



A-level
ENGLISH LITERATURE B
7717/2A

Paper 2A Texts and genres: Elements of crime writing

Mark scheme

June 2019

Version: 1.0 Final

Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead 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, i.e. if the response is predominantly level 3 with a small amount of level 4 material it would be placed in level 3 but be awarded a mark near the top of the level because of the level 4 content.

Step 2 Determine a mark

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

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

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

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

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

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

The significance of open book

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

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

Arriving at marks

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

Using the Mark Bands

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

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

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

Advice about marking each section**Section A**

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

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

Section B

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

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

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

Section C

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

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

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

Annotation

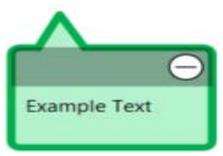
15. Examiners should remember that annotation is directed solely to senior examiners.

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

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

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

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

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

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

The assessment objectives and their significance

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

The AOs are as follows:

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

Mark	AO	Typical features	How to arrive at mark
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 elements of crime writing in this extract.

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

[25 marks]

The extract is taken from *The Blank Wall* by Elisabeth Sanxay Holding, published in America in 1947. Lieutenant Levy is investigating a murder. At a picnic, arranged by the Lloyds, Lieutenant Levy sits down to talk to Lucia.

Lucia has a 17-year-old daughter, Bee, and a son, David who is 15. Mr Harper is Lucia's father. Bee formed a relationship with an older man, Ted, but when Mr Harper intruded upon a meeting that Bee had with him, Ted was accidentally killed. Lucia discovered the body and in order to protect her family, she disposed of it on Simm's Island. Although Murray, a drug-dealer, has been wrongfully arrested for the murder, Lieutenant Levy continues to investigate.

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

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

Please refer to pages 4 to 7.

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 overview of the extract which starts with Lucia conversing with Lieutenant Levy, harmlessly discussing birds; the middle where conversation moves to discussion of the function of the law and the way Levy engineers the subject matter to Simm's Island; the ending where Lucia almost falls into Levy's potential 'trap' and the suspense as to whether Levy will get to the truth
- the Lieutenant's conversation with Lucia which signifies the ongoing nature of an investigation into a crime and police procedures; Lucia's continuing anxieties about her family's involvement with crime and issues of innocence and guilt; the general discussion of police work and the function of the law within society
- the rather informal approach to police procedures
- the subtle interviewing skills of Lieutenant Levy
- the effects of concealed guilt
- sympathy felt for Lucia as she has inadvertently become involved in a crime and is only trying to protect her family
- respect for the Lieutenant as he is presented as 'nice' and he is more interested in protecting people than punishing them; his dialogue is gentle and respectful and his comments thoughtful; his enjoyment of nature makes him sympathetic
- the importance of loyalty as shown in the references to friends and family
- the sense that, in spite of the gentle approach, the Lieutenant may actually be trying to trap Lucia

- attitudes to the forces of law and order; whether they are friends, upholding right and moral order, protecting innocent people, or foes, pursuing the wrong people, not considering intention and accidental involvement
- the irony of Levy's definition of the law as 'the one protection you and your family have against aggressive and predatory people' as Lucia's family was not legally protected from the predatory Ted
- 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 police procedures and the questioning techniques employed by Lieutenant Levy
- the element of investigating a crime to find out who killed Ted
- the element of concealment and secrets as shown by Lucia's desire to conceal the truth from Levy and her attempt to hide the body
- the element of the law and the rights of the people as shown when Levy describes his view of the law to Lucia
- the figure of the convicted criminal whose guilt is assumed because of a previous record for drug-dealing
- the element of detection and the character of the detective as seen in Lieutenant Levy
- the element of guilt as shown by Lucia's fear that she might be falling into a trap
- the element of punishment as shown in Levy's declaration that he is not interested in punishment and the fact that the wrong person is being punished
- 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 by the comfortable middle-class setting of the picnic which seems far removed from the criminal world
- the geographical context as seen in the natural setting and the significance of the references to bird watching
- the legal context as seen in the role of the investigating officer and the discussion of the role of the law in protecting people
- the moral context as shown by Levy's desire to catch the right person and the debate over how morally at fault Lucia is in concealing a crime to protect her family
- the familial context as seen in the presentation of a close, loving family who care for each other but are unwittingly at the heart of the crime
- 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 final line of the extract which is ominously isolated from the rest of the passage creating a sense of foreboding and showing how Lucia is being lulled into a false sense of security
- the use of the third person narrator with Lucia as the focaliser making us sympathetic to the criminal
- the expression of Lucia's thoughts eg 'That's an attractive thing to do, Lucia thought. Too nice for a

- policeman’ allowing us to side with Lucia yet like Levy
- the use of setting e.g. the idyllic natural setting of ‘the golden tranquil day’ and the references to birds which creates a sense of comfort and wellbeing; the security of a family picnic where Lucia is surrounded by friends and people she loves, all of which belie the sinister undercurrent
 - the use of contrast e.g. the beauty and security of nature and the picnic, contrasting with the darkness of Levy’s real purpose; Levy saw a flamingos in Florida... but ‘I went down there after a man’
 - the use of dialogue e.g. the sociable conversation between Lucia and Levy with its natural tone; the expression of their views on the law, showing Levy’s subtle interviewing techniques
 - the use of foreshadowing e.g. ‘She believed that something was going to happen to her’ which hints at disasters to come
 - the use of syntax e.g. the use of brief or incomplete sentences which show Lucia’s thought patterns and her anxiety, ‘Not as a policeman.’
 - the use of questions and answers which are typical of investigations but it is significant that Lucia also asks questions of Levy
 - the use of language and imagery e.g. the use of dark and light ‘she was going to walk out of this sunny world into darkness’; the blunt reference to ‘a trap’
 - 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**

‘In this selection of poetry the criminals are not appropriately punished for their crimes.’

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 at least **two authors** in your answer.

[25 marks]

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

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

Please refer to pages 4 to 7.

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 way in which the privileged Duke escapes punishment in *My Last Duchess*
- the lack of punishment at the end of the poem for Porphyria’s lover, ‘God has not said a word’
- the lack of punishment for the speaker in *The Laboratory*, possibly because the crime has not yet been committed
- the ways in which Peter Grimes escapes appropriate punishment by the law for his crimes; the jury just let him off with a warning to ‘keep fast’ his hatchway
- the implications of the word ‘appropriate’ in the question; the punishment of the guardsman in *The Ballad of Reading Gaol* may be seen as not appropriate as ‘each man kills the thing he loves’
- etc.

Some students might consider:

- Peter Grimes’ punishment by his own conscience, the hauntings by the spirits and his loneliness being rejected by society; some may see this as more appropriate than legal justice
- the setting of *The Ballad of Reading Gaol* as indicative that the criminals are being punished
- the hanging of the guardsman in *The Ballad of Reading Gaol* as appropriate punishment for the murder of his wife
- the fact that the murder has only just been committed in *Porphyria’s Lover* and so it is possible the murderer may not escape; he is not trying to run away, ‘thus we sit together now’, and so he may well be caught; God has not said a word ‘yet’
- the fact that in *The Laboratory* the murder has not even been committed yet and so punishment is an unknown factor
- etc.

AO4 Explore connections across literary texts

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

- the element of punishment as seen in the isolation and death of Peter Grimes
- the element of the criminal and their motivation as seen in *My Last Duchess*, where the Duke admits to possessive jealousy and has the Duchess murdered but escapes rightful punishment
- the element of legal justice and whether this is actually just as seen in *The Ballad of Reading Gaol* and the hanging of the guardsman
- the element of the moral implications of punishment or lack of it as seen at the end of *Porphyria's Lover*
- etc.

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

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

- the legal contexts as shown in the harsh punishment of the criminals in *The Ballad of Reading Gaol*
- the social contexts e.g. the high status of the Duke in *My Last Duchess*, making him out of reach of legal punishment
- the historical contexts as seen in *Peter Grimes* where apprenticeship terms put Peter in a powerful position over the boys, enabling him to escape punishment initially
- the moral contexts as shown by decisions about the rightfulness of punishment in any of the poems
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- structural aspects e.g. the fact that Peter Grimes *initially* escapes punishment but is punished in the end; from the beginning of *The Ballad of Reading Gaol* it is clear that no one escapes punishment; *Porphyria's Lover* finishes at the point just after the murder has taken place and no punishment has happened 'yet'
- the use of form e.g. the dramatic monologues used by Browning revealing the characters' attitudes to punishment or lack of it
- the use of narrative perspective e.g. the viewpoint of the imprisoned speaker in *The Ballad of Reading Gaol* who questions whether the punishment of the guardsman was appropriate
- the use of voice e.g. the first person speaker in *My Last Duchess* who assumes his right to escape punishment
- the use of settings e.g. Reading Gaol with its incarceration of the prisoners and the details of punishments and the horrors of a hanging and whether these can ever be appropriate punishment
- the use of direct speech e.g. the jury's warning to Peter Grimes and the voices of the villagers who condemn Peter and ostracise him showing their belief that he should be punished
- the use of repetition e.g. the repetition of 'yet each man kills the thing he loves' in *The Ballad of Reading Gaol* which may be seen to lessen the appropriateness of the guardsman's punishment
- the use of imagery e.g. the hellish images of the ghosts at the end of *Peter Grimes* who come to punish him, 'there came a flame about him mixed with blood' and 'flung the red-hot liquor in my face'
- the use of language e.g. the arrogance of the Duke's language in *My Last Duchess* which shows

his assumption that punishment for him would not be appropriate ‘E’en then would be some stooping; and I choose/Never to stoop’

- etc.

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

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

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

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

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

0 3

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

‘Ultimately it is the Mariner who is the victim in the poem, despite the killing of the albatross.’

To what extent do you agree with this view?

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

[25 marks]

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

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

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

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

Some students might consider:

- the Mariner having to wander the earth in order to tell his tale with no respite so he has become the victim of events for which he is not able to atone
- the Mariner’s suffering during extremes of weather eg the ‘hot and copper sky’ and his suffering from thirst, meaning he becomes the victim of nature’s torments
- the Mariner’s emotional suffering making him a victim, his ‘woeful agony’
- the Mariner’s loneliness and rejection by others making him a victim of social ostracism
- the suffering caused by the death of his shipmates, including his nephew and his feelings of responsibility for this, a victim of his own conscience
- his victimisation by Life-in-Death and the supernatural
- etc.

Some students might consider:

- the albatross as the victim as it was killed by the Mariner
- that the Mariner is not a victim as he is the one who commits the offence and is therefore the perpetrator rather than a victim
- the Mariner does not die so is not the victim
- the Mariner perpetrates a crime against the natural world as opposed to being the victim of it, so that nature symbolically becomes the victim of man’s carelessness and thoughtlessness
- the Mariner as causing the deaths of the other members of the crew, making him the perpetrator and not the victim
- the potential religious symbolism of the tale where the albatross may be seen as a Christ-like figure who is the victim of the crime perpetrated by man, meaning that the Mariner is not the victim
- the Mariner victimises the wedding guest and others who are forced to listen, making them the victims of his ‘glittering eye’
- etc.

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

AO4 Explore connections across literary texts

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

- the element of the victim as seen in the shooting of the albatross
- the element of the crimes which have been committed eg the murder of the bird, the persecution of the Mariner
- the elements of death and violence as seen when the crew and the albatross die
- the element of mystery as seen in the motivation for killing the albatross and who or what victimises the Mariner
- 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 moral context as shown by the Mariner's actions and his potential subsequent victimisation
- the ecological context as seen in the implications of shooting the albatross and offending nature
- the religious context as seen in the potential Christian symbolic reading of the Mariner's actions or the actions of the spirits
- the geographical contexts as seen in the extremes of the natural world which seem to victimise the Mariner
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- structural aspects e.g. the positioning of 'I shot the albatross' as the final line of Part 1 which enables the remaining six parts of the poem to demonstrate the Mariner's victimisation; the use of the framework of the wedding guest which may present him as the true victim
- the use of the ballad form; traditional ballads are often tragic narratives and therefore the form may signify links to tragic victims
- the use of the voice of the Mariner through which he is able to present himself as a tragic victim
- the use of the wedding guest's responses e.g. 'unhand me, grey-beard loon' which suggests someone who is threatening rather than a victim
- the use of settings e.g. the 'bloody sun at noon' and 'water, every where,/Nor any drop to drink' where nature seems to be victimising the Mariner and crew
- the use of direct speech e.g. the Pilot is 'a-feared' suggesting he may be the victim of nightmare terrors
- the use of the spirit voices which may show the Mariner as the victim of supernatural forces
- the use of repetition e.g. 'Alone, alone, all, all alone' which emphasises the Mariner as the victim of isolation and despair
- the use of imagery e.g. 'The water, like a witch's oils, / Burnt green and blue and white' which shows how men are victims of the natural world; the albatross is described as a 'Christian soul', suggesting it is an innocent victim; the personification of Life-in-Death who pursues the Mariner, illustrating the fact that he is unable to die; he is the victim of 'the curse in a dead man's eye'

- the use of onomatopoeia and alliteration e.g. 'With heavy thump, a lifeless lump, / They dropped down one by one' as the two hundred crew members become victims and die
- the use of language e.g. the deep 'did rot' and the sea was 'slimy' showing victimisation
- etc.

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

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

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

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

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

0	4
---	---

When Will There Be Good News? – Kate Atkinson

‘Although Joanna is a victim of crimes it is difficult to feel sorry for her.’

To what extent do you agree with this view?

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

[25 marks]

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

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

Please refer to pages 4 to 7.

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:

- Joanna’s violent and brutal actions towards her kidnappers, stabbing one in the eye with a pen and another in the carotid artery with a knife, engineering her own escape and saving her baby
- Atkinson’s use of humour and Reggie’s perspective to tell parts of the story which possibly detract from our ability to feel sorry for Joanna
- Joanna as the murderer of her kidnappers and her evasion of legal justice thanks to Brodie’s cover ups which does not enable us to feel sorry for her
- Joanna’s revenge on Decker by encouraging him to take his own life, a mortal sin for a Catholic, endangering his soul
- the ways in which Joanna takes the law into her own hands on several occasions and contrives her own happy ending with Reggie and the baby who ‘laughed and clapped his hands too’
- her successful career and the strength of her character; she is seen as the ‘warrior queen’ who takes control of her life as an adult
- etc.

Some students might consider:

- the crimes that Joanna is a victim of in both her childhood and adult life e.g. attempted murder, kidnapping, the suffering caused by witnessing the murder of her mother and siblings, her victimisation through her husband’s fraud and arson etc.
- the trauma of her witnessing the initial horrific murder of her mother and baby brother at the age of six, and consequently we feel sorry for her from the opening of the novel
- Atkinson’s authorial perspective in Part 1 which is more serious and lacking the lighter, witty touch of subsequent parts and consequently makes us feel sorry for the victims
- Joanna as a victim of her father’s lack of love for her and his failure to help in her distress
- the later kidnapping of Joanna and her baby, making her and her family victims of yet another crime
- her husband’s corruption and Joanna as the victim of a dysfunctional marriage

- the incompetence of the law in bringing any kind of justice for Joanna, forcing her to take matters into her own hands, causing us to feel sorry for the ways in which society has failed her
- etc.

AO4 Explore connections across literary texts

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

- the element of the crimes committed both against Joanna and by her
- the element of victims as seen when Joanna witnesses the murder of her family by Decker
- the element of violence as seen when Joanna ruthlessly stabs one of her kidnappers in the eye with a pen and another in the carotid artery with a knife
- the element of punishment as, although Decker has served his sentence, Joanna takes control and persuades him to commit suicide, ultimate punishment for a Catholic, making her less pitiful
- 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 moral context as seen in Joanna's revenge on both Decker and her kidnappers
- the social context as seen in the presentation of modern Britain where many kinds of crime are rife and the police force are often ineffectual and where many innocent people are victims
- the legal context as shown by Joanna taking the law into her own hands to deal with both the murder of her family and the kidnapping of her and her baby
- the gender context as seen in the presentation of Joanna as a strong and powerful woman with a successful career yet the victim of a corrupt husband
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- structural aspects e.g. Joanna is the victim of the brutal attack at the beginning and the kidnapping at the end of the novel, meaning her life is dominated by two horrific crimes so that she finds it difficult to escape; the division of the novel into 'In the Past' and 'Today'
- the use of perspective e.g. Brodie's perspective of both occasions when Joanna is the victim where he obviously feels pity for her; Reggie's devotion to Joanna prompting her desire to find her at the end; the perspective of the six year old Joanna witnessing the murders of her mother, sister and brother
- the use of characterisation e.g. Louise pieces together information about Joanna, looking at photographs which show her as an athlete and as a member of a shooting club, hinting at Joanna's strength and control and her underlying mission, not traits of a victim
- the use of humour e.g. the almost throwaway black humour of 'she stuck the knife into his common carotid artery, the left one. And then for good measure she stuck it in his right one as well, and the blood gushes as if she had struck oil' which does not seem to suggest Joanna is a pitiful victim
- the use of setting e.g. the Hunters live in a large Victorian house on 'the really nice side of Edinburgh' with every luxury, 'a 40-inch HD television', 'a cleaner called Liz' and the whole of Reggie's flat would have fitted into Joanna's kitchen, none of which make us feel sorry for her
- the use of contrast e.g. the singing of 'Little Tommy Tittlemouse' to the baby when he wakes up and laughs at the moment Joanna is killing two men
- the use of language and imagery e.g. the blunt medical language used to describe Joanna's killing

of Peter , ‘she stuck the knife into his common carotid artery, the left one’, showing a cold, clinical approach without compassion; Joanna is described as a ‘warrior queen’

- etc.

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

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

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

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

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

0 5

Atonement – Ian McEwan

‘Briony’s false accusation of Robbie for the rape of Lola is presented as the most serious crime in the novel.’

To what extent do you agree with this view?

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

[25 marks]

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

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

Please refer to pages 4 to 7.

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’s crime of falsely accusing Robbie of Lola’s rape presented as more serious as it has more far-reaching consequences, particularly for other innocent people such as Cecilia and Robbie
- the rape results in Lola’s marriage to her rapist and therefore the crime is not presented in a serious way
- war presented as the most terrible crime of all considering the brutality with which it is depicted in the novel and the destruction causing suffering to innocent people
- McEwan’s perceived crime against the reader may be seen as more serious as the crimes within the text are purely fictional
- the way in which the wealthy Tallis family commit serious moral crimes, perceiving themselves as being above the law, neglecting Briony’s education, seeing Robbie as guilty because of his class
- McEwan’s presentation of the crimes in that although rape is the most serious legal crime committed, McEwan does not foreground it to the extent he does other crimes and Lola seems a marginal character
- etc

Some students might consider:

- the rape is the most serious crime
- the rape as the most serious crime as it is the catalyst to other consequent crimes in the novel, such as Briony’s lie
- rape is a serious crime, more serious than false witness
- the rape as the most serious crime as the false accusations against Robbie result in his false imprisonment and eventual death as well as Cecilia’s death
- that suffering and death in warfare are not technically crimes
- rape as a more serious legal crime than false witness
- Briony’s fortunate position in comparison to Lola’s; she comes from a privileged position, has education and becomes a successful writer whereas Lola seems to have little choice or autonomy,

- making the crime against her more serious
- that the trick McEwan plays on the reader is not technically a crime
- etc.

AO4 Explore connections across literary texts

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

- the element of the range of crimes committed eg rape, perjury, false witness
- the element of violence as seen in the rape of Lola and the atrocities of war
- the element of punishment as shown by Robbie's false imprisonment and death in the war which may be seen as presented by Mc Ewan as an extremely serious 'crime'
- the elements of guilt and atonement as seen in Briony's feelings of guilt about the seriousness of her crime and her lifelong attempts to atone for it
- etc.

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

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

- the legal context as seen in Robbie's false punishment for a crime he did not commit
- the historical context as shown by the Second World War which may be seen as a crime against humanity
- the social context as seen in the relatively high social position of the Tallis family and the advantages that gives them over Robbie, for example
- the financial context as seen in Paul Marshall's wealth which has implications for Lola's future
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- structural aspects e.g. Briony's construction of a fictional version of events in an attempt to atone, suggesting the seriousness of her own crime; the rape of Lola as the climactic moment in Part 1; the rape of Lola engendering a range of related crimes that structure the narrative
- the use of setting e.g. the description of the war zone demonstrating the horrors of warfare which victimise the innocent, a potential crime against humanity
- the use of perspective e.g. Briony's perspective used to manipulate the readers' responses to events; Lola's perspective of what happened to her is not shown; Robbie's perspective on his time in the war, showing the severity of his suffering
- the use of narrative gaps e.g. events following the rape are often described in a vague, fragmented way, 'fragmented recollection'
- the use of characterisation e.g. Lola's desire to draw attention to herself and play Arabella, 'her nearly adult mind,' 'poor vain and vulnerable Lola with her pearl-studded choker and her rose-water scent, who longed to throw off the last restraints of childhood' and her eventual marriage and loyalty to her rapist
- the use of dialogue e.g. Mrs Turner's despair at the false accusation of Robbie, 'Liars! Liars! Liars!' showing the severity of Briony's crime and how many people it affects
- the use of language and imagery e.g. Briony 'trapped herself, she marched into a labyrinth of her own construction', 'the sentence was passed', indicating the seriousness of Briony's crime
- etc.

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

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

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

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

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

0 6

***Oliver Twist* – Charles Dickens**

‘Fagin is a despicable villain with nothing to redeem him.’

To what extent do you agree with this view?

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

[25 marks]

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

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

Please refer to pages 4 to 7.

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:

- Fagin’s ‘grooming’ of young boys to be thieves
- Fagin’s other forms of child abuse e.g. his threats of violence, brandishing a knife at Oliver and his corruption of the innocent
- Fagin’s criminal methods as more cunning and manipulative and therefore more dangerous, concealing his criminal tactics e.g. his use of language, ‘my dear’, his offering of welcome (and sausages!) to entrap Oliver
- the extensive reach of Fagin’s criminal network which encompasses both Monks and Sikes, as well as Nancy and the boys
- the way in which it is Fagin who actually causes Nancy’s death through his manipulation of Sikes, having previously considered ways of getting Nancy to murder Sikes, showing his total lack of loyalty and indifference to anyone but himself
- Fagin’s lack of conscience or guilt; at the end of the novel he shows fear, not guilt
- etc.

Some students might consider:

- Fagin providing some sort of home for abandoned and orphaned children
- the way in which Fagin takes in Oliver when he has run away from the horrors of the workhouse
- Fagin’s provision of some sort of employment for abandoned children; even if it is picking pockets, they are not starving
- the warmth of Fagin’s den and his provision of appetising food and company
- the ways in which he often seems to speak calmly and politely to others; he welcomes Oliver, ‘We are very glad to see you, Oliver’
- the fact that he does not physically harm the children and acknowledges that they enjoy play in his construction of pickpocketing games, making life in the den seem preferable to the workhouse
- the ways in which he withstands anti-Semitic abuse
- etc.

AO4 Explore connections across literary texts

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

- the element of the villain in crime fiction as embodied by Fagin in his abuse of children and his running of a criminal gang
- the element of victims as seen in his manipulation of Nancy and the boys who steal for him
- the element of the criminal network as seen in Fagin's gang of thieves and his associations with Monks and Sikes
- the element of guilt as seen in Fagin's involvement with a range of criminal activities from fencing stolen goods to kidnapping
- 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 seen in the poverty and abandonment of the children on whom Fagin preys
- the historical context as seen in the depiction of nineteenth century London and how Fagin uses the labyrinthine structure of the city to his advantage
- the legal context as shown by Fagin's ability to evade justice until his final capture and punishment by hanging at the end
- the religious and moral contexts as seen in the often anti-Semitic presentation of Fagin as 'a very old shrivelled Jew' with a 'villainous-looking and repulsive face'
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- structural aspects e.g. Fagin's situation at the end of the novel where he awaits hanging with fear, trying to escape and showing no remorse
- the use of perspective e.g. the omniscient narrator who shapes our responses to Fagin in his descriptions of him, 'the Jew'
- the use of dialogue e.g. Fagin's speech and his constant use of 'my dear'
- the use of setting e.g. the ways in which Fagin is at home in 'winding and narrow ways' and 'mean dirty streets' where he has his dens
- the use of language and imagery e.g. the repulsive and negative descriptions such as the way in which Fagin 'glided stealthily...like some loathsome reptile, engendered in slime and darkness ...in search of some rich offal for a meal.'
- etc.

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

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

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

- quality of argument
- organisation of ideas

- use of appropriate concepts and terminology
- technical accuracy

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

0 7

Brighton Rock – Graham Greene

'In *Brighton Rock* Greene always presents punishments as just and fair.'

To what extent do you agree with this view?

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

[25 marks]

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

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

Please refer to pages 4 to 7.

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:

- Pinkie's death as just punishment for his crimes; the poetic justice of his death at his own hands, falling over a cliff, blinded by his own bottle of vitriol
- Ida's role in bringing about just punishment for Hale's murderers with the assistance of Dallow, a former gang member of Pinkie's
- Pinkie's Catholicism and his belief in the punishment of hell, suggested by the imagery at his death, meaning that he is condemned to eternal punishment
- Rose's forthcoming punishment of finding out Pinkie's real feelings for her as fair as she has sided with evil and given up her chance of salvation quite willingly
- that Hale and Spicer are justly punished for their involvement in criminal activities
- etc.

Some students might consider:

- Rose's forthcoming punishment as she goes off to listen to Pinkie's recording when she will discover his true feelings for her and that this is not fair as she is a victim of both him and her socio-economic circumstances
- that Colleoni gets away with his crimes as he has power and wealth to control others and corrupt the police without being justly punished
- the inability of the police force to bring about just and fair punishment for gang crime as they are either incompetent or complicit in crime
- the unjust murders of Hale and Spicer; their criminal involvement was not deserving of punishment by death
- the possible injustice of Pinkie's final 'punishment' as he was not caught, tried and possibly hanged; he may even have escaped God's punishment by repenting at the last moment, Greene does not tell us
- the implications of the word 'always' in the question
- etc.

Students need to engage with the word 'always'

AO4 Explore connections across literary texts

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

- the element of punishment as seen in Pinkie's death and the emotional damage to Rose
- the element of guilt as seen in the involvement of men such as Spicer and Hale in criminal activity
- the element of justice as seen in the corruption of the police force and their inability to bring about rightful punishment; Ida's role as Pinkie's nemesis
- the elements of violence and the crimes committed by Pinkie's and Colleoni's gangs: running protection rackets, committing assaults and murders
- etc.

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

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

- the historical context of 1930's Brighton as seen in gangland underworld beneath the glittering façade of seaside pleasures
- the social context as seen in the underlying poverty of Pinkie and Rose which contributes to their involvement in the criminal underworld and perhaps lessens the blame
- the religious context of Pinkie's Catholic beliefs as seen in his conviction that the punishments of hell await after death and the debate as to whether this is his final destiny
- the legal context as seen in the corruption of the police force and their failure to bring criminals to legal justice
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- structural aspects e.g. the placing of Pinkie's punishment as the climax of the novel and the lack of closure concerning Rose's future at the end
- the use of narrator e.g. the omniscient third person narrator who comments that Rose has to face 'the worst horror of all'
- the use of dialogue e.g. Ida's conversations with Phil Corkery where she claims she likes 'fair play' and believes in an 'eye for an eye'
- the use of settings e.g. the significance of the Brighton rock stall and the holiday crowds in Hale's murder which was his punishment for Kite's murder
- the use of Biblical references and language e.g. Pinkie's belief in heaven and hell, 'Heaven was a word: hell was somewhere he could trust' but the priest's comment on 'the strangeness of the mercy of God'
- the use of language e.g. the description of Pinkie's death, the 'appalling agony', 'a schoolboy flying in panic and pain', 'withdrawn suddenly by a hand out of any existence', 'whipped away into zero'
- etc.

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

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

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

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

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

0 8

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

To what extent do you agree with the view that Christie presents a society where everyone is motivated by greed?

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

[25 marks]

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

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

Please refer to pages 4 to 7.

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's blackmailing of Mrs Ferrars being motivated by greed and Mrs Ferrars herself being driven to suicide as a result of Sheppard's greed in blackmailing her
- Parker being motivated by greed when blackmailing his former employer
- Elizabeth Russell's desire to marry Ackroyd which may be seen as greedy because she wishes to marry a wealthy man to better her status as his housekeeper
- Flora's theft of forty pounds from Ackroyd's room
- the lack of sorrow at Ackroyd's death; most of those associated with him are very interested in possible benefits they may have from his will
- Ackroyd himself being very aware of financial concerns and behaving in a money grubbing fashion towards his relatives
- etc.

Some students might consider:

- Mrs Ferrars motivation in murdering her husband which seems to have been provoked by his brutal treatment of her
- Mrs Ferrars' suicide perhaps partly as a result of her guilt
- Ralph Paton's marriage to Ursula Bourne being motivated by love, not greed, as she is below his station
- Poirot's interest in uncovering the truth; he has nothing to gain financially from his investigation
- the relationship between Flora and Major Blunt which is motivated by love, not greed
- etc.

AO4 Explore connections across literary texts

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

- the element of motivation and what prompts the characters to commit crimes

- the element of blackmail as seen in Sheppard's blackmailing of Mrs Ferrars and Parker's blackmailing of his former employer
- the element of murder as seen in Ackroyd's death and the poisoning of Mr Ferrars
- elements of deceit and concealment as seen in Ralph Paton's concealed marriage to Ursula Bourn and Flora's theft of forty pounds from Ackroyd's room
- 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 seen in the desire for financial gain by many of the characters in order to secure a comfortable social position; the shock of a 'respectable' doctor's being a blackmailer and murderer
- the financial context as seen in a society where money gives power as well as buying the comforts and luxuries of life
- the moral context as seen in the greed shown by many characters, including the seemingly 'good' ones such as Flora, and the redemptive power of love
- the historical and geographical contexts as seen in the enclosed world of the English village in the 1920s and the values it embodies
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- structural aspects e.g. the final denouement where Poirot reveals the greed and corruption of many of the characters
- the use of voice e.g. the unreliable narrative voice of Sheppard who seems to be Poirot's assistant but is eventually revealed to be a greedy blackmailer and murderer
- the use of dialogue e.g. the Major as an 'inarticulate' man with limited expression, 'Roger was always a queer chap about money', Flora 'got in a mess' but underlying this is a sincere love for Flora
- the use of settings e.g. the narrow, confined world of King's Abbot, a middle-class English village where appearances matter, gossip is rife and secrets are concealed
- the use of characterisation e.g. the view that many characters are stereotypes, the rich, miserly victim, the charming impoverished young man etc.
- the use of narrative gaps and red herrings e.g. Flora's theft of forty pounds
- etc.

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

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

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

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

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

0 9

Hamlet – William Shakespeare

‘The murderers in *Hamlet* fail to show any ultimate sense of guilt or remorse.’

To what extent do you agree with this view?

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

[25 marks]

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

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

Please refer to pages 4 to 7.

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:

- Hamlet’s lack of remorse and rather cavalier attitude to the stabbing of Polonius, the ‘wretched, rash, intruding fool’ whose ‘guts’ he’ll ‘lug’ into ‘the neighbour room’
- Claudius’ ultimate lack of guilt or remorse for the murder of his brother and rapid subsequent marriage to Gertrude
- lack of any guilt or remorse on Claudius’ part for the plotted murder of Hamlet and Gertrude’s accidental death; he only says, ‘do not drink’ but does not really try to prevent it
- the careless way Hamlet engineers the deaths of Rosencrantz and Guildenstern and his seeming lack of remorse for the deaths of his friends
- the ghost as a manifestation of Claudius’ lack of guilt for his crime
- Hamlet’s failure to feel guilty for the part he played in Ophelia’s madness and death
- etc.

Some students might consider:

- Laertes’ desire for forgiveness just before he dies; he exonerates Hamlet in return for the same favour suggesting he feels remorse
- Hamlet’s final words to Laertes, ‘Heaven make thee free of it’, suggesting a sense of remorse and the fact that Fortinbras has his dying voice hints at remorse for the chaos Denmark has endured
- Gertrude being complicit in Hamlet’s father’s murder and her subsequent feelings of confusion and guilt provoked by Hamlet in the closet scene, ‘Thou turn’st my eyes into my very soul/ And there I see such black and grieved spots/ As will leave there their tinct.’
- the effects of the ‘The Mousetrap’ play on Claudius as it seems to prick his guilty conscience
- the scene in Act 3 where Claudius prays and admits ‘my offence is rank’ but eventually concludes that the past cannot be altered and forgiveness and repentance are not options as ‘his thoughts remain below’
- Hamlet’s remorse for Ophelia’s death as seen when he jumps into her grave to embrace her
- etc.

AO4 Explore connections across literary texts

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

- the element of guilt as seen in Claudius's moment of guilt when he prays and his reaction to the 'Mousetrap' play
- the element of remorse or lack of it as seen in Hamlet's response to the stabbing of Polonius
- the element of murder as seen in Claudius's murder of Old Hamlet and Hamlet's murder of Polonius
- the elements of violence and death as seen during the sword fight at the end of the play and in the deaths of characters such as Gertrude, Ophelia and Laertes
- the element of revenge as shown when Hamlet sees it as his justifiable duty to avenge his father's death when prompted by the ghost
- 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 committing of crimes at the highest level of society which should perhaps inspire more guilt and remorse but may make the perpetrators seem out of reach even of their own consciences
- the political context as seen in the murder of a king and the power struggles that ensue; there seems little guilt felt for the corruption in the State of Denmark
- the literary context as seen in the revenge tragedy genre and the codes of honour therein embodied; Hamlet feels honour-bound to avenge his father's death
- the moral context as shown by Hamlet's judgement of the actions of characters such as Polonius, Gertrude and Claudius and the enormity of the crime of regicide
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to authorial method students might focus on:

- structural aspects e.g. the implications of the word 'ultimate' in the question leads students to consider the final responses of the characters to a series of actions
- the use of the supernatural appearance of Old Hamlet's ghost as a symbolic manifestation of the guilt of Claudius
- the use of soliloquy to reflect a character's inner feelings e.g. Claudius admits his guilt in Act 3, Scene 3 during his soliloquy
- the use of the device of the 'Mousetrap' play intended to make Claudius reveal his guilt seen in the way he leaps to his feet at the strategic moment calling, 'Give me some light, away.'
- the use of language e.g. Claudius describes his offence as 'rank' and says his 'stronger guilt defeats' his intention to pray; Laertes wishes to 'exchange forgiveness' with Hamlet at the end and exonerates him from blame, 'Mine and my father's death come not upon thee, Nor thine on me.'
- the use of imagery e.g. the ways in which Hamlet refers to Polonius' corpse after his murder, the 'guts' he'll 'lug' suggests the slaughter of an animal and does not indicate remorse
- etc.

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

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

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

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

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

Section C**1 0**

'In spite of the crimes which are committed, order is always restored at the end.'

Explore the significance of order in **two** crime texts you have studied in the light of this comment.

Remember to include in your answer relevant detailed exploration of the authors' methods.

[25 marks]

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

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

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

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

Some possible ideas:

- Crabbe, Wilde and Browning – Peter Grimes disrupts the social order by his treatment of his apprentices but order is restored at the end of *Peter Grimes* as Peter dies after being haunted by the spirits of those he has killed in retribution for his crimes although the legal system itself did not restore order; order is restored at the end of *The Ballad of Reading Gaol* as the guardsman is hanged as punishment for going against the natural order of family relationships and yet the speaker himself is still in gaol; the social order has never been disrupted in *My Last Duchess* as the Duke sees himself as above the law; Porphyria is punished by death for attempting to disrupt the social order but her murderer remains as yet unpunished; the speaker in *The Laboratory* threatens disruption to order but there is not yet the requirement for its restoration etc.
- Coleridge – order has not yet been restored as the Mariner is still forced to wander the earth and tell his tale; the Mariner's disruption of the natural order in shooting the albatross and the ensuing natural disasters where nature is disordered; an allegorical reading of the poem where the Mariner could be seen as offending religious order and the hermit's assistance in helping him to repent etc.
- Atkinson – the presentation of social disorder as seen in the power of the drug dealers and the ineffectual system of law and order for dealing with crime; Marcus's death, an outrage against law and order; David Needler's offences against the natural and social order; Dekker's capture and imprisonment as an attempt at restoration of order and Joanna's part in encouraging his suicide; the role of coincidence and chance which seem to defy any sense of ordered human action; the restoration of order in the family life of Joanna, her baby and Reggie at the end; the lack of control Brodie has over his life and the con trick played on him, leaving him in a kind of limbo at the end – 'unfinished business and unanswered questions' do not suggest order etc.
- McEwan – Briony's attempts to restore order through her writing; Briony's attempts at atonement as a means of restoring order; the marriage of Lola and Paul Marshall as a social façade to restore order after the rape; the impossibility of restoring order after the chaotic destruction of warfare; the destruction of the old social order of the privileged elite during the twentieth century, culminating in the Second World War; the establishment of the Tallis House as the Tilney Hotel where a new social order has been established; the disruption of order in personal relationships caused by the

crime etc.

- Dickens – the disruption to the social order caused by criminal activity; the corruption of the natural order of childhood innocence by Fagin, particularly in the cases of Oliver and Nancy; the way in which illegitimacy was contextually seen as a disruption of the moral order and Dickens' questioning of that; the restoration of moral and social order at the end of the novel when Fagin is hanged and Sikes is killed and the good rewarded; the final chapter where Dickens describes the fate of all his characters, establishing a sense of literary order at the end; the natural order is restored at the end by the reunion of families, Oliver being where he belongs and Rose and Harry married; the order restored in the country's institutions where the Bumbles become workhouse inmates; the ultimate Christian message with the restoration of the religious and moral order at the end etc.
- Greene – the setting of the carnival mood of Brighton at Bank Holiday which may be seen as an opportunity for the disruption of order; mob rule; the hierarchy of the criminal gangs which try to establish their own particular order with Colleoni's mob at the top and Pinkie's struggles to defy that; the ineffectual actions of the forces of law and order in bringing order about and the corruption of the police force; Ida's insistence on justice and the re-establishment of moral order through the punishment of those responsible for Hale's death; the final destruction of Pinkie as a force of criminal disorder although he himself has tried to establish a sense of order in his own gang with little success; Rose being freed from Pinkie's control but the difficulty of seeing her life as ordered at the end as her faith in him will be destroyed etc.
- Christie – the ordered world of the village of Kings Abbot where everyone has their place and a strict hierarchical social order seems to be in place; Poirot as the outsider who has to come in and re-establish moral order after the crime; the truth as the only way of restoring order at the end; the disorder of the murder of a husband by his wife, against the natural order of family relationships; the disorder of criminal activity perpetrated by a doctor, a man of education, deserving of respect with his trusted position in the community; the disruption of the order of social status in Ralph Paton's marriage to Ursula Bourne and the housekeeper, Elizabeth Russell's aspirations to marry Ackroyd; the restoration of order at the end by the solving of the crime and the marriages of those who love each other etc.
- Shakespeare – Claudius's disruption of social and political order through the murder of the King, his brother; the seemingly 'incestuous' marriage of Claudius to his brother's widow; the consequent corruption of the state of Denmark, 'there's something rotten in the State of Denmark'; Hamlet's attempts to restore order through effecting revenge; Hamlet's abandonment of Ophelia as going against the natural order, followed by the offence to religious order of her suicide; the disorder brought about in other family relationships; the final tragedy in the last act which allows Fortinbras, the outsider to come in and restore political order although Denmark is left under a foreign power 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 disorder as seen in the events following the murder of the albatross in *The Rime of the Ancient Mariner* and the shooting of the policeman, Marcus, in *When Will There Be Good News?*
- the element of transgression as seen in Briony's need to atone for her crime in *Atonement* as she has overstepped moral boundaries and needs to make amends and the Duke's transgression of boundaries in murdering the Duchess in *My Last Duchess*
- the element of the restoration of order as seen at the end of *The Murder of Roger Ackroyd* when Poirot solves the case and Ida's finding of Hale's killer at the end of *Brighton Rock*
- the element of justice as seen in the punishment of criminals and the restoration of order at the end of *Oliver Twist* and the hanging of the guardsman in *The Ballad of Reading Gaol*
- 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 when crimes such as murder and drug dealing create disorder in society in *When Will There Be Good News?*; the disorder in society created by poverty in *Oliver Twist* and the status of the Duke in *My Last Duchess* where he is above the law
- the moral context as seen in Hamlet's desire to avenge his father's murder in *Hamlet* which, he feels, has disrupted the social order; the punishment of Sheppard at the end of *The Murder of Roger Ackroyd* and the Mariner's need to atone by telling his tale which both re-establish order
- the historical and political contexts as seen in the chaos of the Second World War in *Atonement*; the disorder in the state of Denmark in *Hamlet* which is restored by the Norwegian forces under Fortinbras at the end of the play
- the literary contexts seen when crimes are solved and order is re-established by the end of the text such as in *Oliver Twist* and *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 e.g. the revelation of truth and the restoration of order in Poirot's set piece denouement at the end of *The Murder of Roger Ackroyd*; the final chapter of *Oliver Twist*, entitled 'At Last' where Dickens ties up all the loose ends; the lack of closure at the end of *Porphyria's Lover* and *The Laboratory*
- the use of imagery e.g. the symbolism of the albatross and the water snakes in *The Rime of the Ancient Mariner* where the Mariner commits an offence against the natural order; the symbolic significance of childhood songs and nursery rhymes in *When Will There Be Good News?* which might suggest the restoration of natural order but often reference violence
- the use of intertextuality e.g. the references to *Northanger Abbey* in *Atonement* where the novel finishes at Tilney's Hotel and Henry Tilney's plea for a rational, ordered world is quoted at the beginning; the references to restoration by quoting from *A Christmas Carol* in *When Will There Be Good News?*
- the use of settings e.g. the carnivalesque setting of Bank Holiday Brighton which suggests disorder and misrule in *Brighton Rock*; the extremes of setting suggesting disorder in the natural world in *The Rime of the Ancient Mariner*
- the use of language e.g. the shocking, simple and blunt language of 'The man had killed the thing he loved,/And so he had to die', as a cruelly aphoristic statement of the restoration of order with its underlying irony; Fortinbras saying, at the end of *Hamlet* that he has some 'rights of memory in this kingdom', suggesting he will restore order
- etc.

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

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

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

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

- technical accuracy

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

1 1

Explore the significance of mystery and the unknown in **two** crime texts you have studied.

Remember to include in your answer relevant detailed exploration of the authors' methods.

[25 marks]

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

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

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

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

Some possible ideas:

- Crabbe, Browning and Wilde – the reader being able to solve the mystery of the Duchess's death in *My Last Duchess*; not knowing whether the crime was actually committed in *The Laboratory*; the mystery surrounding motivation and potential punishment in *Porphyria's Lover*; the mystery of the unknown details about the guardsman's crime in *The Ballad of Reading Gaol*, perhaps allowing the reader to have more sympathy for him; the mysterious presence of the supernatural in *Peter Grimes* etc.
- Coleridge – the mysterious implications of the symbol of the albatross and its range of possible interpretations; the unknown motivation for the Mariner's shooting of the bird; the mysterious elements of the supernatural in the poem e.g. the ghost ship and Life-in-Death; the mystery of the Mariner's compulsion to tell his tale and his choice of victim; the extremities of nature and their unknown causes and their attendant imagery etc.
- Atkinson – the mystery of the kidnapping of Joanna Hunter and her baby and, interestingly, where it occurs structurally in the novel; Reggie's role as amateur detective in solving the mystery; the roles of Brodie and Monroe as the detectives; the absence of mystery in that we know about the guilt of both Decker and David Needler and the sense that the novel is not the traditional whodunit, involving the investigation following a crime; the pursuit of Needler and the question of whether he will be caught or not; the ambiguity surrounding Decker's suicide; the uncertainty surrounding Billy's fate at the end of the novel and the uncertainty of Brodie's unknown future, leaving the literary potential for another Brodie novel; Brodie's sense at the end of the novel that the whole of life – and death – is a mystery (as may be illustrated in the novel's coincidences), 'Everything would remain a mystery. Which meant ... you should try and clear everything up as much as you could ... be a good detective.' etc.
- Mc Ewan – the mystery of who committed Lola's rape, leading to Briony's false accusation of Robbie; the disappearance of the two lost boys who are actually found by Robbie; the reader's attempts to solve the mystery and arrive at the truth and the trick played on the reader by Briony's narrative; the use of Briony's perspective which consequently means we are left unsure of the thoughts and feelings of some of the other characters e.g. we don't really know Lola's true feelings about her marriage or Cecilia's perspective in the latter part of the novel; the use of the 'unreliable witness' and the 'unreliable narrator'; Briony's self-punishment and whether she succeeds in atoning etc.
- Dickens – the mystery surrounding Oliver's true identity; the mystery of Rose Maylie's background;

the ways in which Mr Brownlow plays detective in finding out Oliver's identity and the mysteries surrounding Oliver's mother's identity and his birth, the significance of the locket; the mysterious figure of Monks, his identity, his interest in Oliver and the ways in which Dickens deliberately creates mystery surrounding him 'the man'; the ways in which detection works in the novel to solve mystery e.g. the incompetence of Blathers and Duff, the pursuit of Nancy's murderer and the perpetrators of the attempted robbery of Mrs Maylie's house; the ways in which Dickens uses the unknown to create suspense for the reader; the ways in which Dickens solves all the mysteries and brings everything to a happy conclusion at the end etc.

- Greene – the central mystery of Hale's death, how exactly the murder was committed and who is responsible, together with Ida's determination to hunt them down and bring them to justice; the way in which Greene conceals the details of Hale's fate in Part 1 and does not reveal them until later in the novel; the mystery surrounding Kite's death which pre-dates the action of the novel; the use of suspense in the novel which creates the mystery of questions the reader wants answered; ultimately the revelation of details which allows the reader to play detective; the police's lack of interest in solving crime; the final religious mystery surrounding Pinkie's death, whether his soul could have been saved at the last moment; the ending of the novel where Rose's fate is left to the reader's imagination, 'the worst horror of all' and we do not know any more etc.
- Christie – the traditional formula of the whodunit used by Christie; Poirot's role as the outsider brought in to solve the crime using his 'little grey cells'; Christie's use of precise details such as exact timings and locations, even including a diagram which enables the reader to play detective and solve the mystery; Christie's use of clues and their attendant mysteries e.g. the ring in the pond and the boot prints on the window sill; Christie's use of the unknown to entice the reader; the ineffectual nature of Raglan and the forces of the law in solving mystery; the role of country gossip in the form of Caroline helping to solve the crime; Sheppard's acting the role of sidekick in solving the crime when he is actually the murderer and the unreliable narrator; the mysteries set up surrounding nearly all the potential suspects, they nearly all have something to hide, mysteriously concealing the truth etc.
- Shakespeare – Hamlet's investigation into the death of his father and his pursuit of revenge on Claudius as a result; the role of the supernatural where old Hamlet's ghost reveals the truth of his murder, solving the mystery for Hamlet; whether Hamlet will succeed in uncovering Claudius's crime and getting his revenge by punishing him as an unknown and unanswered question throughout the play; the lack of mystery about how Polonius's death occurs but the audience do not know whether Hamlet will be discovered and punished; Shakespeare's use of suspense e.g. Hamlet's indecisiveness and doubts causing uncertainty about the outcome; the mystery of Hamlet's 'madness', whether he was really mad or just pretending; the final bloody resolution at the end of Act 5 where there are no mysteries as to the fate of the characters and the implications of that 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 mystery as seen in Ida's desire to find Hale's killer in *Brighton Rock*
- the element of the unknown as seen in the unknown results of the murders in *Porphyria's Lover* and *The Laboratory*
- the elements of secrecy and concealment as seen in Claudius' desire to hide his crimes in *Hamlet*
- the elements of clues and using detection to solve mysteries as seen when Reggie takes on the role of detective in *When Will There Be Good News?*
- 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 the mystery surrounding Oliver’s birth and the implications of illegitimacy in *Oliver Twist*; the expectations of middle-class life in the 1920s which helps to create potential suspects in *The Murder of Roger Ackroyd*; the social status of Robbie and Paul Marshall in *Atonement* which allows the mystery of the mistaken identity of the criminal to be established
- the literary context as shown when authors create unanswered questions to create suspense in the crime writing genre e.g. in *Hamlet* where the audience is unsure whether Hamlet will bring Claudius to justice and in *When Will There Be Good News?* when Reggie sets out to find Joanna
- the ecological context as seen in the mystery of the slaying of the albatross in *The Rime of the Ancient Mariner*
- the religious context as shown by the uncertainty surrounding Pinkie’s death and potential redemption at the end of *Brighton Rock*; the mystery surrounding the symbolic significance of the albatross in *The Rime of the Ancient Mariner*; the uncertainty surrounding the punishment of Porphyria’s lover
- 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 information which remains unknown to the reader at the end of the story such as whether the lover is punished in *Porphyria’s Lover*; what happens to Rose in *Brighton Rock* when she discovers ‘the worst horror of all’; Atkinson’s use of the mystery of the kidnapping which structurally occurs near the end of the novel
- the use of clues to enable the reader to solve the mystery e.g. Christie’s use of clues about exact timings and positioning of furniture in *The Murder of Roger Ackroyd*; the clues about Oliver’s identity such as the locket in *Oliver Twist*
- the use of narrators e.g. Briony’s perspective in *Atonement* as the unreliable narrator who tricks the reader meaning the truth is unknown to us for the majority of the novel; the Mariner as narrator in *The Rime of the Ancient Mariner* who does not fully explain or perhaps understand the mysteries he describes
- the use of settings e.g. mysterious settings in *Oliver Twist* with the darkness of labyrinthine alleyways; the darkness of the battlements of Hamlet’s castle when the supernatural ghost appears
- the use of language and imagery e.g. the stark declaration of ‘I shot the albatross’ in *The Rime of the Ancient Mariner* where there is no mystery about who did it but equally no indication of motivation; the multiple symbolic readings of the albatross; the use of the supernatural imagery in *Peter Grimes*; the enigmatic ‘I gave commands’ in *My Last Duchess*
- etc.

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

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

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

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

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