

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

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

---

Mark scheme

June 2022

---

Version: 1.0 Final



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

#### **Copyright information**

AQA retains the copyright on all its publications. However, registered schools/colleges for AQA are permitted to copy material from this booklet for their own internal use, with the following important exception: AQA cannot give permission to schools/colleges to photocopy any material that is acknowledged to a third party even for internal use within the centre.

Copyright © 2022 AQA and its licensors. All rights reserved.

## 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 2022**

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 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






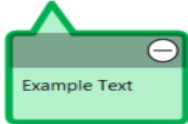




12. Examiners need to bear in mind the following key points when marking extract based questions:
- has the candidate engaged in a relevant debate?
  - does the candidate have an overview of the extract(s)/text(s)?
  - has the candidate written about authorial method(s)?
  - has the candidate seen the 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 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.		Y
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
Band 5 <b>Perceptive/Assured</b> <b>21–25 marks</b>  ‘Perception’ is demonstrated when students are showing the depth of their understanding and responding sensitively to the texts and task.  ‘Assuredness’ is shown when students write with confidence and conviction.	AO5	<ul style="list-style-type: none"> <li>perceptive and confident engagement with the debate set up in the task</li> </ul>	This band is characterised by <b>perceptive</b> and <b>assured</b> work which shows confidence, sharpness of mind and sophistication in relation to the task.  At the top of the band students are consistently <b>assured</b> and will demonstrate sensitivity and <b>perception</b> across all five assessment objectives in the course of their response.  At the bottom of the band there will be coherence and accuracy with some <b>perception</b> but with less consistency and evenness.
	AO4	<ul style="list-style-type: none"> <li>perceptive exploration of connections across literary texts arising out of historicist study</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>perceptive understanding of the significance of relevant contexts in relation to the task</li> <li>assuredness in the connection between those contexts and the historicist literary concept studied</li> </ul>	
	AO2	<ul style="list-style-type: none"> <li>perceptive understanding of authorial methods in relation to the task</li> <li>assured engagement with how meanings are shaped by the methods used</li> </ul>	
	AO1	<ul style="list-style-type: none"> <li>perceptive, assured and sophisticated argument in relation to the task</li> <li>assured use of literary critical concepts and terminology; mature and impressive expression</li> </ul>	

<p>Band 4 <b>Coherent/Thorough</b> <b>16–20 marks</b></p> <p>‘<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>'<b>Simple</b>' work is shown when students write in an unelaborated and basic way in relation to the task.</p> <p>'<b>Generalised</b>' work is shown when students write without regard to particular details.</p>	AO5	<ul style="list-style-type: none"> <li>• simple and generalised response to the debate set up in the task</li> </ul>	<p>This band is characterised by <b>simple</b> and <b>generalised</b> work which is mainly linked to the task.</p> <p>At the top of the band students will demonstrate a basic <b>generalised</b> understanding in the course of their answer. Ideas will be developed in a <b>simple</b> way.</p> <p>At the bottom of the band there will be inconsistency, but the beginnings of a <b>simple</b> and <b>generalised</b> understanding.</p>
	AO4	<ul style="list-style-type: none"> <li>• simple exploration of connections across literary texts arising out of historicist study</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>• simple understanding of the significance of relevant contexts in relation to the task</li> <li>• generalised connections between those contexts and the historicist literary concept studied</li> </ul>	
	AO2	<ul style="list-style-type: none"> <li>• simple understanding of authorial methods in relation to the task</li> <li>• generalised engagement with how meanings are shaped by the methods used</li> </ul>	
	AO1	<ul style="list-style-type: none"> <li>• a simple structure to the argument which may not be consistent but which does relate to the task</li> <li>• generalised use of literary critical concepts and terminology; simple expression</li> </ul>	

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

### Question 01

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

Look again at the section called ‘Tipperary Days’. Examine the view that the poems within this section are more concerned with the anticipation of combat rather than its reality.

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

- Gardner’s thematic and chronological structure of the anthology; ‘Tipperary Days’ includes poems from early in the war which focus on the preparation and anticipation of combat and death
- poems that focus on the anticipation of combat through considering the reality of death; for example, Hodgson’s ‘Before Action’ and Seeger’s ‘Rendezvous’
- poems such as Sorley’s ‘Untitled Poem’ (“Light-lipped and singing press we hard...”) that focus on the excited anticipation of marching towards the front line
- the use of pastoral imagery to convey anticipation of combat in an idealised way; for example, Grenfell’s ‘Into Battle’
- poems that explore some aspects of dread and fear before combat in a more realistic way; for example, Robert Nichols’ ‘In the Grass: Halt by Roadside’ and ‘Noon’
- poems that present the reality of trench warfare such as Nicholl’s ‘Eve of Assault: Infantry Going Down to Trenches’
- poems that present death in combat in more spiritual rather than realist terms such as the spiritual sacrifice suggested in Brooke’s ‘The Dead’ and McRae’s ‘In Flanders Fields’
- the extent to which the poems in the section are about the anticipation of combat and the reality of combat
- etc.

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

Focus might be on:

- typical representations of combat in the literature of World War 1 and its aftermath
- the typical presentation of the varying emotions and attitudes experienced in the preparation for combat
- etc.

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

Focus might be on:

- how poems written early in the war might be more preoccupied with the mental and spiritual preparation for combat
- the structuring of the anthology by Gardner
- the differing poetic approaches to the presentation of combat
- the war experience of individual poets
- 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

'This anthology is, above all, a lament for the loss of youth.'

Examine this view.

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 that lament the loss of youth such as Owen's 'Anthem for Doomed Youth' and Sitwell's 'This Generation'
- poems such as 'Service's 'Tipperary Days' that lament loss of youth through presenting the excitement of young men going to war contrasted with their fate
- poems that present the loss of youth through the ways in which the old exploit the young in war; for example, Macintosh's 'Recruiting' and Sassoon's 'Base Details'
- the vulnerability of young soldiers in war, for example, Sassoon's 'The Dug-out'
- the dynamic celebration of youth in poems such as Brooke's 'Peace'
- the presentation of young soldiers in patriotic terms as the sons and children of England; for example, Freeman's 'Happy is England Now' and Hodgson's 'England to her Sons'
- the use of 'lament', 'above all' and 'loss of youth' in the given view
- the organisation of the anthology that maps the changing attitudes to war and the 'loss of youth'
- etc.

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

Focus might be on:

- typical representations of youth in the literature of World War1 and its aftermath
- the varying attitudes towards youth from the perspective of the home front or 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 youth can present the challenge and excitement of war in idealised early war poetry
- patriotic attitudes early in the war that celebrate youth as an aspect of national rebirth sparked by war
- how later war poetry might focus on the needless loss of youth
- the differing poetic approaches to the presentation of youth and inexperience
- 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**

‘The poems in this anthology always accept rather than condemn the suffering caused by war.’

Examine this view.

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 that clearly accept suffering through mourning and remembrance, such as Allen’s ‘The Wind on the Downs’
- poems that use natural imagery such as Teasdale’s ‘Spring in War-Time’ and ‘There will come soft rains’ as an acceptance of suffering as part of a natural cycle
- poems such as Wedderburn Cannan’s ‘Since they have Died’ that accepts the suffering of war as a necessary self-sacrifice for the living
- poems such as Comfort Mitchell’s ‘He Went for a Soldier’ that condemn the continuance of the war
- poems such as Hamilton’s ‘Ghouls’ and ‘The Jingo-Woman’ that criticise home front ideas condoning the suffering of war
- keywords in the view such as ‘always’ to develop a more nuanced reading to suggest that poems can both accept and condemn the suffering caused by war; for example, Bedford’s ‘The Parson’s Job’
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- representations of mourning and remembrance in WW1 poetry
- WW1 poetry that supports the war through recognising suffering as a necessary sacrifice
- the female perspective on the suffering and personal grief caused by war
- the use of poetry to condemn the values and beliefs that support and prolong the war
- etc.

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

Focus might be on:

- the female experience of grief and mourning both public and private how men and women might experience war differently
- the experience and attitudes of the home front to the growing suffering caused by war
- the differing roles of women during the war that might influence their attitudes to suffering
- the forms of dissent during the war
- etc.

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

Focus might be on:

- aspects of poetic form and genre
- aspects of structure, 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 anthology's title.

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:

- taking the title from Brittain's 'To My Brother' highlights the significance of female grief and mourning in the collection
- how the emotional trauma of women is often presented through semantic fields of physical pain associated with combat
- the 'scarring' of women through the emotional trauma of bereavement shown in poems such as Brittain's 'Perhaps' and Postage Cole's 'Praematuri'
- how female suffering is often shown to correspond with the physical pain of men on the battlefield; for example, Wedderburn Cannan's 'Lamplight'
- the extent to which women can be 'scarred' through sharing the male pain of combat as debated in poems such as Bamford's 'Drafts' and Hamilton's 'The Romancing Poet'
- how grief can be transformed into anger towards the enemy in poems such as Jenkin's 'Dulce et Decorum?'
- how 'scars upon my heart' has a wider Christian dimension in poems such as Whitmell's 'Christ in Flanders' and Sackville's 'Sacrament'
- etc.

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

Focus might be on:

- the differing representations of suffering through grief and bereavement the juxtaposition of nature with the effects of war
- poetry that attempts to recreate the 'scars' and suffering of front-line combat
- the repercussions of war on the home front
- the presentation of personal trauma
- etc.

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

Focus might be on:

- the female experience of grief and mourning during the war
- the experience of the home front
- the differing roles of women during the war
- the social consequences of bereavement
- the literary context of the editing and titling of an anthology
- etc.

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

Focus might be on:

- aspects of poetic form and genre
- aspects of structure, eg use of stanzas
- aspects of language, eg rhyme, rhythm, imagery
- methods that might present suffering in differing ways
- 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 sacrifice in this extract.

Remember to include in your answer relevant detailed analysis of the ways that Hope 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:

- possible explorations of 'sacrifice' and its connotations such as: religious appeasement in the offering up of the young in the war; obedience to God or a cause; martyrdom and/or self-sacrifice
- the mother's personal perspective on the fact the war is taking her son from her
- Hope's presentation of the son before he leaves for war; his feelings about a war that cannot be escaped and the ways in which his youth has already been sacrificed as military discipline and training is already moulding him
- the importance of the 1917 setting; the fact that the son has been conscripted directly after his eighteenth birthday suggests that personal sacrifice is imposed rather than volunteered and that war cannot be escaped
- the biblical sense of the sacrifice of the young in the war
- the inevitable sacrifice of young soldiers being destroyed by the war
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- mothers' views and feelings about sons leaving for war
- the personal sacrifices experienced through war
- powerlessness and the perceived inability to challenge conventional views of sacrifice in war
- etc.

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

Focus might be on:

- the publication date of 2014 and the nature of historical fiction
- ideas about recruitment and conscription and the necessity of sacrifice
- ideas about the family experience of young men leaving to fight
- the nature of military training and discipline
- etc.

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

Focus might be on:

- Hope's use of the mother's retrospective viewpoint that sets her son's departure in the context of conscription
- Hope's use of free indirect discourse to trace the mother's increasing anxiety about her son being taken by the war
- the use of simple declarative sentences and short one or two sentence paragraphs to denote the inevitability of Michael going to war; for example, 'He was right.'
- the longer multi-clause complex sentences to denote the mother's rising panic
- the listing of the son's kit to denote the ordered yet foreign sense of military discipline
- how descriptive detail of the military tag signifies the ways in which the son is renamed and now has a different military sense of family
- the use of minor sentences to suggest intense feelings and realisations; for example, 'Her son.'
- the use of direct speech to suggest the limited yet charged interaction between mother and son
- 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 sacrifice 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 interpretations of the significance of sacrifice as expressed in their two texts
- the extent to which the contrasting genres of the two texts affects the ways in which sacrifice 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 sacrifice
- how the presentation of sacrifice may vary at different times
- how sacrifice can be considered from differing perspectives such as the home front and the front line
- family roles
- how sacrifice 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 sacrifice
- 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, etc
- 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, etc
- 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**

Examine the significance of the MC in *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:

- the extent to which the MC can be viewed as an essential part of the play's structure; he acts as a chorus figure who guides the audience
- the MC is central to the tragic irony of the play
- the MC's interaction with both the audience and the characters within the play
- how the MC clearly reflects the more popular variety hall traditions used ironically within the play
- the extent to which the MC is used as a distancing device to constantly remind the audience that they are just watching a play
- how the MC's role is more limited by the end of the play
- the possible impact of particular production(s) on the interpretation of the question
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- ironic viewpoints that suggest that war is a terrible game
- didactic anti-war points of view
- the role of humour in war
- use of satire as a critique of the war
- etc.

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

Focus might be on:

- the role of the MC in music hall and variety performances
- changing views on the MC over time
- the revival of popular dramatic devices such as the role of the MC is part of the 1960s counter-culture that challenged establishment myths about the war
- the cold war context of the time of production; the play is part of growing anti-war movements
- the dramatic context of agitprop and Brechtian theatre
- possible stage effects and interpretations
- etc.

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

Focus might be on:

- satirical methods
- dramatic devices such as direct address to audience, costume, slides, news panels and songs
- use of ironic dialogue
- the MCs role in the dramatic form of the play; his doubling to take on other roles, the improvisatory approach to interaction with the audience
- 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 while the satire in the play mocks those in power, it fails to expose the full tragedy of the war.

**[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 powerful historical figures such as General Haig are caricatured; a more nuanced approach to this character would have revealed the human tragedy of war
- Littlewood's revisionist approach to the 'Myth of Victory' is an anti-establishment satire that cannot expose the full tragedy of war as it fails to develop more naturalistic characters within the play
- the satire of ruling elites, such as international munition manufacturers, exposed the fuller tragedy of the war, which was not obvious to the audience at the time
- the revival of popular WW1 songs and their use in a satiric context has an important resonance that can reveal the full tragedy of war
- the extent to which the play's satire is able to present fully the tragedy of war through exposing the political, business and military elites that created the war
- the possible impact of particular production(s) on the interpretation of the question
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- satiric genre of anti-war literature
- didactic anti-war points of view
- the use of satiric humour in war
- revisionary approaches to the causes and conduct of 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:

- changing revisionary approaches to WW1 over time
- the revival of working-class popular culture as a way of revising the WW1 canon which had previously been dominated by the perspectives of officer class
- the anti-establishment dynamic of the play that still has resonance in current protest
- the dramatic context of agitprop and Brechtian theatre
- etc.

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

Focus might be on:

- satirical methods
- dramatic multi modal devices such as costume, slides, news panels and songs
- use of ironic dialogue
- plot and characterisation
- a didactic dramatic form that aims to reveal the truth and causes of war without developing a more linear structure focusing on characterisation
- other possible stage effects and interpretations
- 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**

'In *Journey's End*, Sherriff suggests that, despite the loyalty shown to Stanhope, he is far from an ideal leader of men.'

Examine this view of Stanhope.

[25 marks]

#### **Possible content:**

Please refer to pages 4 to 8.

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

Students might consider:

- Osborne's and Hardy's differing views of Stanhope as a leader; the reasons for Osborne's loyalty when defending Stanhope against Hardy's criticisms of Stanhope's drinking and instability at the start of the play
- the presentation of Raleigh's views of Stanhope, particularly in his letter home in Act II scene I
- the nature of Stanhope's relationship with Raleigh and the extent that this affects his leadership
- Stanhope's supportive interactions with his men; his attempts to defend his men's interests when the Colonel orders a trench raid
- Stanhope's treatment of Hibbert which might suggest effective leadership or manipulative bullying
- Stanhope's relationship with Osborne and their discussions of Stanhope's state of mind
- the possible impact of particular production(s) on the interpretation of the question
- etc.

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

Focus might be on:

- the representation of officers in WW1 literature
- debates on leadership
- relationships between officers and men
- experiences of military hierarchy and discipline
- etc.

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

Focus might be on:

- changing attitudes to leadership over time
- the experience of the front-line officer in WW1; their youth and low life expectancy
- the use of alcohol; the presentation of hard drinking officers shocked early audiences
- changing attitudes towards the pressures of leadership and conduct over time
- etc.

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

Focus might be on:

- Stanhope's delayed entrance allows the debate about his leadership to be established
- the use of dialogue to convey the interactions of leadership
- the use of the enclosed dugout setting to present the pressures and intensity of leadership
- the use of end of scene climaxes to convey the tension and conflicts of leadership
- the dramatic focus on Stanhope at the very end of the play
- dramatic effects such as Raleigh's letter
- other possible stage effects and interpretations
- 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**

'Even on the front-line, their pre-war roles and relationships still govern the lives of the men.'

Examine this view of the play.

**[25 marks]**

**Possible content:**

Please refer to pages 4 to 8.

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

Students might consider:

- the central presentation of the conflict between Raleigh and Stanhope influenced by their past relationship at public school
- the extent to which school experiences still inform the dynamics between the men; Osborne still acts as the teacher when he tries to prepare Raleigh for the experience of the front-line, Raleigh still hero-worships the older boy, Stanhope
- how peacetime social class roles are still reinforced on the front-line
- how some men need to reject their past lives and relationships; for example, Stanhope's refusal to go home on leave and allow his fiancée to see how he has changed
- how the play shows how the experience of war can represent a break from past roles and relationships; peace time class divisions are broken down through Trotter becoming Stanhope's second-in-command and Mason supporting Hibbert by going into the front-line trench with him at the end
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- the representation of the home front in WW1 literature
- memories of earlier experiences and relationships
- the conflict between peacetime life and the experience of war
- the school backgrounds of officers
- etc.

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

Focus might be on:

- young officers and the influence of their school experience
- the presentation of the home-front
- the importance of communications with the home-front
- changing attitudes towards the experience of war
- etc.



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

Focus might be on:

- the importance of the back story of Raleigh and Stanhope revealed before Stanhope's stage entrance
- the use of dialogue to convey the importance of sharing past relationships and experiences
- the use of props such as letters and photographs to present the importance of past experiences and relationships
- the dramatic focus on Stanhope and Raleigh at the end of the play showing that past roles and relationships are still important
- 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 sacrifice in this extract.

Remember to include in your answer relevant detailed analysis of the ways that Hope 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:

- possible explorations of 'sacrifice' and its connotations such as: religious appeasement in the offering up of the young in the war; obedience to God or a cause; martyrdom and/or self-sacrifice
- the mother's personal perspective on the fact the war is taking her son from her
- Hope's presentation of the son before he leaves for war; his feelings about a war that cannot be escaped and the ways in which his youth has already been sacrificed as military discipline and training is already moulding him
- the importance of the 1917 setting; the fact that the son has been conscripted directly after his eighteenth birthday suggests that personal sacrifice is imposed rather than volunteered and that war cannot be escaped
- the biblical sense of the sacrifice of the young in the war
- the inevitable sacrifice of young soldiers being destroyed by the war
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- typical reactions to the sacrifices demanded by war
- parents' views and feelings about sons leaving for war
- the personal sacrifices experienced through war
- powerlessness and the inability to escape 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:

- ideas about recruitment and conscription and the necessity of sacrifice
- ideas about the family experience of young men leaving to fight
- the nature of military training and discipline
- etc.

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

Focus might be on:

- Hope's use of the mother's retrospective viewpoint that sets her son's departure in the context of conscription
- Hope's use of free indirect discourse to trace the mother's increasing anxiety about her son being taken by the war
- the use of simple declarative sentences and short one or two sentence paragraphs to denote the inevitability of Michael going to war; for example, 'He was right.'
- the longer multi-clause complex sentences to denote the mother's rising panic
- the listing of the son's kit to denote the ordered yet foreign sense of military discipline
- how descriptive detail of the military tag signifies the ways in which the son is renamed and now has a different military sense of family
- the use of minor sentences to suggest intense feelings and realisations; for example, 'Her son.'
- the use of direct speech to suggest the limited yet charged interaction between mother and son
- 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 sacrifice 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 interpretations of the significance of sacrifice as expressed in their two texts
- the extent to which the contrasting genres of the two texts affects the ways in which sacrifice 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 sacrifice
- how the presentation of sacrifice may vary at different times
- how sacrifice can be considered from differing perspectives such as the home front and the front line
- family roles
- how sacrifice 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 sacrifice
- 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, etc
- dramatic methods such as: explicit structural devices; dramatic irony; stage directions; indirect ways of communicating the writers' messages and ideas; naturalistic, non-naturalistic, expressionist and other styles of representing character, incident and narrative, etc
- 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**

“Nothing justifies this. Nothing nothing nothing,” says Rivers about Burns.

Examine the significance of the relationship between Burns and Rivers in *Regeneration* in the light of this comment.

[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 the relationship away from Craiglockhart at Aldeburgh in Chapter 15 where the quotation is found; the importance of Rivers’ reaction to Burns; the setting of the storm, and the tower where Burns shelters, dramatizes Rivers’ acknowledgement of the irreparable damage of war
- the presentation of the relationship from the perspective of Rivers; it traces Rivers’ changing views towards the war
- the presentation of the doctor-patient relationship
- Barker’s development of Burns’ characterisation from historical sources
- the extent to which the relationship is an important part of the broader theme of the change and regeneration because of war
- etc.

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

Focus might be on:

- the nature of doctor-patient relationships
- ideas about war trauma
- how war irreparably changes all aspects of human life
- etc.

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

Focus might be on:

- the changing understanding of war trauma
- the developing medical responses to war trauma
- changing attitudes towards the fighting and conduct of the war
- the experience of war on the home front
- etc.

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

Focus might be on:

- aspects of narrative form and genre; the importance of the relationship in terms of the novel's narrative development
- the use of dialogue to develop the relationship between Rivers and Burns
- the varied use of narrative perspective as a way of signifying the relationship
- the varied use of settings to present the interplay between the two; the symbolism developed in Chapter 15 when Rivers is visiting Burns in Aldeburgh
- 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**

'In *Regeneration*, all men are at war with themselves.'

Examine this view.

**[25 marks]**

**Possible content:**

Please refer to pages 4 to 8.

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

Students might consider:

- the central focus of Sassoon's protest and the personal conflicts that lead him back to active duty
- Billy Prior's flawed nature; his personal conflicts due to class, family and masculine identity
- the dilemmas and conflicts that Rivers faces because of his work at Craiglockhart; his attitudes to the war are challenged and changed through his relationship with Sassoon, Prior and Burns
- Rivers' views of men who have been challenged by what he describes as the "'feminine' passivity' they experience in the trenches
- the wider presentation of men in crisis through Rivers' work at Craiglockhart; for example, Anderton and Willard
- the conflicted discussion of homosexuality in the novel
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- experiences of masculinity in war
- conflicting attitudes towards the war
- the inner conflicts faced by men during war
- etc.

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

Focus might be on:

- the changing responses to the nature of masculinity
- the changing attitudes to the war
- the changing perspectives on the conflict of values experienced during the war; for example, the role of the doctor and officers who cannot support the war yet must work to protect their men and patients
- the experience of war on the home front
- etc.



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

Focus might be on:

- aspects of narrative form and genre
- the use of dialogue as a way of presenting relationships
- the varied use of narrative perspective as a way of presenting inner thoughts and feelings
- the varied use of settings to present and develop character
- etc.

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

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

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

## Question 15

### ***Birdsong* – Sebastian Faulks**

Examine the view that, in *Birdsong*, soldiers are always degraded by their experience of war.

[25 marks]

#### **Possible content:**

Please refer to pages 4 to 8.

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

Students might consider:

- Faulks' graphic presentation of trench warfare in the novel
- individual characters in the novel and the extent to which their experience of war is degrading
- how conventional notions of masculinity are broken down by the trauma of war; for example, the description of the impact of shelling on Tipper in Part Two
- the presentation of how men are physically degraded through their wounds; for example, the description of the casualties in Stephen Wraysford's ward in Part Two
- the breaking down of faith and humanity when the full horror of war is witnessed; for example, Horrocks' act of 'hurling' his cross away and Weir's exclamation 'What have we done?' when hearing the moaning of the dying at the Somme
- the strength of camaraderie in war that sustains men even when they are dying
- the urge to commemorate and memorialise the war; for example, Gray's discussion with Stephen Wraysford about a memorial for the regiment
- the common humanity presented at the end of Part Six when Stephen Wraysford is rescued by German soldiers
- if soldiers are 'always' degraded by war
- varying interpretations of 'degraded'
- etc.

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

Focus might be on:

- the presentation of masculinity during war
- the experience of combat trauma
- the presentation of male friendships and camaraderie during war
- etc.

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

Focus might be on:

- the changing views on male friendship and camaraderie over time
- changing understanding of war trauma
- changing attitudes towards masculinity in war
- late twentieth century views on the war and its aftermath
- etc.

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

Focus might be on:

- aspects of narrative form and genre
- the use of dialogue as a way of presenting relationships and the experience of war
- the varied use of narrative perspective
- descriptions of setting and the graphic presentation of combat
- 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 relationship between Jack Firebrace and Stephen Wraysford 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 the relationship acts as a structural device in the novel as a whole; for example, Stephen promising to have a child to replace Jack's son being fulfilled by Elizabeth's naming of her son at the end of the novel
- the presentation of the two characters rescuing each other in Part Two and Part Six
- Faulks' use of the counterpoint between the characters in the novel; Firebrace's faith and love for his son is contrasted with Stephen's outsider status
- the presentation of the comradeship between the two men at different stages of the novel
- etc.

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

Focus might be on:

- the presentation of friendship and camaraderie during war
- the experience of front-line combat
- survival in war
- etc.

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

Focus might be on:

- the changing views on male friendship and camaraderie over time
- revisionary approaches to war such as the focus on the importance of tunnelling during the war
- changing attitudes towards masculinity in war
- late twentieth century responses to the war; the need to understand and reconnect with the past
- etc.

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

Focus might be on:

- aspects of narrative form and genre
- the use of dialogue as a way of presenting relationships
- the varied use of narrative perspective
- descriptions of setting; the use of the tunnelling sequences to highlight the intensity of the relationship between the two
- 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 sacrifice in this extract.

Remember to include in your answer relevant detailed analysis of the ways that Hope 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:

- possible explorations of 'sacrifice' and its connotations such as: religious appeasement in the offering up of the young in the war; obedience to God or a cause; martyrdom and/or self-sacrifice
- the mother's personal perspective on the fact the war is taking her son from her
- Hope's presentation of the son before he leaves for war; his feelings about a war that cannot be escaped and the ways in which his youth has already been sacrificed as military discipline and training is already moulding him
- the importance of the 1917 setting; the fact that the son has been conscripted directly after his eighteenth birthday suggests that personal sacrifice is imposed rather than volunteered and that war cannot be escaped
- the biblical sense of the sacrifice of the young in the war
- the inevitable sacrifice of young soldiers being destroyed by the war
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- typical reactions to the sacrifices demanded by war
- parents' views and feelings about sons leaving for war
- the personal sacrifices experienced through war
- powerlessness and the inability to escape 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:

- ideas about recruitment and conscription and the necessity of sacrifice
- ideas about the family experience of young men leaving to fight
- the nature of military training and discipline
- etc.

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

Focus might be on:

- Hope's use of the mother's retrospective viewpoint that sets her son's departure in the context of conscription
- Hope's use of free indirect discourse to trace the mother's increasing anxiety about her son being taken by the war
- the use of simple declarative sentences and short one or two sentence paragraphs to denote the inevitability of Michael going to war; for example, 'He was right.'
- the longer multi-clause complex sentences to denote the mother's rising panic
- the listing of the son's kit to denote the ordered yet foreign sense of military discipline
- how descriptive detail of the military tag signifies the ways in which the son is renamed and now has a different military sense of family
- the use of minor sentences to suggest intense feelings and realisations; for example, 'Her son.'
- the use of direct speech to suggest the limited yet charged interaction between mother and son
- 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 sacrifice 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 interpretations of the significance of sacrifice as expressed in their two texts
- the extent to which the contrasting genres of the two texts affects the ways in which sacrifice 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 sacrifice
- how the presentation of sacrifice may vary at different times
- how sacrifice can be considered from differing perspectives such as the home front and the front line
- family roles
- how sacrifice 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 sacrifice
- 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, etc
- 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, etc
- 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.**