- the significance of disobedience in war
- the extent to which power and authority conflict with morality and humanity
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- typical presentations of power and authority during war
- the ways in which authority figures are represented
- typical presentations of dissent
- etc.

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

Focus might be on:

- differing attitudes to military discipline over time
- differing attitudes towards the officer class
- differing attitudes towards the role and experience of Irish soldiers in the British army
- etc.

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

Focus might be on:

- the use of dialogue to present the conflict in attitudes between the two men; for example through the use of mirrored phrases such as ‘You refuse...’;
- the functional nature of the Major’s speech to present his inhumanity; for example, the frequent use of minor sentences and ellipsis to convey the ‘clipped’ speech patterns of a typical commanding officer
- Johnston’s description of the Major drawing lines on paper to present authority as dispassionate and uncompromising
- the way in which the major counters dissent through the use of interruptions
- the first-person narrative that privileges Alec’s conflict with the Major’s authority
- Alec’s anger and shock at the order is contrasted with the Major’s formal language. He challenges the Major through exclamatory sentences such as ‘utter rubbish!’ and challenges the Major’s authority through using the metaphor ‘cattle’ to present his inhumane attitudes towards men
- the importance of metaphors in discussing the nature of authority; for example the Major’s reference to authority as making decisions in response to a ‘crumbling world’
- etc.

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

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

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

**Questions 06, 12 and 18**

Compare the significance of conflict with authority 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 8.

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

Focus might be on:

- the debate around the significance of conflict with authority presented in their two texts
- the extent to which the contrasting genres of the two texts affect the ways in which experience and personal change is presented
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- connections of similarity and/or difference at the level of subject matter/genre/attitudes and/or methods
- 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 differing experiences of authority and dissent
- how the presentation of authority and dissent may vary at different times
- how authority and dissent can be considered from the differing perspectives of the home front and the front line
- gender roles
- how experience might be viewed and experienced differently because of age, gender, class and culture
- etc.

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

Focus might be on:

- the varying presentations of experience and authority
- prose methods such as: narrative structure; point of view; chronology; use of dialogue/indirect speech and thought; 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
- use of appropriate concepts and terminology
- technical accuracy
- comparing texts

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

**Question 13**

***Regeneration* – Pat Barker**

'In *Regeneration*, Barker suggests that damaged soldiers are never healed.'

Examine this view of *Regeneration*.

**[25 marks]**

**Possible content:**

Please refer to pages 4 to 8.

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

Students might consider:

- the importance of Rivers' 'talking cure' and the extent to which it can 'heal' men damaged by war
- Yelland's contrasting treatment that might cure mutism, but damages soldiers even more
- the extent to which Billy Prior is healed at Craiglockhart; he has regained his memory and voice, but his treatment painfully reinforces his outsider status
- the importance of Burns' crisis in chapter 15 that explores the extent to which damaged soldiers can ever heal.
- how Barker uses Rivers' and Heads' nerve regeneration experiment as a central metaphor for healing
- how the relationship between Sassoon and Owen is presented as a form of healing. The debate about the place of poetry in War allows Owen to articulate the damage he has suffered
- how Rivers is damaged and changed through his work; his attitudes to the war are challenged and changed through his relationship with Sassoon, Prior and Burns
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- typical prose representations of hospitals, doctors and trauma patients
- the differing representations of traumatised soldiers
- relationships between men during 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:

- an understanding of the changing treatment of war trauma
- the use of historical research in late-twentieth century prose texts on the war
- changing attitudes to masculinity over time
- etc.

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

Focus might be on:

- aspects of narrative form and genre such as dialogue and varying perspectives within third-person narrative
- the importance of the dialogues between Rivers and Sassoon and Prior
- the extent to which Barker use the character of Rivers to offers a fuller perspective on war trauma
- etc.

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

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

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

## Question 14

### **Regeneration – Pat Barker**

Examine the significance of finding your voice in *Regeneration*.

**[25 marks]**

#### **Possible content:**

Please refer to pages 4 to 8.

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

Students might consider:

- the central significance of Rivers' talking cure approach to the patients at Craiglockhart
- Billy Prior's mutism as a consequence of war trauma; from Rivers' perspective the recovery of his voice changes and defines him as a 'sharp boned alley cat' that is at odds with the officer class he has entered
- the significance of Owens finding a truer poetic voice through his relationship with Sassoon
- the wider significance of Sassoon's political 'voice' in speaking out against the war and the extent to which this is 'silenced' by the authorities
- the significance of Yealland's electric shock treatment of mutism that punishes Callan; his recovered speech is an act of subordination
- etc.

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

Focus might be on:

- the presentation of varying forms of speech in war literature to denote culture, class and attitudes
- the presentation of speech as a form of subordination and dissent
- 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 to differing forms of speech through the representation of accent and dialect
- changing attitudes to gender and class
- etc.

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

Focus might be on:

- the use of mutism and the recovery of the voice to explore the intensity of war trauma
- the centrality of speech and dialogue as a way of presenting class and the conflict of attitudes in the novel
- the ways in which speech is used to develop characterisation
- etc.



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

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

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

**Question 15**

***Birdsong* – Sebastian Faulks**

'In *Birdsong*, Faulks shows that friendships in war never last.'

Examine this view of male friendship in *Birdsong*.

**[25 marks]**

**Possible content:**

Please refer to pages 4 to 8.

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

Students might consider:

- the extent to which friendship and camaraderie on the frontline is little more than a coping mechanism and has no enduring qualities
- the extent to which the novel shows that the experience of war is profoundly isolating; for example, Stephen Wraysford's detachment and the difficulty of soldiers to share and communicate the experience of war at home
- the presentation of the intense camaraderie between the men in the frontline suggests that male friendship is enduring through the presentation of grief; for example Jack Firebrace's mourning for Shaw and the effect of Weir's death on Stephen Wraysford in Part Four
- the central significance of the bond between Stephen Wraysford and Jack Firebrace. Their friendship structures the narrative and shows that friendship can cut across class and rank
- the significance of Stephen's friendship with the German soldier, Levi, in Part Six which presents the redemptive possibilities of peace
- the enduring quality of male friendship shown in the actions and memories of the veterans in the novel
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- the ways in which male friendship is represented
- the representation of masculinity
- etc.

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

Focus might be on:

- the changing attitudes towards male friendship
- changing attitudes towards male sexuality
- changing attitudes towards class in the front line
- 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
- the presentation of the relationship between Stephen Wraysford and Jack Firebrace as a framing device in the novel
- language effects, eg dialogue and descriptive detail
- etc.

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

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

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

## Question 16

### ***Birdsong* – Sebastian Faulks**

Examine the significance of the birth of Elizabeth's son to the novel as a whole.

**[25 marks]**

#### **Possible content:**

Please refer to pages 4 to 8.

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

Students might consider:

- the extent to which the birth signifies the enduring links between the past and the present; the naming of the baby fulfils the promise made to Jack Firebrace and shows that Elizabeth's recovery of her family history is a form of rebirth
- the ways in which the birth is important as a structural ending to the novel
- how Faulks presents the birth using graphic language that seems to echo the physicality of war
- how the presentation of the birth also allows Faulks to reference the vulnerable nature of humanity; the 'harsh, ambiguous call' of the crow that Robert hears is part of a recurring motif of birdsong in the novel that could signal the continual threat of war and violence
- how the birth of the son also signifies the importance of birth and redemption in the novel as a whole; for example Stephen Wraysford's survival is often presented as a religious rebirth; for example Jack's discovery of Stephen lying with the dead in Part Two and his rescue by the German soldiers at the end of the war
- etc.

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

Focus might be on:

- the presentation of survival and redemption WW1 literature
- how peace and reconciliation is represented in WW1 literature
- etc.

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

Focus might be on:

- how understanding of peace and reconciliation in post-war periods might change over time
- the differing representations of how the experience of war can be recovered and redeemed
- the changing representations of memorialization and the understanding of the war in the late-twentieth century
- etc.

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

Focus might be on:

- aspects of narrative form and genre; the varying perspectives used within third-person narration
- the uses of the dual time frame
- language effects; eg dialogue and descriptive detail
- etc.

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

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

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

**Section B**

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

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

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

**Questions 05, 11 and 17**

Explore the significance of conflict with authority in this extract.

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

**[25 marks]**

**Possible content:**

Please refer to pages 4 to 8.

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

Focus might be on:

- the significance of the presentation of the commanding officer as ruthless and inhumane
- the significance of authority as the voice of experience that has to be ‘taught’ to those who dissent because they are innocent and do not understand
- the arguments used to counter any dissent; for example, ‘Deserters must be made an example of’
- the significance of disobedience in war
- the extent to which power and authority conflict with morality and humanity
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- typical presentations of power and authority during war
- the ways in which authority figures are represented
- typical presentations of dissent
- etc.

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

Focus might be on:

- differing attitudes to military discipline over time
- differing attitudes towards the officer class
- differing attitudes towards the role and experience of Irish soldiers in the British army
- etc.

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

Focus might be on:

- the use of dialogue to present the conflict in attitudes between the two men; for example through the use of mirrored phrases such as ‘You refuse...’;
- the functional nature of the Major’s speech to present his inhumanity; for example, the frequent use of minor sentences and ellipsis to convey the ‘clipped’ speech patterns of a typical commanding officer
- Johnston’s description of the Major drawing lines on paper to present authority as dispassionate and uncompromising
- the way in which the major counters dissent through the use of interruptions
- the first-person narrative that privileges Alec’s conflict with the Major’s authority
- Alec’s anger and shock at the order is contrasted with the Major’s formal language. He challenges the Major through exclamatory sentences such as ‘utter rubbish!’ and challenges the Major’s authority through using the metaphor ‘cattle’ to present his inhumane attitudes towards men.
- the importance of metaphors in discussing the nature of authority; for example the Major’s reference to authority as making decisions in response to a ‘crumbling world’
- etc.

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

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

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

### Questions 06, 12 and 18

Compare the significance of conflict with authority 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 8.

### AO5 Explore literary texts informed by different interpretations

Focus might be on:

- the debate around the significance of conflict with authority presented in their two texts
- the extent to which the contrasting genres of the two texts affect the ways in which experience and personal change is presented
- etc.

### AO4 Explore connections across literary texts

Focus might be on:

- connections of similarity and/or difference at the level of subject matter/genre/attitudes and/or methods
- 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 differing experiences of authority and dissent
- how the presentation of authority and dissent may vary at different times
- how authority and dissent can be considered from the differing perspectives of the home front and the front line
- gender roles
- how experience might be viewed and experienced differently because of age, gender, class and culture
- etc.



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

Focus might be on:

- the varying presentations of experience and authority
- prose methods such as: narrative structure; point of view; chronology; use of dialogue/indirect speech and thought; 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
- use of appropriate concepts and terminology
- technical accuracy
- comparing texts

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