



A-LEVEL English Literature B

7717/2A - Paper 2A Texts And Genres: Elements Of Crime Writing
Mark scheme

7717

June 2018

Version/Stage: 1.0 Final

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

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

Further copies of this mark scheme are available from aqa.org.uk

Level of response marking instructions

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

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

Step 1 Determine a level

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

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

Step 2 Determine a mark

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

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

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

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

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

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

The significance of open book

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

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

Arriving at marks

1. All questions are framed to address all the Assessment Objectives (AOs). 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 5 and 6) 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 students 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 marks are attainable if students 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 students are likely to write about, examiners should be willing to reward what is actually there – **provided of course, that it is relevant to the question being asked.**
5. Examiners should remember that there is no one right answer. Students' views which are relevant, well-argued and supported by appropriate textual evidence must receive credit whether the examiner agrees with the views or not. It is important to try to remain flexible if a student 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 7. The key words for the bands are important and are printed below.

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

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

Advice about marking each section**Section A**

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

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

Section B

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

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

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

Section C

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

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

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

Annotation

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

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

Please remember that scripts can go back to students, so although your audience is a senior examiner, you must express your views temperately.

Use the model marked script for guidance.

The assessment objectives and their significance

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

The AOs are as follows:

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

Weightings for each question are as follows:

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

Description of annotations

Annotation	Description
Tick	relevant point, idea, reference or development/support for idea
On Page Comment	to explain a tick/ to describe an aspect of candidate performance
Bracketed tick	point not quite clinched
?	an unclear point
IR	irrelevant point or material
REP	ideas or material repeated
SEEN	blank pages noted

Mark	AO	Typical features	How to arrive at mark
Band 5 Perceptive/Assured 21-25 marks ‘ Perception ’ is demonstrated when students are showing the depth of their understanding and responding sensitively to the texts and task. ‘ Assuredness ’ is shown when students write with confidence and conviction.	AO5	perceptive and confident engagement with the debate set up in the task	This band is characterised by perceptive and assured work which shows confidence, sharpness of mind and sophistication in relation to the task. At the top of the band students are consistently assured and will demonstrate sensitivity and perception across all five assessment objectives in the course of their response. At the bottom of the band there will be coherence and accuracy with some perception but with less consistency and evenness.
	AO4	perceptive exploration of connections across literary texts arising out of generic study	
	AO3	perceptive understanding of the significance of relevant contexts in relation to the task assuredness in the connection between those contexts and the genre studied	
	AO2	perceptive understanding of authorial methods in relation to the task assured engagement with how meanings are shaped by the methods used	
	AO1	perceptive, assured and sophisticated argument in relation to the task assured use of literary critical concepts and terminology; mature and impressive expression	
Band 4 Coherent/ Thorough 16-20 marks ‘ Coherence ’ is shown when students are logical and consistent in their arguments in relation to the task. They hold their ideas together in an intelligible way. ‘ Thoroughness ’ is shown when students write carefully, precisely and accurately.	AO5	thorough engagement with the debate set up in the task	This band is characterised by coherent and thorough work where ideas are linked together in a focused and purposeful way in relation to the task. At the top of the band students will demonstrate a fully coherent and thorough argument across all five assessment objectives in the course of their response. At the bottom of the band ideas will be discussed in a shaped, relevant and purposeful way with a clear sense of direction, with one or two lapses in coherence and accuracy.
	AO4	logical and consistent exploration of connections across literary texts arising out of generic study	
	AO3	thorough understanding of the significance of relevant contexts in relation to the task coherence in the connection between those contexts and the genre studied	
	AO2	<ul style="list-style-type: none"> • thorough understanding of authorial methods in relation to the task • thorough engagement with how meanings are shaped by the methods used 	
	AO1	<ul style="list-style-type: none"> • logical, thorough and coherent argument in relation to the task where ideas are debated in depth • appropriate use of literary critical concepts and terminology; precise and accurate expression 	

<p>Band 3 Straightforward/ Relevant 11-15 marks</p> <p>‘Straightforward’ work is shown when students make their ideas in relation to the task clearly known.</p> <p>‘Relevant’ work is shown when students are focused on the task and use detail in an appropriate and supportive way.</p>	AO5	<ul style="list-style-type: none"> straightforward engagement with the debate set up in the task 	<p>This band is characterised by straightforward and relevant work where the student’s response to the task is clear and intelligible.</p> <p>At the top of the band students will demonstrate consistent straightforward understanding in the course of their argument. Ideas will be developed relevantly.</p> <p>At the bottom of the band there will be flashes of relevant understanding with evidence of straightforward thinking.</p>
	AO4	<ul style="list-style-type: none"> explores connections across literary texts arising out of generic study in a straightforward way 	
	AO3	<ul style="list-style-type: none"> straightforward understanding of the significance of relevant contexts in relation to the task relevant connections between those contexts and the genre studied 	
	AO2	<ul style="list-style-type: none"> straightforward understanding of authorial methods in relation to the task relevant engagement with how meanings are shaped by the methods used 	
	AO1	<ul style="list-style-type: none"> sensibly ordered ideas in a relevant argument in relation to the task some use of literary critical concepts and terminology which are mainly appropriate; straightforward and clear expression 	
<p>Band 2 Simple/Generalised 6-10 marks</p> <p>‘Simple’ work is shown when students write in an unelaborated and basic way in relation to the task.</p> <p>‘Generalised’ work is shown when students write without regard to particular details.</p>	AO5	<ul style="list-style-type: none"> simple and generalised response to the debate set up in the task 	<p>This band is characterised by simple and generalised work which is mainly linked to the task.</p> <p>At the top of the band students will demonstrate a basic generalised understanding in the course of their answer. Ideas will be developed in a simple way.</p> <p>At the bottom of the band there will be inconsistency, but the beginnings of a simple and generalised understanding.</p>
	AO4	<ul style="list-style-type: none"> simple exploration of connections across literary texts arising out of generic study 	
	AO3	<ul style="list-style-type: none"> simple understanding of the significance of relevant contexts in relation to the task generalised connections between those contexts and the genre studied 	
	AO2	<ul style="list-style-type: none"> simple understanding of authorial methods in relation to the task generalised engagement with how meanings are shaped by the methods used 	
	AO1	<ul style="list-style-type: none"> a simple structure to the argument which may not be consistent but which does relate to the task generalised use of literary critical concepts and terminology; simple expression 	

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

Section A

0 1 Explore the significance of the crime elements in this extract.

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

[25 marks]

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

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

Please refer to pages 3 to 6.

AO5 Explore literary texts informed by different interpretations

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

- the sense of mystery created by the narrator about the crime, as it is the opening of the novel
- the interest created in the murder victim and sympathy for him
- the implications of ‘snowdrops’ and the horror of a beautiful image used for an awful subject
- the horror felt at the emergence of a decaying corpse as shown by the smell and the ‘greenish flesh’
- the pity felt towards a victim of a brutal murder with his ‘cheap, black slip-on shoe’
- the sense of morbid curiosity shown by the crowd of people and consequently the reader
- sympathy for the horror felt by the narrator, particularly in his refusal to ‘see the rest of it’
- the clinical detachment of the police surrounding the discovered corpse
- the revulsion felt towards the ‘badness’ underlying modern Russian society, yet a fascination with the hints dropped about secrets and mysteries
- etc

AO4 Explore connections across literary texts

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

- the element of the corpse and its discovery
- the element of secrets as seen when the narrator says he has ‘always made excuses’ for not talking about his time in Russia and the fact that he had seen more than he needed to last winter
- the element of concealment as the corpse has been concealed under the snow for possibly the whole winter
- the element of police investigation as shown by the number of ‘uniforms’ surrounding the body
- the element of victims as seen in the ‘murder victims hidden in the drifts by their killers’
- the element of the potential murder weapon, possibly a hammer or a brick
- etc

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

With respect to significance of contexts students might focus on:

- the cultural context as shown by the Russian attitudes towards the corpse and the use of 'snowdrop' as a slang word for a corpse that lies buried in the winter snows and emerges in the thaw; the different cultural context of a British narrator
- the geographical context as seen in a country where the snow lies all winter and allows for lengthy concealment of a dead body
- the social context as seen in the reference to 'the normal summer aromas of beer and revolution' and the references to 'drunks' and 'homeless people'
- the legal context as shown by the police response and the possibility of a 'traffic accident' or 'an immigration bust'
- the literary context as seen when the narrator refers to the fact that it 'would be easier if I wrote it down' with its self-conscious reference to writing a story
- etc

AO2 Analyse ways in which meanings are shaped in literary texts

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

- structural aspects eg this is the opening of a novel so there are many mysteries created here which inspire the reader to continue such as how the murder happened and what the 'badness' is that the narrator has clearly experienced during his time in Russia, 'even if it hurts'
- the use of narrative gaps and mysteries eg the identity of Steve Walsh, the 'sins that winter hides' and if this was 'almost the end' what was the beginning?
- the use of paragraphing eg the shock of the brief, cryptic opening sentence in a paragraph on its own and the questions it raises, 'I smelled it before I saw it.'
- the use of a retrospective viewpoint and the complex chronology eg references to 'how it ended' and 'the end really began the year before, in September'
- the use of the first person narrator and the manipulation of reader responses by the personal viewpoint eg 'I can still see the foot now' and 'I feel I need to tell someone about Russia, even if it hurts.'
- the use of an informal, conversational tone eg 'well' and 'so here is what I've written'
- the use of the second person addressee, presumably the narrator's fiancée, with whom we identify and which draws us into the narrative eg 'I think you have a right to know all of it.'
- the use of descriptive details eg the initial emphasis on the description of the smell 'like the kind you come home to if you forget to put your rubbish out before you go on holiday', followed by the details about the foot which somehow seems detached from the rest of the body but which we are told is not, promising further horrors
- the use of contrasts eg the contrast between the frozen horror of the corpse and the detached nonchalance of those, including the police who are 'talking on mobile phones' and 'smoking'
- the use of reported speech eg when the narrator reports what the policeman said to him which distances the narrative a little further from the event
- the use of imagery eg the snowdrop which is a harbinger of spring, humble, beautiful and pure in its whiteness and the irony of its misnomer for a corpse; the irony of the foot 'as if its owner was stepping very slowly out of a limousine' which couldn't be further from the truth
- the use of repetition for emphasis eg 'smell' and 'snowdrops'
- etc

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

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

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

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

Section B

0 | 2

Selected Poems – George Crabbe, Robert Browning and Oscar Wilde

‘It is the societies in which the murders take place which are condemned in these poems, rather than the murderers.’

To what extent do you agree with this view?

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

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

[25 marks]

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

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

Please refer to pages 3 to 6.

AO5 Explore literary texts informed by different interpretation

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

- the failure of society to detect and punish the crimes of Peter Grimes early on eg ‘he laughed at law’ and the jury ‘dismissed him’ with a warning to ‘Keep fast your hatchway when you’ve boys that climb’, ‘none put the question’ to Peter about his treatment of the boys
- the condemnation of the workhouses in *Peter Grimes* where ‘piteous orphans’ are made into ‘toiling slaves’
- the condemnation of arranged marriages and the subordination of women as seen in Browning’s poems eg the Duchess and Count’s daughter were given little choice in *My Last Duchess*, Porphyria is treated as a possession by men and the speaker in *The Laboratory* may be seen as a disempowered woman using the only means at her disposal to gain control
- the condemnation of a society where status and wealth offer impunity for crimes as serious as murder as seen in *My Last Duchess*
- the condemnation of an unfair system of punishment in *The Ballad of Reading Gaol* where capital punishment is seen as harsh and inhuman; ‘That fellow’s got to swing’ which shows a lack of sympathy for individual circumstances; the ways in which the hanging itself is described in horrific terms, ‘They hanged him as a beast is hanged’; there are horrifying graphic details of the corpse, ‘the swollen purple throat, and they ‘gave him to the flies’
- the way in which criminals are seen and treated as ‘outcast men’ by society in *The Ballad of Reading Gaol*
- the exposure of the prison system in *The Ballad of Reading Gaol* where prisoners are treated harshly and have to ‘tramp the yard’ and tear at ‘the tarry rope’ with ‘blunt and bleeding nails’; the condemnation of imprisonment as a moral evil as shown by ‘every prison that men build/ Is built with bricks of shame’
- etc

Some students might consider:

- the condemnation of Peter Grimes for the violence of his patricide as seen in ‘the sacrilegious blow’ and his subsequent abuse and murder of children who live in ‘hunger, peril, pain’ before dying
- the way in which the Duke condemns himself as a monster in the eyes of the reader through his arrogant self-exposure and the irony of his conviction that wealth and privilege give him immunity against condemnation
- the horrific act of the murder of Porphyria and selfishness of the fact that the murderer simply wants to possess her as shown by ‘That moment she was mine, mine’; his use of her own hair as the murder weapon, something which, as a lover, he should have admired and respected, not used to destroy her
- the extreme jealousy of the speaker in *The Laboratory* which results in her desire to kill and her ruthlessness for revenge; she does not wish to ‘spare her pain’ and relishes the thoughts of her victim’s potential suffering
- the condemnation of the Guardsman in *The Ballad of Reading Gaol* as he is a man who ‘had killed the thing he loved’, a seemingly paradoxical action which subverts the natural human order
- etc

AO4 Explore connections across literary texts

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

- the element of murder as shown by the different means of murder explored across the poems eg poisoning in *The Laboratory*, employed assassins in *My Last Duchess*, strangulation in *Porphyria’s Lover* and the blows dealt out to the victims of Peter Grimes
- the element of violence as seen in the murders and even in the punishment eg the hanging of the guardsman in *The Ballad of Reading Gaol*
- the elements of justice, punishment and the legal system as shown in society’s ways of dealing with criminals such as life in the gaol in *The Ballad of Reading Gaol*
- the elements of murderers and their motivation as shown in the reasons for the murders eg the possessiveness of the perpetrators in Browning’s poems, the greed of Peter Grimes
- etc

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

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

- the social contexts of the poems and whether society may be to blame for the crimes eg the strict social hierarchy as seen in *Porphyria’s Lover* and *My Last Duchess*
- the historical context as seen in the attitudes towards the murderers, their victims and their crimes eg the situation of the ‘parish-boys’ in *Peter Grimes*
- the legal context as shown in the harsh punishments of criminals in *The Ballad of Reading Gaol*
- the moral context as seen when the possible condemnation of the murderers or society is being considered
- etc

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- structural aspects eg the cumulative effect of the murders committed by Peter Grimes; the way in which Wilde starts his poem towards the end of the guardsman's story
- the use of form eg the ballad form used by Wilde giving the sense of a traditional, tragic narrative to be passed on orally and not forgotten
- the perspectives of the poems eg the ways in which the narrator shapes our responses in *The Ballad of Reading Gaol*
- the use of voice eg the first person speakers in *My Last Duchess* and *Porphyria's Lover* and how they shape responses
- the use of direct speech eg Peter Grimes' words to the Priest and his confessional tone
- the use of repetition for emphasis eg 'some' and 'nor' and man killing 'the thing he loves' in *The Ballad of Reading Gaol*
- the use of an addressee as in *The Laboratory*, 'thou pliest thy trade in this devil's-smithy' which may be seen as evidence of cold-blooded scheming
- the use of language eg the victim of Peter's child abuse 'shivr'ing in the winter's cold'; the arrogance of the Duke's boast of a 'nine-hundred-years-old name' which may be condemned; the 'gold oozings' and 'exquisite blue' depicting a warped view of potential poisons in *The Laboratory*
- etc

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

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

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

- quality of argument as students address 'To what extent' they agree with the given view
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy.

Accept any valid interpretations, any valid discussion of contexts and any relevant integrated comments of dramatic methods that are embedded into the argument.

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

‘The Mariner’s more serious crime is against humanity rather than nature.’

To what extent do you agree with this view?

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

[25 marks]

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

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

Please refer to pages 3 to 6.

AO5 Explore literary texts informed by different interpretations

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

- the crew as the victims of the Mariner as they die as a consequence of his actions and their deaths are more serious than that of a bird
- the revenge exacted upon humans, including the Mariner himself, for the shooting of the bird and the sufferings humans have to go through eg extreme thirst, the nightmare of the ghost ship with Death and Life-in-Death
- an allegorical reading of the poem where the albatross represents a person, possibly Christ, ‘Instead of the cross, the Albatross/About my neck was hung’; the killing of Christ, although arguably not human, had the most serious consequences for the whole of humanity
- the penance of the Mariner where he tries to atone and his victimisation of the poor Wedding-Guest
- the zombie-like state of the crew when they rise from the dead, ‘we were a ghastly crew’, even after death they do not rest in peace and suffer from a curse which is eventually, however, expiated
- the suffering of the Pilot, his boy and the Hermit who attempt the Mariner’s rescue as shown by the Pilot’s ‘fit’, the boy going ‘crazy’ and the Hermit’s terror
- etc

Some students might consider:

- the albatross as a symbol of the natural world and therefore killing it is a reference to man’s destructive actions against nature which have very serious consequences
- the subsequent disruption of the natural order after the shooting and seemingly as a consequence of it eg the drought and extremes of temperature as seen in ‘All in a hot and copper sky/The bloody sun at noon...’ which has seriously destructive effects
- the possible serious transgression against the natural order represented by voyages of discovery to places where perhaps man was not meant to be eg they ‘were the first that ever burst into that silent sea’
- the crime against nature as more serious because of its possible spiritual and religious ramifications as seen in ‘He prayeth best, who loveth best/All things both great and small...’

- the Mariner's later admiration of nature for which he is rewarded by being able to pray eg 'A spring of love gushed from my heart' for the beauty of the water-snakes
- the offence against the wedding guest who is forced to miss the festivities
- etc

Some students may argue that, according to Coleridge's 'One Life' philosophy, humanity is part of nature and so the Mariner's crimes cannot be separated.

AO4 Explore connections across literary texts

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

- the element of criminals as shown by the Mariner's shooting of the albatross and the crime against nature
- the element of the moral implications of a criminal action
- the element of guilt as a consequence of the serious nature of criminal actions
- the element of murder as shown by the deaths of the crew and the albatross
- the element of victims, both human and animal
- etc

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

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

- the ecological context of shooting the bird and offending nature
- the religious context as shown in the Mariner's feelings of guilt, his penance and repentance and the need for prayer; he has offended God and his creation
- the moral context of judging the severity of the crime and whom it most offends
- the geographical contexts of the extreme regions the Mariner has to visit as a consequence of his actions and the subsequent distortion of the natural world
- etc

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- structural aspects eg the concluding moral of 'He prayeth best, who loveth best/All things both great and small' and the implications of the framework of the wedding guest who ends up as a 'sadder and a wiser man'
- the use of the Mariner's voice to shape the reader's views of crime
- the use of the responses of the wedding guest to manipulate the reader's views
- the use of settings to indicate the seriousness of the Mariner's crime eg the repetition of 'The ice was here, the ice was there,/The ice was all around'
- the use of descriptive detail as shown in the specific descriptions of the natural world eg 'All in a hot and copper sky/The bloody sun at noon...' where Nature is seen to be intemperate and when the ship is becalmed
- the use of direct speech eg the Hermit and the Pilot who show their alarm, 'I am a-feared' and 'The Devil knows how to row'
- the use of spirit voices to comment on the Mariner's actions
- the use of language and imagery eg the macabre language of 'the charnel-dungeon' which indicates the severity of the Mariner's offence against the crew; the personification of the ice
- etc

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

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

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

- quality of argument as students address ‘To what extent’ they agree with the given view
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy.

Accept any valid interpretations, any valid discussion of contexts and any relevant integrated comments of dramatic methods that are embedded into the argument.

0 4

When Will There Be Good News? – Kate Atkinson**‘Reggie is not a victim but an unlikely detective and heroine.’****To what extent do you agree with this view of Reggie?****Remember to include in your answer a relevant detailed exploration of Atkinson’s authorial methods.****[25 marks]**

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

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

Please refer to pages 3 to 6.

AO5 Explore literary texts informed by different interpretations

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

- Reggie as a victim of fate; she is an orphan with no protective family; when her mother was alive she had a string of questionable boyfriends one of whom would ‘leer’ at Reggie; the death of Ms Macdonald in the accident which thwarts Reggie’s attempts to improve her education
- Reggie as a victim of her dysfunctional, criminal brother who will ruthlessly use her in his criminal activities when it suits him; he will use her as a cover for his drug dealing and preys on her goodness and innocence; she is a victim of moral crimes
- the physical violence she suffers at the hands of Billy and his enemies, Ginger and Blondie, by whom she is intimidated and beaten for the sake of her brother; her flat is burnt and her books and notes are destroyed
- Reggie’s loss of meaningful relationships as shown by Ms Macdonald’s death and Joanna’s disappearance
- the deliberate references to Reggie’s ‘misfortunes’ and ‘downfallings’ as seen in one chapter heading
- Reggie as a victim of the social deprivation of her background and its poverty as shown by the expectation that she would go no further than working on a supermarket checkout, ‘skimming barcodes’
- etc

Some students might consider:

- the role played by Reggie at the end of the novel where, together with Brodie, she finds Joanna in an isolated house and helps to rescue her, making her a potential heroine who determinedly assists in detection
- the determination she shows in finding Joanna and her detective powers; the emotional intelligence she shows in trusting her own judgement about Joanna’s disappearance, acting as the impetus to investigation
- Reggie as a detective, working in tandem with Brodie, and successfully reading the clues such as leaving the dog, Sadie, to visit her sick aunt shown by one chapter headed ‘Reggie Chase, Girl Detective’
- Reggie’s saving of Brodie’s life after the train crash which is an act of heroism

- Reggie’s admirable moral compass eg ‘ she didn’t see the point of alcohol, or drugs’; she seems to represent ‘doing the right thing’ in a rather corrupt and disordered world as shown by her disposal of Billy’s stash of heroin in Ms Macdonald’s coffin
- Reggie as being motivated by love and getting her rewards at the end of the novel as she benefits from Ms Macdonald’s will and can go to college and is part of Joanna’s loving family circle with the dog and the baby in the final chapter, suggesting the triumph of the heroine
- her attempts to find her way out of a disadvantaged start in life through education which may be seen as heroic, given the impediments in her way; her becoming a pupil to Ms Macdonald who tutors her in subjects such as English Literature and history
- her success in finding herself work as a ‘mother’s help’ and the ways in which she forges loving and meaningful relationships with Joanna and her family which may be seen as a triumph of love over adversity
- etc

AO4 Explore connections across literary texts

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

- the element of detection and the role of the detective as shown in Reggie’s determination to find Joanna and working in tandem with Brodie and even saving his life after the train crash
- the element of the victim as shown by considering whether Reggie is a victim eg a victim of Billy or her social background
- the element of crime as shown by Reggie’s involuntary involvement with Billy’s nefarious dealings and the kidnapping of Joanna
- the element of mystery as shown when Reggie does not know what has happened to Joanna but persists in finding out
- the element of clues as seen when Reggie follows the clue of Sadie, Joanna’s dog, whom she has supposedly left behind
- etc

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

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

- the social context as shown by Reggie’s deprived background as an orphan and her poverty together with her attempts to find a way out through education
- the legal context as seen in Reggie’s attempts to find the truth and her role in bringing about justice
- the literary context of detective fiction as seen in Reggie’s role as Brodie’s ‘sidekick’
- the moral context as shown by Reggie’s refusal to become involved with drugs or even drink alcohol and her determination to do what is right to the extent of putting the drugs in Ms Macdonald’s coffin
- etc

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- structural aspects eg Reggie’s involvement in the climactic scene in the novel where Joanna is rescued and her role in bringing about a successful denouement to Joanna’s story with Reggie’s appearance in the ‘warm circle’ at the end
- the use of the third person narrative voice to shape the reader’s response to Reggie eg ‘Little Reggie Chase, orphan of the parish, saviour of Jackson Brodie, help of Dr Hunter...’

- the use of humour when depicting Reggie eg Reggie likes Dickens because his book ‘were full of plucky abandoned orphans struggling to make their way in the world. Reggie knew that journey only too well.’
- the use of dialogue eg Reggie’s conversations with Brodie and Dr Hunter which reveal her perception and admirable moral values
- the use of contrast eg the contrast between Reggie’s poor background and Dr Hunter’s comfortable middle-class existence
- the use of language and imagery eg the emotive language of ‘Reggie didn’t go to the horrible posh school any more because it made her feel like a mouse in a house of cats’ with its use of free indirect discourse
- etc

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

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

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

- quality of argument as students address ‘To what extent’ they agree with the given view
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy.

Accept any valid interpretations, any valid discussion of contexts and any relevant integrated comments of dramatic methods that are embedded into the argument.

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***Atonement* – Ian McEwan**

‘As far as the reader is concerned, Briony never succeeds in atoning for her crime in spite of all her efforts.’

To what extent do you agree with this view?

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

[25 marks]

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

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

Please refer to pages 3 to 6.

AO5 Explore literary texts informed by different interpretations

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

Some students might consider:

- Briony giving up her education and the opportunity to go to Cambridge in order to become a nurse, a form of self-sacrifice which may be seen as an attempt to atone
- Briony’s attempts to atone for her crime through her writing as shown when she attempts to create a love story for Robbie and Cecilia where they actually manage to find a brief fulfilment
- her determination and continued efforts to atone through a lifetime of creating different drafts of the story which create a happier outcome and evade the truth of Robbie’s death from septicaemia at Bray Dunes on 1st June 1940 and Cecilia’s death in September 1940 in the bomb explosion at Balham Underground Station
- that she ultimately achieves atonement through the publication of the ‘truth’ after the deaths of the Marshalls for which she has to wait: as long as they are alive it is impossible for her to atone
- the misery and horror of the scenes in the wartime hospital where Briony’s hardships can be seen as a form of atonement
- Briony serving the soldiers during the war and no longer placing herself in the socially superior position she perceives herself to be in in Part One, subordinating her needs to theirs and atoning for her former snobbery
- etc

Some students might consider:

- the nature of the crime itself where she falsely accuses Robbie of raping her cousin, Lola, which is a form of perjury, causing Robbie to be wrongly punished by the law and Cecilia to be punished through her suffering: it is difficult to atone for all this as the ones who suffer most are actually innocent victims
- the trick played on the reader by the narrative voice which may be considered a type of crime for which no atonement is possible
- her own belief that it is ‘an impossible task’ for her to atone through writing as the writer has control of outcomes and ‘she is also god’ meaning there is no higher power to forgive her or with whom she can be ‘reconciled’

- the length of time, from 1935 to 1999, during which Briony lives with the need to atone, signalling its impossibility
- the implications of the word ‘never’ in the question which is absolute, and that she partially succeeds
- etc

AO4 Explore connections across literary texts

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

- the element of crime as shown by Briony’s lie about the rape and the consequent false imprisonment of Robbie
- the element of atonement as seen when Briony spends her life attempting to atone for her crime through her writing and through giving up her education to go into nursing
- the element of victims as shown when both Robbie and Cecilia are victims of Briony’s crime and Briony herself could be seen as its victim
- the elements of guilt and innocence as shown in Briony’s guilt for her actions and the innocence of Robbie and Cecilia
- etc

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

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

- the social context as shown by the privileged social status of Briony and her family and the lower status of Robbie; the snobbery sometimes shown towards him
- the historical context as seen in English country house life before the war and the following traumatic effects of the war itself
- the geographical contexts as seen in the different Parts of the novel and the shifts in location
- the moral context shown in Briony’s actions and the false accusation of an innocent person whilst the real criminal evades punishment and is even rewarded by marriage to his victim
- the legal context as seen in Robbie’s punishment
- the literary context of the narrative trick played on the reader as revealed in the final 1999 section
- etc

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- structural aspects eg Briony’s attempt to atone by writing a different happier story for Robbie and Cecilia but revealing her trick and the truth in the final section; the rape as the climactic, pivotal moment in Part 1
- the choice of Briony as a narrator who is herself a story teller
- the use of contrasting sections eg the calm of life at the Tallis wealthy country house contrasted to the horrors of the battlefields in Northern France
- the use of settings both place settings and time settings eg the horrific scenes in the hospital and the long expanse of time covered by the novel both aspects of Briony’s attempts to atone
- the use of Briony as the narrator to shape events according to her wishes
- the use of dialogue eg Briony’s manipulation of Lola, ‘It was Robbie, wasn’t it?’
- the use of foreshadowing eg ‘Within half an hour Briony would commit her crime.’
- the use of language eg when Briony starts nursing there is a ‘stripping away of identity’, Briony’s ‘humiliation’, ‘The high starched collars rubbed her neck raw.’ ‘She did not want her mother to know about the lowly work she did.’
- etc

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

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

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

- quality of argument as students address ‘To what extent’ they agree with the given view
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy.

Accept any valid interpretations, any valid discussion of contexts and any relevant integrated comments of dramatic methods that are embedded into the argument.

0 6

Oliver Twist – Charles Dickens

'In *Oliver Twist*, it is need rather than greed which is the cause of crime.'

To what extent do you agree with this view?

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

[25 marks]

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

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

Students need to address 'need' and 'greed' as the causes of crime. There will be a variety of interpretations and approaches in relation to readers and key terms. At the top of the mark range students will develop ideas around all the terms. At the bottom of the mark range, students may only develop one or two ideas and may be insecure about some of the key terms.

Please refer to pages 3 to 6.

AO5 Explore literary texts informed by different interpretations

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

Some students might consider:

- the ways in which need is depicted in the novel eg the ways in which the poor are forced to use the workhouse as a last resort with its attendant inhumane treatment, as Oliver's mother does, and the alternative of dying of starvation as seen at the pauper's funeral or in Oliver's desperate need for food and shelter on arriving in London
- the failure of those responsible for the provision for the poor to fulfil that duty adequately eg Bumble's attitude to the paupers as shown by his reference to the 'obstinate pauper' who insisted on dying in the street; Mrs Corney's reluctance to attend old Sally's deathbed, 'what's that to me?'
- the presentation of crime as a way out of need and as a more attractive alternative to destitution or humiliation eg Fagin's welcome of Oliver into his gang, 'We are very glad to see you', the provision of sausages, clay pipes and spirits; his treatment of training Oliver to pick pockets as a 'game' to be 'played'
- crime as the only way of making independent provision for your needs for people who are unskilled, unloved and abandoned and in the lower ranks of society
- the appropriation of children into the criminal world as they have need of someone to care for them, particularly orphans eg Oliver and Nancy who has been lured into theft and then prostitution from the age of five
- the characters of the pickpockets such as Dodger who seems cheerful and happy with his lot and Charley Bates who is always roaring with laughter, thanks to crime they do not seem to be in need
- the need for Sikes to murder Nancy as a punishment for her betrayal of him or otherwise
- etc

Some students might consider:

- the greed shown by Fagin as shown by the way in which he hoards stolen goods for himself, hidden secretly away, ‘rings, brooches and bracelets and other articles of jewellery’ as opposed to selling it; he is seen as miserly
- the greed shown by Sikes; his interest in Mrs Maylie’s house is due to the large quantity of silver to be taken which seems to be beyond his need
- the quantity of goods stolen by Fagin’s gang as silk handkerchiefs are to be seen everywhere and seem to be surplus to need
- the crimes caused by the greed of Bumble who sells himself in marriage for a set of tea spoons and appropriates the wine which is supposed to be for medicinal purposes to the workhouse, selfish greed may be seen to be the cause of his harsh treatment of the paupers
- the ways in which greed motivates the various crimes of other characters such as Monks and even old Sally’s theft from Oliver’s mother who has greedily kept her stolen goods
- etc

Examiners should be prepared to allow students to interpret need in whatever valid ways they wish.

AO4 Explore connections across literary texts

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

- the element of criminal activity as shown in the variety of crimes such as robbery, murder, child abuse, grievous bodily harm, prostitution
- the element of motivation for criminal activity as seen in characters such as Dodger who prefers a more comfortable existence funded by petty theft as opposed to poverty or Fagin who seems to be motivated by miserly greed as much as poverty
- the element of the depiction of the criminal underworld as seen in settings such as Fagin’s several dens, the Cripples, Jacob’s Island and their attendant criminal networks
- the element of punishment as shown in the harsh and sometimes unjust punishment meted out to criminals and the fact that this does not seem to be an effective deterrent, emphasising the desperation of need
- the element of transgression eg the criminals may be seen to be transgressing the law but society may be seen as morally transgressive and corrupt in the ways it fails the needy
- etc

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

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

- the social context as shown by the distinctive hierarchy of rich and poor and the contrast between the comfortable middle-class lives of Mr Brownlow and the Maylies compared to the destitution of the workhouse poor; the harsh and unfair treatment of those in need by institutions supposedly set up to care for them
- the geographical contexts as seen in London with its dark alleyways and labyrinthine streets, Mudford with its workhouse and Chertsey with its rural surroundings
- the legal context as shown by the representatives of the law eg Fang the magistrate who punishes unfairly, Blathers and Duff, the runners who ‘solve’ crimes wrongly, showing no pity for the needy
- the moral context eg Dickens enlists our sympathy for the poor who are destitute and starving and therefore cannot be blamed for turning to crime

- the psychological context as shown by Fagin's greed and his miserly desire to hoard goods secretly for himself or Sikes' cruel and violent nature eg his treatment of Nancy and his 'pet' dog
- etc

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- structural aspects eg the way in which Dickens starts the novel with the workhouse in Mudfog, foregrounding poverty and need as the impetus for the story
- the use of settings eg the descriptions of Oliver's life in the workhouse with its hard labour and starvation rations compared to which a life of crime may seem more congenial as seen in Fagin's den with its sizzling sausages
- the use of contrasts eg the contrast of the lives of the paupers in Chapter 5 where Oliver goes with Sowerberry to visit the home of the woman who has died of starvation, and the comfortable lives of the Maylies with the fireside, broth and easy-chairs or their cottage with roses and honeysuckle climbing up it, showing how need might drive people to crime
- the use of language eg the harsh language use about the poor by those in authority and the assumptions behind it that the poor are automatically criminals eg 'That boy will come to be hung' from the Gentleman in the white waistcoat; the language used to describe Fagin's greed eg the 'magnificent materials and costly workmanship' of Fagin's hoard
- the use of descriptive detail eg Fagin's journey to the Cripples where he travels through the 'emporium of petty larceny' where we see it is worthwhile stealing 'old iron and bones and heaps of mildew fragments of woollen-stuff and linen...'
- the use of dialogue eg the desperate pleading of Oliver for more; Fagin's ingratiating, persuasive tones in getting boys to steal for him
- etc

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

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

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

- quality of argument as students address 'To what extent' they agree with the given view
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy.

Accept any valid interpretations, any valid discussion of contexts and any relevant integrated comments of dramatic methods that are embedded into the argument.

0 7 *Brighton Rock* – Graham Greene

‘An evil criminal for whom it is impossible to feel any pity.’

To what extent do you agree with this view of Pinkie?

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

[25 marks]

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

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

Please refer to pages 3 to 6.

AO5 Explore literary texts informed by different interpretations

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

- the nature of Pinkie’s crimes such as violence, extortion, murder and abuse which are too horrific to enable pity to be felt
- the suicide pact he makes with Rose, not intending to keep it and his marriage to her simply to buy her silence as a witness when she thinks he loves her; her contrasting pathetic innocence emphasises Pinkie’s villainy
- the ultimate horror of his use and abuse of Rose who is innocent and trusting and believes they love each other, as shown by the ending where she unwittingly goes to listen to his abusive recording; even after his death it is difficult to feel pity
- Pinkie’s role in the murder of Hale who is mercilessly hunted down and his part in causing the attack on Spicer simply because Spicer made a mistake and could be recognised; Pinkie himself pushes Spicer to his death down a flight of stairs, showing his villainous nature
- Pinkie’s sadism and enjoyment of violence; he enjoys hurting Rose and instigates a horrific attack on Brewer
- his readiness to cause harm at any time; he carries a phial of acid around with him and a razor blade in his thumb nail
- the hatred of everyone shown by Pinkie and his incapacity to love which mark him as a villain
- his abusive attitude towards all women
- his lack of remorse for any of his crimes
- etc

Some students might consider:

- Pinkie’s extreme youth and the ways in which he tries to assert power against the more experienced, wealthy and older criminals such as Colleoni, making him a pitiful character; he dies at the age of seventeen
- the constant reference to him as ‘the boy’, making him seem small and unthreatening and the physical descriptions of him which make him seem immature and pathetic, ‘a fair, smooth skin, the faintest down’ and his ‘thin ready-made suit a little too big for him at the hips’
- his disadvantaged personal background and the slum he originates from, the ironically named ‘Paradise piece’, where he shared a room with his parents with no privacy, evoking pity

- his lack of education and the school he attended where he only seemed to learn to be a bully in a pitiful attempt to gain some sort of control
- the dark criminal underworld of Brighton where murder and acts of violence are part of everyday life which is the only world Pinkie knows so he has to obey its jungle law of kill or be killed, evoking some pity
- Greene's depiction of Pinkie's own personal terrors regarding mortal sin such as his fear and disgust of sex and his fundamentalist Catholic beliefs, seeing hell as a reality and convinced of his own damnation which could be pitied
- the horror of Pinkie's death at the end where the agony of the burning acid is described in graphic detail and where he falls over the cliff to 'zero – nothing' for which it is possible to feel some pity
- etc

AO4 Explore connections across literary texts

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

- the element of crime such as the various crimes which are committed by Pinkie such as
- the element of violence as shown in Pinkie's attack on Spicer and the razor blade he carries under his thumb nail
- the element of justice as seen in Ida's attempts to bring Pinkie to justice and the moral justice in Pinkie's horrible death
- the element of the conflict between good and evil as shown by Ida's determination to do what is right and Pinkie's belief in hell and his conviction about eternal damnation
- the elements of guilt and innocence as shown in the Pinkie's guilty corruption of innocent Rose
- etc

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

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

- the social context as shown by Pinkie's background as seen in its deprivation, poverty and lack of education
- the geographical context as seen in Brighton and the corruptive force of its criminal underworld underneath the gloss of pleasure and entertainment
- the moral context as seen in Pinkie's evil, criminal actions and Rose's goodness, 'she' a good kid'
- the legal context as shown by the law's failure to bring criminals to justice and Ida's determination to bring about 'fair play'
- the religious context of Pinkie's Catholicism, his belief in hell and failure to recognise the doctrine of God's love
- etc

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- structural aspects eg the climatic ending with the failure of the suicide pact and Pinkie's horrific suffering caused by the acid and his final death
- the use of setting eg the contrast between Pinkie's dark criminal world of corruption and violence and the pleasure-seeking locations of Brighton Pier and the racetrack
- the use of contrast eg the innocence of Rose contrasted with the criminality of Pinkie, Ida's jollity and optimism contrasted with Pinkie's doom-laden, warped view of the world; Colleoni's wealthy surroundings of the Cosmopolitan with Pinkie's poverty
- the use of language eg Greene's constant references to Pinkie as 'the boy'

- the use of religious language eg Pinkie's references to 'hell', 'damnation' and 'mortal sin'
- the use of descriptive details of the effects violent crime eg Hale's terror and his desperate attempts to escape his hunters with detailed references to where he actually goes
- the use of irony as seen in the names of places eg Brighton, Paradise Piece which form Pinkie's world
- etc

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

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

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

- quality of argument as students address 'To what extent' they agree with the given view
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy.

Accept any valid interpretations, any valid discussion of contexts and any relevant integrated comments of dramatic methods that are embedded into the argument.

0 8

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

‘In spite of the appearance of respectability, Christie exposes a society whose members are essentially corrupt and dishonest.’

To what extent do you agree with this view?

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

[25 marks]

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

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

Please refer to pages 3 to 6.

AO5 Explore literary texts informed by different interpretations

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

- Sheppard whose dishonesty and criminal activities are at the heart of the novel, including the trick played on the reader by his narrative voice; Sheppard consistently tries to convince the reader that he is honest and on the side of right as seen in the analogy of himself with Watson, ‘I played Watson to his Sherlock’
- the awareness of Poirot based on his experiences of criminal investigation that most people conceal the truth in murder cases as shown when he says to Sheppard, ‘Everyone concerned in them has something to hide.’
- the original crime of Mrs Ferrars, a seemingly respectable widow, when she poisoned her husband which pre-dates the events in the novel yet is the foundation and driving force of the whole plot
- the corruption demonstrated by some of the characters eg the blackmailing of Mrs Ferrars
- the dishonesty of Ralph’s secret marriage to Ursula Bourne and the pretence of an engagement to Flora
- Parker’s blackmail of his former employer which is corrupt
- the drug use of Elizabeth Russell and her concealment of an illegitimate son
- the theft of forty pounds from Ackroyd’s room by Flora
- etc

Some students might consider:

- Poirot’s indisputable honesty and lack of corruption as shown by his commitment to solving the crime and the novel’s continuous insistence that he ‘will find out the truth’; his attention to precise facts and details down to the positioning of an armchair, for example, which embodies a dedicated exploration of the truth
- the appearance of respectability as shown by the good manners and politeness of the characters towards each other and the maintenance of the semblance of social order
- Ackroyd’s essential respectability shown in his shocked reaction to Mrs Ferrar’s confession, showing his inherent honesty

- the honesty of the other representatives of the law in the novel eg Inspector Raglan may be incompetent but he is honest
- Caroline's probing interest in village gossip which means she is quite adept at working out some truths eg Mrs Ferrars did not take an accidental overdose; her kindness and care for her brother
- honesty is ultimately restored at the end of the novel by Poirot's solving the crime and revelation of the truth in the set-piece denouement so that the corruption within society is eradicated and order is eventually reinstated
- the essential honesty of Major Blunt; although it takes him sometime to confess his love for Flora he does not actually lie about it
- etc

AO4 Explore connections across literary texts

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

- the element of dishonesty which is a key aspect of criminal behaviour as seen in Sheppard's dishonesty when seeming to help Poirot discover the murderer
- the element of corruption as shown when characters are motivated by financial greed such as Parker's blackmail
- the element of concealment as seen when Ralph conceals his marriage to Ursula Bourne
- the elements of the roles of the detective and police force as seen in Poirot and Inspector Raglan who are honestly concerned with finding the truth
- the element of the law and the consequences of breaking it as seen in Mrs Ferrars' guilt for poisoning her husband
- the element of disorder which crime brings to a seemingly ordered society
- etc

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

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

- the social context as shown by the outwardly respectable world of an English country village and its middle-class inhabitants and the class structure represented by the characters in the novel with the gentry served by maids and butlers
- the historical context of 1920's England as seen in the expectations of the time regarding marriage, family and social interaction
- the geographical context of King's Abbot as shown in its rural peacefulness of its enclosed community
- the moral context as seen in the corruption underlying outward respectability
- the legal context as seen in the forces of law working for the detection of crime and the exposure of criminals to punishment
- etc

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- structural aspects eg the final denouement in the set piece where Poirot reveals the corruption and dishonesty of the characters concerned
- the use of the murderer as the narrative voice who is ultimately revealed as dishonest and corrupt
- the use of the characterisation of Poirot as the outsider who acts as a lens through which the truth is exposed

- the use of precise detail eg the exact times given as when Raymond heard Ackroyd's voice at 9.30 and Flora told Parker at 9.45 that Ackroyd did not want to be disturbed; the plan appended by Sheppard which shows the 'chair in question marked with an X'; all of which are key to discovering the truth
- the use of dialogue eg Poirot's meticulous questioning of the suspects to reveal their essential honesty or lack of it
- the use of setting eg the rural peace which enables Poirot to grow vegetable marrows and the small world of King's Abbot where a small, enclosed community thrives on 'gossip' with its links to dishonesty
- etc

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

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

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

- quality of argument as students address 'To what extent' they agree with the given view
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy.

Accept any valid interpretations, any valid discussion of contexts and any relevant integrated comments of dramatic methods that are embedded into the argument.

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Hamlet – William Shakespeare

‘The crimes caused by error are more shocking than those caused by intention.’

To what extent do you agree with this view of the crimes shown in the play?

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

[25 marks]

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

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

Please refer to pages 3 to 6.

AO5 Explore literary texts informed by different interpretations

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

Some students might consider:

- the accidental murder of Polonius when Hamlet stabs him whilst hiding behind the arras; the fact that Hamlet did not set out to murder him may make this more shocking and Hamlet’s rather callous lack of remorse may be seen as shocking as shown by ‘Thou wretched, rash intruding fool,’ and the graphic references to Polonius’ rotting corpse, ‘where a’ is eaten, and ‘you shall nose him as you go up the stairs into the lobby’
- the death of Ophelia which was accidental drowning during her state of madness, partially brought on by the death of her father; the bough she was climbing on broke accidentally and she did not save herself; Ophelia’s purity and innocence and the fact that she is a victim make her death very shocking; she was ‘incapable of her own distress’, she will be a ‘ministr’ing angel’
- Gertrude’s death by drinking of the poisoned cup which was not intended for her which may be seen as shocking as her level of criminal guilt is always ambiguous
- the accidental death of Laertes with the poisoned rapier and the final exchange of forgiveness with Hamlet which makes it more shocking
- etc

Some students might consider:

- the intentional and pre-meditated murder of Old Hamlet by Claudius as more shocking in its calculating cold-blooded nature, stealing into the orchard while Old Hamlet slept and murdering a defenceless man who was his brother and his monarch and who died with his sins upon his head without the last rites
- the absolute power and authority of the Tudor monarchy and its divine authority of which the realm of Denmark may be a reflection in the play; therefore in its reception context the murder of the king would be extremely shocking as an offence against the established social hierarchy and God
- the callous murder of Rosencrantz and Guildenstern who have done little to merit their deaths; they were supposedly Hamlet’s friends and yet their decease is casually dealt with
- the shocking and incestuous nature of Claudius’s marriage to his brother’s wife with its ‘rank sweat of an enseamed bed/ Stewed in corruption’

- Hamlet's stabbing of his own uncle with the poisoned sword and forcing him to drink from the poisoned cup which may be shocking in its brutality
- Claudius' intentional murder of Hamlet and the shocking means by which he does it, using the anger of Laertes as his tool and making sure of the event with poison; Claudius shockingly rarely shows remorse for his crimes
- etc

AO4 Explore connections across literary texts

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

- the element of murder as seen in Claudius' murder of Old Hamlet and Hamlet's murder of Polonius
- the element of motivation as shown in Claudius' intentional murder of his brother to get his throne and his wife and Hamlet's murder of Claudius for revenge
- the element of death and the various means by which characters meet their end as seen in the poisoning of Gertrude, the drowning of Ophelia and the stabbing of Laertes with a poisoned rapier
- the element of violence and the audience's shocked reactions to it as seen in the multiple deaths in the final scene
- etc

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

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

- the social context as seen in the established hierarchy of the Danish court and the heinous crime of regicide and the complexities of family relationships
- the political context shown when the personal world of murder and revenge result in the weakening of Denmark to Norwegian invasion
- the moral and religious contexts as seen when serious crimes such as murder are callously and deliberately committed; Old Hamlet's ghost cannot rest as he is murdered with all his 'imperfections' on his head
- the literary context of the audience's or reader's shocked reactions to the crimes depicted in the play
- the performance context as seen when violent crimes are presented on stage
- etc

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to dramatic method students might focus on:

- structural aspects eg the accumulation of crimes during the course of the play and the ways in which one crime leads to another, producing the ripple effect of shock waves
- the use of the supernatural as a structural device eg the appearance of the ghost which prompts Hamlet's revenge
- the use of soliloquy to express internal thoughts and feelings eg Hamlet's soliloquy in Act 1, Scene 2 where he contemplates 'incestuous sheets' and his spurring himself on to act in 'O what a rogue and peasant slave am I!'
- the use of imagery eg Hamlet trusts Rosencrantz and Guildenstern as 'adders fanged' and therefore disposes of them; the 'black and grained spots' on Gertrude's soul
- the use of language eg Hamlet describes Polonius as a 'wretched, rash, intruding fool'; Claudius describes his offences as 'rank'
- etc

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

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

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

- quality of argument as students address ‘To what extent’ they agree with the given view
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy.

Accept any valid interpretations, any valid discussion of contexts and any relevant integrated comments of dramatic methods that are embedded into the argument.

Section C

1 0

‘In crime writing, the guilty are justly punished.’**Explore the significance of punishment in two crime texts you have studied.****Remember to include in your answer relevant detailed exploration of authorial methods.****[25 marks]**

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

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

Please refer to pages 3 to 6.

AO5 Explore literary texts informed by different interpretations

Students might develop any of the points mentioned above and suggest what meanings arise from those ideas and how readers might react, for example:

- Crabbe, Wilde and Browning – the severity of capital punishment dealt out to the Guardsman in *The Ballad of Reading Gaol* and the austerity and harshness of prison life, questioning the efficacy of punishment and suggesting man’s punishment is harsher than God’s; Peter Grimes’ initial evasion of punishment but the subsequent rejection of him by society and his torture by the spirits who may well continue to punish him after death; the implications of the lack of punishment in Browning’s poems eg the Duke is going to marry again and sees himself above the law and to Porphyria’s Lover ‘God has not said a word’ etc
- Coleridge – the severity of the Mariner’s punishment and the relationship between his transgressions and their punishment; his punishment as shown by the need to continuously tell his story, stopping ‘one of three’; his punishment as shown by his isolation and the death of the crew; his punishment as shown by his physical and mental sufferings and agony; his attempts to put an end to punishment through confession, ‘O shrieve me’ and the possible injustice of his punishment etc
- Atkinson – Decker’s punishment by imprisonment and Joanna’s final persuading him to commit suicide rather than be released which may be seen as a more just punishment and the ways in which inadequate punishment may haunt people’s lives; the failure to punish David Needler for his shooting of the mother and sister of his estranged wife as he has not been caught and the terror of his family as a result of this; other crimes which maybe rightly go unpunished eg Brodie burning the building containing the bodies of Joanna’s kidnappers; the police force and detectives as agents of punishment and Louise Monroe’s role; Billy’s evasion of punishment and his drug-dealing accomplices taking punishment into their own hands etc
- McEwan - the punishment of Robbie by wrongful imprisonment and his joining the war where he dies as a way out of prison; the lack of punishment for the real rapist who even marries his victim and is a very successful businessman; the death of Cecilia who is punished for doing nothing wrong; Briony’s attempts to punish herself by turning down Cambridge and becoming a nurse but she becomes a famous novelist and has a happy family; Briony’s guilt as a punishment etc
- Dickens – punishment which dealt out to those who do not deserve it as shown when Oliver is beaten at the workhouse which is child abuse, his unjust punishment for attacking Noah Claypole; harsh punishments given by the law such as the treadmill and imprisonment for vagrancy, ‘sleeping under a haystack’; the mercy and pity shown by characters such as Rose and Brownlow who try to save Oliver from punishment; the punishment of Fagin by death at the

end; the poetic justice of Sikes' punishment by death although not by the law; the unjust attitudes to punishment by representatives of the law eg Fang; the punishment Dickens deals out to some of his characters as shown when Mr Bumble is punished by marriage to Mrs Corney etc

- Greene – Ida's determination to punish those responsible for Hale's death; the punishment of those who live by violence and die by violent means eg Spicer; Pinkie's fear of capital punishment and spiritual punishment in eternal hell; Pinkie's final punishment with the vitriol he carries around with him and the plunge over the cliffs to his death; Pinkie's desire to punish Rose for the hold she unwittingly has over him and the cruelty of his final punishment of her by means of the recording, even after his death; the lack of punishment of others who deserve it eg Colleoni etc
- Christie – Mrs Ferrars' punishment for her crime by being driven to suicide; Poirot's role in bringing about punishment for the guilty; Ralph's punishment for his secret marriage to a housemaid; Flora's ultimate lack of punishment for stealing forty pounds; the forces of the law being inept at bringing criminals to punishment as seen in Raglan; Sheppard's final punishment for his crime although it seems it will be by his own hand, 'So let it be veronal.' etc
- Shakespeare – Hamlet's determination to punish Claudius for Old Hamlet's murder and exact revenge; Hamlet's desire to punish his mother for marrying Claudius and her eventual accidental death as a form of punishment; Polonius' harsh punishment for hiding behind an arras and, initially, Hamlet's lack of punishment for his murder; the ending of the play where death comes to Hamlet, Claudius, Gertrude and Laertes and whether this is apt punishment; Rosencrantz and Guildenstern who are unfairly punished by death; the overthrow by Fortinbras seen as punishment for the failure of those responsible for government etc

AO4 Explore connections across literary texts

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

- the element of punishment as shown in the Mariner's suffering in *The Rime of the Ancient Mariner*
- the element of guilt as shown in Claudius' punishment as he is guilty of murdering his brother in *Hamlet*
- the element of innocence as shown in the punishment of the innocent Oliver in *Oliver Twist*
- the element of justice as shown when Ida is trying to bring about just punishment for Hale's murder in *Brighton Rock*
- the element of the law and legal punishment as seen in Robbie's punishment by the law for a crime he did not commit in *Atonement*
- etc

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

With respect to significance of contexts students might focus on:

- the social context as shown in *My Last Duchess* where the Duke sees himself as above punishment because of his high rank
- the historical context as seen in the use of capital punishment in *Oliver Twist* and *The Ballad of Reading Gaol*
- the moral context of just punishment as seen in the punishment of Decker in *When Will There Be Good News?*
- the religious context of punishment as seen in Pinkie's references to hell and eternal damnation in *Brighton Rock* and Porphyria's lover waiting for God to say a word at the end of the poem
- the legal context as seen in Poirot's ability to expose the truth so the guilty are punished at the end of *The Murder of Roger Ackroyd*
- etc

AO2 Analyse ways in which meanings are shaped in literary texts

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

- structural aspects eg bringing closure to the crime story by punishing the guilty as in *When Will There Be Good News?* and *The Murder of Roger Ackroyd*
- the use of narrative voice eg Briony's punishment of herself through her writing in order to atone in *Atonement* and the first person narrator of *The Laboratory*
- the use of tension and suspense eg the tension surrounding the final punishment of Sikes in *Oliver Twist*
- the use of language eg Hamlet's punishment of Gertrude in the language he uses to describe her crime, 'the rank sweat of an enseamed bed'
- the use of repetition eg 'water, water, everywhere/ Nor any drop to drink' for the Mariner and 'Silently we went round and round' in Reading Gaol to stress the harshness of punishment
- the use of dialogue eg the reference to 'His limbs with horror shake' in *Peter Grimes* and the discussions of punishment in *Oliver Twist* where there is reference to the 'mill' and the use of criminal cant in relation to crime and punishment
- the use of imagery eg the Mariner's encounter with the 'thousand slimy things' as a form of punishment; the prison built with 'bricks of shame' in Wilde's poem
- etc

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

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

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

- quality of argument in relation to task
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy.

Accept any valid interpretations, any valid discussion of contexts and any relevant integrated comments of dramatic methods that are embedded into the argument.

1 1

‘In crime writing some of the innocent always suffer.’**Explore the significance of the innocent in two crime texts you have studied.****Remember to include in your answer relevant detailed exploration of authorial methods.****[25 marks]**

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

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

Please refer to pages 3 to 6.

AO5 Explore literary texts informed by different interpretations

Students might develop any of the points mentioned above and suggest what meanings arise from those ideas and how readers might react, for example:

- Crabbe, Wilde and Browning – the innocence of the victims in *Peter Grimes* where Peter preys on vulnerable children and an innocent father; the innocence of Porphyria who is murdered through no fault of her own but the possessiveness of her lover; the potential innocence of the Duchess in *My Last Duchess* although some may see her smiling and ‘her looks went everywhere’ as not so innocent; the lack of innocence in some victims such as the victim in *The Laboratory* and the ambiguity surrounding innocence in the case of the Guardsman’s wife who clearly still suffers in *The Ballad of Reading Gaol* etc
- Coleridge – the innocence of the albatross which is killed by the Mariner and what that might symbolise; the possible innocence of the Mariner as he has only shot a bird but he still suffers; the crew as innocent victims of the Mariner’s transgression who suffer death as a result; the innocence of the Hermit who, by contrast is holy, and the Pilot and his boy who suffer a traumatic experience in spite of their innocence; the possible innocence of the Wedding Guest who has to miss the wedding to suffer the Mariner’s tale although there may be a specific reason for the Mariner’s choosing him to hear the story implying his lack of innocence etc
- Atkinson – the essential innocence of children and their vulnerability as suffering victims eg Joanna’s sister; Reggie’s innocence, her honesty in a corrupt world making her innocence more remarkable and how she suffers misfortunes but has a happy ending; the innocence of other victims of crime such as Joanna’s mother and Needler’s victims; the shocking death of Marcus who is innocent; the contrasting lack of innocence as seen in other characters such as Billy in a world where crime is rife; the lack of innocence in those who are even on the side of right such as Brodie and Joanna herself, innocence may be seen as dangerous etc
- McEwan – Robbie’s innocence and his suffering during his wrongful imprisonment and his experiences during the war; Lola’s rape where she may be seen as the innocent victim who suffers but lying may make her less innocent and she does marry her rapist; Cecilia’s suffering when she is parted from Robbie and when she dies during the war; the suffering of the innocent during warfare etc
- Dickens – Oliver’s innocence and his suffering of abuse by both the authorities and criminals although at the end of the novel his sufferings seem to be at an end; Nancy’s initial innocence as a young child before she fell into Fagin’s clutches and was corrupted by him; Rose Maylie’s innocence and angelic purity who, although she suffers illness, recovers and marries happily; Mrs Maylie and Mr Brownlow who are innocent yet do not appear to suffer from anything worse than

anxiety; the lack of innocence of some characters who do not seem to suffer greatly, such as Dodger etc

- Greene – the ways in which Rose who is innocent suffers as shown by her deprived background and desperation for love; the suffering of Rose at the hands of Pinkie who treats her roughly eg pinching her but even more significantly causes her emotional and mental suffering; Rose's innocence during the suicide pact and eventually becoming just a bystander at Pinkie's death; the suggestion that Rose's suffering will continue into the future; Ida's innocence and her determination to bring justice but not a cause of suffering to her etc
- Christie – the suspects all of whom are not entirely innocent even if they have not committed the murder and all of whom suffer from their deceit in some way; the innocence of Poirot who does not suffer and whose innocence is essential in his ability to bring about justice; the appearance of innocence shown by some characters eg Flora who, in spite of her crime, does not seem totally corrupt; Caroline's innocence and her role of an observer who does not suffer; Ackroyd who suffers as the innocent victim of the murder etc
- Shakespeare – Ophelia's innocence and her rejection and abuse by Hamlet, causing her to suffer and die; her suffering from Hamlet's abuse and her eventual death; Rosencrantz and Guildenstern as innocent victims who are killed; Polonius' essential innocence and his death; the innocence of Hamlet's father who was murdered by his brother; Hamlet's innocence at the start of the play and how the obsession for revenge soon deprives him of that innocence
- etc

AO4 Explore connections across literary texts

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

- the element of innocence as seen in the innocence of Oliver and Rose Maylie in *Oliver Twist*
- the element of victims as seen in the suffering of the victims of crime eg Rose who suffers at the hands of Pinkie in *Brighton Rock*
- the element of murder as it the innocent who are often the victims of murder as seen in the murder of Joanna's family at the beginning of *When Will There Be Good News?* and Porphyria in *Porphyria's Lover*
- the elements of justice and injustice as the suffering of innocents may be seen as unjust and there may be attempts to bring about justice as shown in Hamlet's attempts to avenge his father's murder and the Mariner's suffering as just punishment for the killing of the innocent albatross
- etc

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

With respect to significance of contexts students might focus on:

- the legal context of guilt and innocence as shown in Robbie's punishment in *Atonement*
- the moral context as shown when decisions are made about who is innocent and who is guilty as seen in Poirot's investigation of the suspects in *The Murder of Roger Ackroyd*
- the social context as shown in the sufferings of the innocent Oliver in the workhouse in *Oliver Twist* and the suffering of Rose in *Brighton Rock* because of her deprived background
- the gender context as shown when it is innocent women who suffer as a result of male domination and their subservient position as seen in the Duchess in *My Last Duchess* and Ophelia in *Hamlet* and even Nancy in *Oliver Twist* who had her innocence corrupted as a small child by Fagin
- etc

AO2 Analyse ways in which meanings are shaped in literary texts

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

- structural aspects eg the suffering of the innocent is often the impetus at the start of the story which drives the plot as seen in *When Will There Be Good News?* with the murder of Joanna's family when she was still a child, initiating the action of the plot; the use of time gaps in the pursuit of justice and atonement as in *Atonement*; the use of the set piece at the end of *The Murder of Roger Ackroyd* where innocent suspects are assembled by Poirot to expose the murderer and clear the innocent
- the use of the perspective eg the chapters in *Brighton Rock* where Ida is the focaliser shaping the reader's view of Rose's innocence
- the use of narrative voice eg the first person narrator in *Porphyria's Lover* through whose eyes we see the innocence of Porphyria
- the use of contrasting settings eg the harshness of the workhouse and the darkness of criminal hideouts in contrast, representing guilt, in contrast to Mrs Maylie's country cottage, representing purity and innocence in *Oliver Twist*
- the use of symbolism eg the 'sweet flowers' often associated with her as a symbol of Ophelia's innocence in *Hamlet*; the symbolism of the innocent albatross in *The Rime of the Ancient Mariner*
- the use of language and imagery eg the 'youth', 'shabbiness' and 'kind of ignorance' of Rose in *Brighton Rock* and the purity and sweetness of Rose Maylie who is an 'angel' in *Oliver Twist*
- etc

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

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

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

- quality of argument in relation to task
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy.

Accept any valid interpretations, any valid discussion of contexts and any relevant integrated comments of dramatic methods that are embedded into the argument.