



A-level ENGLISH LITERATURE A 7712/2A

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

Mark scheme

June 2025

Version: 1.0 Final



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

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

No student should be disadvantaged on the basis of their gender identity and/or how they refer to the gender identity of others in their exam responses.

A consistent use of 'they/them' as a singular and pronouns beyond 'she/her' or 'he/him' will be credited in exam responses in line with existing mark scheme criteria.

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

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Level of response marking instructions

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

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

Step 1 Determine a level

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

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

Step 2 Determine a mark

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

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

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

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

7712/2A Mark Scheme

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

The significance of open book (AS Paper 2 Section B, A-level Paper 2 Section A and the second part of Section B)

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

There are specific issues for AO2 – how meanings are shaped in texts. There is, with open book, the expectation that candidates can use the text they have in front of them to make specific and detailed reference to structural and organisational issues.

Arriving at Marks

1. All questions are framed to address all the Assessment Objectives (AOs). Weightings are given above the generic mark scheme. Answers are marked holistically but, when deciding upon a mark in a band, examiners should bear in mind the relative weightings of the assessment objectives (see page 7) and be careful not to over/under credit a particular skill. This will be exemplified and reinforced as part of examiner training and standardisation. Examiners need to read the whole answer taking into account its strengths and weaknesses and then place it in the appropriate band.
2. Examiners should avoid making early snap judgements before the whole answer has been read. Some candidates begin tentatively but go on to make relevant points.
3. Examiners should be prepared to use the full mark range and not 'bunch' scripts in the middle for safety. Top band marks are attainable if candidates could not be expected to do more in the time and under the conditions in which they are working.
4. Examiners should mark positively. Although the mark scheme provides some indicators for what candidates are likely to write about, examiners should be willing to reward what is actually there – **provided, of course, that it is relevant to the question being asked.**
5. Examiners should remember that there are no right answers. Candidates' views which are relevant, well-argued and supported by appropriate textual evidence must receive credit whether the examiner agrees with the views or not. It is important to try to remain flexible if a candidate introduces unusual or unorthodox ideas.
6. Examiners should remember that length and quality are not synonymous. Some brief answers may be relevant and concise. Equally, long answers may be diffuse and repetitive.
7. If answers are short or incomplete, examiners can only reward what is there and assess accordingly. Some further credit can be given to answers finished in note form.

Using the Mark Bands

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

MARK BAND DESCRIPTORS	
Band 5	perceptive/assured
Band 4	coherent/thorough
Band 3	straightforward/relevant
Band 2	simple/generalised
Band 1	largely irrelevant, largely misunderstood, largely inaccurate

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

Advice about marking specific sections

12. Examiners need to bear in mind the following key points when marking extract-based questions:
- has the candidate engaged in a relevant debate?
 - does the candidate have an overview of the extract(s)/text(s)?
 - has the candidate written about authorial method(s)?
 - has the candidate seen the significance of the extract(s)/text(s) in relation to the central historicist literary concept?
 - has the candidate quoted from the extract(s)/text(s) to support ideas?
 - the candidate's AO1 competence.
13. Examiners need to bear in mind the following key points when marking questions based on single texts and compared texts:
- has the candidate engaged in a relevant debate or constructed a relevant argument?
 - has the candidate referred to different parts of the extract(s)/text(s) to support their views?
 - has the candidate seen the significance of the extract(s)/text(s) in relation to the central historicist literary concept?

- has the candidate referred to authorial methods?
 - the candidate's AO1 competence.
14. Examiners need to bear in mind the following key points when marking questions connecting two texts:
- has the candidate focused on the central historicist literary concept set up in the question and referred to two texts?
 - has the candidate engaged in a relevant debate or constructed a relevant argument around the two texts?
 - has the candidate considered the writers' authorial methods in the two texts?
 - has the candidate adhered to the rubric?
 - has the candidate given substantial coverage of two texts?
 - the candidate's AO1 competence.

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 candidate performance.
17. Please remember that scripts can go back to candidates, so although your audience is a senior examiner, you must express your views temperately.
18. Please use the e-Marker2 symbols provided as formative annotation, and a text box for a holistic summative comment.
19. Use the Model Marked Script(s) for guidance, along with the Standardisation scripts.

The Assessment Objectives and their significance

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

The AOs are as follows:

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

AO4 Explore connections across literary texts. (12%)

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

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

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

Weightings for each question are as follows:

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

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

Mark Scheme

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

Weightings for each question are as follows:

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

Mark	AO	Typical features	How to arrive at mark
Band 5 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 historicist study	
	AO3	- perceptive understanding of the significance of relevant contexts in relation to the task - assuredness in the connection between those contexts and the historicist literary concept 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 historicist study	
	AO3	- thorough understanding of the significance of relevant contexts in relation to the task - coherence in the connection between those contexts and the historicist literary concept studied	
	AO2	- thorough understanding of authorial methods in relation to the task - thorough engagement with how meanings are shaped by the methods used	
	AO1	- 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	

Band 3 Straightforward/ Relevant 11–15 marks ‘Straightforward’ work is shown when students make their ideas in relation to the task clearly known. ‘Relevant’ work is shown when students are focused on the task and use detail in an appropriate and supportive way.	AO5	straightforward engagement with the debate set up in the task	This band is characterised by straightforward and relevant work where the student’s response to the task is clear and intelligible. At the top of the band students will demonstrate consistent straightforward understanding in the course of their argument. Ideas will be developed relevantly. At the bottom of the band there will be flashes of relevant understanding with evidence of straightforward thinking.
	AO4	explores connections across literary texts arising out of historicist study in a straightforward way	
	AO3	- straightforward understanding of the significance of relevant contexts in relation to the task - relevant connections between those contexts and the historicist literary concept studied	
	AO2	- straightforward understanding of authorial methods in relation to the task - relevant engagement with how meanings are shaped by the methods used	
	AO1	- 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	

Band 2 Simple/Generalised 6–10 marks ‘Simple’ work is shown when students write in an unelaborated and basic way in relation to the task. ‘Generalised’ work is shown when students write without regard to particular details.	AO5	• simple and generalised response to the debate set up in the task	This band is characterised by simple and generalised work which is mainly linked to the task. 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. At the bottom of the band there will be inconsistency, but the beginnings of a simple and generalised understanding.
	AO4	• simple exploration of connections across literary texts arising out of historicist study	
	AO3	• simple understanding of the significance of relevant contexts in relation to the task • generalised connections between those contexts and the historicist literary concept studied	
	AO2	• simple understanding of authorial methods in relation to the task • generalised engagement with how meanings are shaped by the methods used	
	AO1	• 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	

Band 1 Largely irrelevant/largely misunderstood/largely inaccurate 1–5 marks ‘Largely irrelevant’ work is shown when students write in an unclear way with only occasional reference to what is required by the question. ‘Largely misunderstood’ and ‘largely inaccurate’ work is shown when knowledge of the text is insecure, hazy and often wrong.		• 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 historicist study; little sense of an argument in relation to the task	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. 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. At the bottom of the band there will be no connection with the task; the writing will be hard to follow and irrelevant.
0 marks		No marks for response when nothing is written or where response has no connection to the text(s) or task.	

Option 1

Section A: Poetry Set Text

Question 01

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

‘The most powerful poems focus on passive endurance rather than active combat.’

Examine this view of the anthology.

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

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- later poems such as Owen’s ‘Exposure’ which focus on the passive endurance of soldiers and the harsh conditions of the front line
- poems that focus on the passive, inactive nature of trench warfare; for example, Nichol’s ‘Noon’ and Sassoon’s ‘The Dugout’
- poems such as Aldington’s ‘Bombardment’ and Owen’s ‘The Sentry’ which present the passive suffering endured during prolonged bombardment
- the extent to which many poems consider the anticipation and aftermath of action, but rarely active combat itself
- poems which celebrate active combat in heroic terms such as Seeger’s ‘The Aisne’
- poems such as Grenfell’s ‘Into Battle’ that focus on the exhilaration of active combat that seems part of a natural order
- poems such as Sassoon’s ‘Attack’ which present the chaos and suffering of active combat
- varying approaches to ‘powerful poems’; for example, through a consideration of powerful poetic effects such as voice and diction, or a poem’s impact in the anthology as a whole
- the keywords ‘passive’, ‘active combat’, ‘endurance’ and ‘powerful’ in the given view
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- typical representations of trench warfare in the literature of WW1 and its aftermath
- the typical presentation of the varying emotions and attitudes associated with passive endurance and more active combat
- etc.

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

Focus might be on:

- how poems written early in the war might idealise the active nature of combat
- the structuring of the anthology by Gardner
- the differing poetic approaches to the presentation of combat and the reality of trench warfare
- the war experience of individual poets and the differing perspectives they offer
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

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

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

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

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

Question 02

Up the Line to Death – ed. Brian Gardner

Examine the significance of fate and chance in *Up the Line to Death*.

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

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- both 'fate' and 'chance' equally or focus on one
- poems that focus on the helpless nature of trench warfare where death is a chance event unrelated to personal choices or actions. For example, Nichol's 'Noon' and Gibson's 'Breakfast'
- poems that explore fate in broader, more spiritual terms as a personal understanding of mortality; for example, Seeger's 'Rendezvous'
- poems that explore fate in more ambiguous ways; such as Marriott-Watson's 'Kismet' and Thomas's 'No One Cares Less Than I'
- poems that focus on the broader aspects of fate as a moral obligation to fight for those who have already died; for example, poems such as 'In Flanders Fields'
- early war poems that present fate as part of a moral, patriotic imperative; for example, 'Happy is England Now'
- poems that focus on the absurd chaos of war where there is no overarching order, for example, Graves' 'Dead Cow Farm'
- the keywords 'fate' and 'chance'
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- typical representations of fate and chance in the literature of WW1 and its aftermath
- the presentation of fate and chance as part of wider attitudes towards war
- etc.

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

Focus might be on:

- how differing responses to fate and chance reflect changing attitudes to the war
- how cultural attitudes and values relating to fate and chance differ over time
- the differing literary approaches to the presentation of fate and chance
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

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

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

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

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

Question 03

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

Examine the view that the poets in this anthology present men as victims rather than heroes.

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

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- how men are presented as young, naïve victims; for example, the innocent young recruit in Comfort Mitchell's 'He Went for a Soldier' and Dobell's 'Pluck'
- poems such as Chandler Forman's 'The Three Lads' that present men as victims of nationalistic attitudes
- poems such as Postgate Cole's 'The Veteran' that present young men as physically broken by war
- poems such as Elizabeth Daryush's 'Unknown Warrior' which present men as patriotic heroes
- poems such as Wilson's 'To Tony (Aged 3)' that present the heroic self-sacrifice of men as justified and necessary
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- the presentation of men in WW1 poetry
- differing attitudes to men and their experience of war
- the presentation of traumatised and wounded soldiers
- the varying attitudes towards the war dead
- the varying attitudes to war veterans
- etc.

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

Focus might be on:

- the changing representations of men over time
- changing gender roles and relationships during war
- how the male and female experience of war differs
- the social consequences of war and its aftermath; the public response to both the war dead and war veterans
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

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

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

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

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

Question 04

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

Examine the view that, in this anthology, women never challenge male authority.

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

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- that the ‘women’ referred to in the question may refer to poets, or narrators/characters, or both
- poems that never challenge the decision of male partners who choose to go to war; for example, Wedderburn Cannan’s ‘Lamplight’
- poems such as Stuart’s ‘Forgotten Dead, I Salute you’ that support male authority through suggesting that the sacrifice of men who died in war should always be honoured
- poems such as Bedford’s ‘The Parson’s Job’ that accept the spiritual authority of men
- poems, such as Comfort Mitchell’s ‘He Went for a Soldier’, that challenge male authority through showing young soldiers go to war because of false patriotic ideals
- poems such as Barrington’s ‘Education’ and Collin’s ‘Women at Munition Making’ that challenge the male influences that create war
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- the extent to which female WW1 poetry often supports the patriarchal aspects of war through memorialising and accepting the necessity of male sacrifice
- the female acceptance of men who choose to fight
- how women are pressured to accept male authority through the political and religious responses to war
- the forms of female dissent against a war controlled by men
- etc.

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

Focus might be on:

- the female experience of male partners who choose to go to war
- the experience and attitudes of the home front
- the differing roles of women during the war that might challenge patriarchal attitudes
- the social consequences and expectations of bereavement governed by male expectations
- the forms of female dissent against male authority
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- aspects of poetic form and genre
- aspects of structure, eg use of stanzas
- aspects of language, eg rhyme, rhythm, imagery
- methods that might present male authority in differing ways
- etc.

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

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

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

Option 1

Section B: Drama and Prose Contextual Linking

Question 05

Explore the significance of team spirit and shared values in this extract.

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

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Focus might be on:

- ‘team spirit’ and ‘shared values’ equally or one might be prioritised
- Harris’s presentation of the shared patriotic triggers that create a team spirit; the performance of the ‘sceptred isle’ speech and the singing of the national anthem
- Harris’s presentation of Fenner as a typical volunteer soldier from 1914 still imbued with the team spirit and shared values shown at the start of the war
- how the sense of team spirit and shared values is a recognition that the forthcoming battle will be the culmination of Fenner’s two years of military experience and training with his comrades
- the shared values of personal and national destiny
- the presentation of team spirit as an underlying quality that unifies the men, not just an aspect of military life
- the unreal, almost religious presentation of the shared values of nationalism amongst the troops; the belief that they were ‘the chosen people’
- the collective team spirit to die in a battle that would be a ‘holocaust that would end the war’
- the dream-like, deluded emotions that are part of patriotic shared values; ‘the tendency to be tolerant with the sentimental, even with the would-be heroic, was strong’
- one or both of the key phrases ‘team spirit’ and ‘shared values’
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- typical presentations of team spirit and shared values in texts about the war
- the ways in which team spirit and shared values are typically presented through patriotism, comradeship and esprit de corps
- typical presentations of shared, positive values reinforced before combat
- etc.

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

Focus might be on:

- differing attitudes to the shared values present in positive military morale such as team spirit/esprit de corps and patriotism over time
- differing attitudes over time to the team spirit and shared values of volunteer soldiers and pals' battalions
- differing attitudes towards the team spirit and the shared patriotic values that might lead soldiers to feel that their part in the war is justified
- differing attitudes towards military pride and preparation and the team spirit and shared values shown in the collective act of preparing for a 'Big Push'
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- the use of listing and repetitive use of definite articles in the first paragraph to stress the scale of the collective preparation for 'The Big Push'
- how the preparations for the attack have unified the men; the use of listing 'the heroes, the cowards, the fainthearts and the strong together' presents that the planned attack is above individual strengths and weaknesses
- the string of animalistic similes to present war as something beyond the human; for example, the bombardment as 'like the flutterings of gigantic wings', 'like some iron monster', 'like some tremendous beast about to spring'
- the extra-textual use of the speech from *Richard II* to set the moment in a literary and patriotic context
- the triplet of adjectives 'firm, sincere, young' to present the power of Murray's delivery of the Shakespeare speech; the use of Murray's character to denote the patriotism of young volunteer soldiers
- the repeated use of singular and plural first-person pronouns throughout the passage
- the first-person narrative and indirect discourse that is measured, yet emotive; for example through the triplet of adjectives, 'I felt proud and sad, and glad I was there'
- the personification of death, 'Death wasn't very far away over the hill that night'
- the use of spatial metaphors to denote an awareness of destiny, 'poised on a lofty height'
- the biblical language used to present the almost religious patriotic spirit of the troops 'we were the chosen people'
- etc.

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

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

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

Question 06

Compare the significance of team spirit and shared values in **two** other texts you have studied.

Remember to include in your answer reference to how meanings are shaped in the texts you are comparing.

You must use **one** drama text and **one** prose text in your response, at least **one** of which must be a text written post-2000.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Focus might be on:

- team spirit' and 'shared values' equally or one might be prioritised
- the debate around team spirit and shared values through the consideration of ideas and attitudes such as military morale, patriotism and group loyalty as presented in their two texts
- the extent to which the contrasting genres of the two texts affect the ways in which team spirit and share values are presented
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- connections of similarity and/or difference at the level of subject matter/genre/attitudes and/or methods
- links to the shared historicist content of literature of WW1 and its aftermath
- etc.

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

Focus might be on:

- the differing experiences of team spirit and shared values from different times both in the duration of the war and its aftermath
- how the presentation of team spirit and shared values may vary at different times
- how attitudes towards team spirit and shared values might change over time
- how team spirit and shared values can be considered from differing perspectives such as the home-front and the front-line
- how team spirit and shared values might be viewed and experienced differently because of age, gender, class and culture
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- the varying presentations of team spirit and shared values
- the ways in which varying forms of characterisation present team spirit and shared values
- dramatic methods such as: explicit structural devices; dramatic irony; stage directions; indirect ways of communicating the writers' messages and ideas; naturalistic and other styles of representing character, incident and narrative
- poetic methods such as: types of verse form; explicit and implicit structural features; use of tropes for rhetorical effect; use of aural devices for rhetorical effect; elliptical use of language
- etc.

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

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

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

Option 2

Section A: Drama Set Text

Question 07

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

‘This is a play about politics rather than the war itself.’

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

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- the political anti-establishment impulse of the play to reassess the ‘Myth of Victory’
- the focus on the breakdown of international politics that led to the war
- the extent to which the play satirises the political game-playing between the allies and within the hierarchy of the British Army
- the view that politics and war are inextricably interlinked
- the broader international politics that both prolonged and profited from the war; for example the presentation of international arms manufacturers at the start of Act 2
- the deliberate non-realistic representation of combat in the play
- the documentary power of the play to represent the realities of war through images, slides, news panels and statistics
- the extent to which the play focuses on war through exposing the inflexible tactics responsible for needless casualties; for example, the Irish soldiers suffering ‘friendly fire’ in Act 2
- the impact of particular production(s) on the interpretation of the question
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- typical dramatic presentations of war and politics in the literature of WW1 and its aftermath
- the differing ways that texts can present political attitudes towards war
- etc.

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

Focus might be on:

- the immediate context of the play's development in a collaborative workshop; the politicised anti-establishment use of agitprop techniques
- the revisionary history of the mid-twentieth century that attacked the 'myth of victory'
- the left-wing critique of the war as a conspiracy against the working class
- the importance of the anti-war movement during the time of the Cold War and the Vietnam war
- the differing attitudes and responses to the play over time
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- the physical comedy and popular song used to satirise the political manoeuvrings of the military hierarchy
- the dramatic representation of class within the play to show the exploitation of the working class by ruling elites
- the documentary use of direct sources such as the account of nurses to show the true cost of war
- the use of slides and news panels to track the unfolding tragedy of the war
- etc.

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

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

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

Question 08

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

'*Oh! What a Lovely War* conveys its anti-war message more powerfully through props, images and slides than through spoken language.'

Examine this view.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- the use of media images within the play overpowers spoken language (in all its forms such as dialogue, direct address, songs and speeches); for example, the use of projected slides and a 'ticker tape' panel of lightbulbs to present the grim statistics of the war
- the use of agitprop techniques that provide powerful actions and visual images that overshadow the use of spoken language within the play; for example, the use of vaudeville physical theatre and the visual impact of the pierrot costumes
- the power of spoken language in directly addressing the audience; for example, the MC is an integral, powerful part of the play
- the extent to which the subversive humour of the play is conveyed through ironic dialogue
- the importance of spoken language within the play supported by historical sources; for example, much of Haig's speech comes from his memoirs
- props, images and spoken language are all equally powerful; the power of the play comes from the counterpoint between all these elements
- the impact of particular production(s) on the interpretation of the question
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- typical dramatic presentations of the war in the literature of WW1 and its aftermath
- the differing ways that texts can present attitudes and messages about war
- etc.

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

Focus might be on:

- the specific context of the play's development and original production; the use of vaudeville and agitprop techniques
- the extent to which the play's anti-war messages reflect the heightened fears of the Cold War era
- the extent to which subsequent revivals and film versions can reflect changing attitudes over time
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- the importance of props, images and news panels to present the effects of war
- use of spoken language in all its forms such as dialogue, direct address, songs and speeches
- the use of Brechtian and agitprop techniques
- the use of direct documentary sources in the scripting of the play
- etc.

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

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

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

Question 09

***Journey's End* – R C Sherriff**

'Osborne can never stop being the teacher.'

In the light of this view, examine the presentation of Osborne in *Journey's End*.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- different interpretations of the role of 'the teacher'; the differing roles associated with teaching such as mentorship, leadership, pastoral support and discipline, etc
- Osborne's position in the group is an extension of his past role as teacher; he is the protective 'uncle' who cares for Stanhope and guides Raleigh when he arrives
- how he establishes the debate about Stanhope's worth as a leader when speaking to Hardy at the start of the play
- how Osborne represents the key qualities of an older officer through his loyalty, care and diplomacy
- he is a pivotal character; the audience often learns about other characters through his observations and interactions
- his reflective character allows for the presentation of the strangeness of war; for example, his observation to Raleigh that there is something 'romantic' about the front line
- the impact of his death on the group of officers
- the significance of his role as an older officer who is seen as a supportive 'Uncle' figure
- the significance of public-school education
- alternative views that Osborne is defined by other roles; eg as a professional soldier
- the possible impact of particular production(s) on the interpretation of the question
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- the differing ways that WW1 Literature focuses on the roles and duties of officers
- relationships between officers on the front line
- the presentation of older officers
- friendships between older and younger men
- etc.

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

Focus might be on:

- the changing attitudes to the role of a teacher over time and across the class divide; for example the public school perception of leadership and loyalty engendered by teachers might be different to the experience of teachers shared by Trotter and Mason
- the experience of the front-line officer in WW1
- the changing views on the roles, attitudes, and values of front-line officers
- the changing views on authority and duty
- the significance of male perspectives in a play written by a man for an all male cast
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- the use of dialogue to convey the interactions between officers on the front line
- the importance of props such as Osborne's bed and the personal effects that Osborne leaves with Stanhope before the trench raid
- the shared language of school and sport
- Osborne's repeated reference to Alice in Wonderland and the part it plays in the presentation of war
- the privileging of Osborne's perspective within in the play; for example, his views on Stanhope when arguing with Hardy and his talk with Raleigh when he arrives
- his presence in climactic scenes such as Act 2 Scene 2 when he reads Raleigh's letter out loud
- etc.

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

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

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

Question 10

***Journey's End* – R C Sherriff**

Examine the significance of loyalty in *Journey's End*.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- how personal loyalty is highlighted in the early interchange between Osborne and Hardy; Osborne would 'go to hell' with Stanhope
- the nature of Raleigh's 'hero-worship'; the effect that this has on Stanhope
- how Stanhope's actions inspire loyalty from his men; for example Raleigh's description of the men in his letter in Act 2 Scene 1
- the loyalty that Stanhope feels towards his men is stronger than his obedience to his immediate superiors
- Stanhope's argument with Hibbert in Act 2 Scene 2 focuses on group loyalty; Stanhope stresses that Hibbert should be loyal to his fellow officers as they all feel the 'same'
- the differing loyalties within the military hierarchy; Stanhope argues that Raleigh's refusal to eat with the other officers after Osborne's death 'insults' Hibbert and Trotter
- the deeper, personal loyalty that Stanhope feels towards Raleigh as presented in the last scene
- the possible impact of particular production(s) on the interpretation of the question
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- the differing loyalties between officers and their men, and to their company
- the importance of loyalty between men when placed in impossible situations
- the presentation of war from the perspective of officers
- representations of masculinity
- etc.

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

Focus might be on:

- how attitudes towards personal and military loyalty might change over time
- traditional ideas about loyalty, leadership, discipline and obligation
- changing attitudes to loyalty between soldiers and changing attitudes to which loyalties might matter more than others, over the course of the war and in its aftermath
- the changing views on the experience of being a front-line officer in WW1
- how attitudes to class might change over time
- how attitudes to masculinity and group identity might change over time
- the significance of male perspectives on loyalty through references to sport and morale in a play written by a man for an all male cast
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- the use of dialogue and conflict to highlight debates about loyalty; for example, Hardy and Osborne in Act 1 Scene 1 and Stanhope and Hibbert in Act 2 Scene 2
- the use of the enclosed dugout setting to present the pressures and intensity of relationships between men
- the use of end of scene climaxes to convey the tension and conflicts between men and their loyalties
- dramatic effects such as the reading of Raleigh's letter to present loyalty
- the importance of props such as Osborne's bed to present the intensity of personal loyalty
- the dramatic focus on Stanhope and Raleigh and their shared personal loyalties at the end of the play
- etc.

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

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

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

Option 2

Section B: Prose and Poetry Contextual Linking

Question 11

Explore the significance of team spirit and shared values in this extract.

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

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Focus might be on:

- team spirit' and 'shared values' equally or one might be prioritised
- Harris's presentation of the shared patriotic triggers that create a team spirit; the performance of the 'sceptred isle' speech and the singing of the national anthem
- Harris's presentation of Fenner as a typical volunteer soldier from 1914 still imbued with the team spirit and shared values shown at the start of the war
- how the sense of team spirit and shared values is a recognition that the forthcoming battle will be the culmination of Fenner's two years of military experience and training with his comrades
- the shared values of personal and national destiny
- the presentation of team spirit as an underlying quality that unifies the men, not just an aspect of military life
- the unreal, almost religious presentation of the shared values of nationalism amongst the troops; the belief that they were 'the chosen people'
- the collective team spirit to die in a battle that would be a 'holocaust that would end the war'
- the dream-like, deluded emotions that are part of patriotic shared values; 'the tendency to be tolerant with the sentimental, even with the would-be heroic, was strong'
- one or both of the key phrases 'team spirit' and 'shared values'
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- typical presentations of team spirit and shared values in texts about the war
- the ways in which team spirit and shared values are typically presented through patriotism, comradeship and esprit de corps
- typical presentations of shared, positive values reinforced before combat
- etc.

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

Focus might be on:

- differing attitudes to the shared values present in positive military morale such as team spirit/esprit de corps and patriotism over time
- differing attitudes over time to the team spirit and shared values of volunteer soldiers and pals' battalions
- differing attitudes towards the team spirit and the shared patriotic values that might lead soldiers to feel that their part in the war is justified
- differing attitudes towards military pride and preparation and the team spirit and shared values shown in the collective act of preparing for a 'Big Push'
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- the use of listing and repetitive use of definite articles in the first paragraph to stress the scale of the collective preparation for 'The Big Push'
- how the preparations for the attack have unified the men; the use of listing 'the heroes, the cowards, the fainthearts and the strong together' presents that the planned attack is above individual strengths and weaknesses
- the string of animalistic similes to present war as something beyond the human; for example, the bombardment as 'like the flutterings of gigantic wings', 'like some iron monster', 'like some tremendous beast about to spring'
- the extra-textual use of the speech from *Richard II* to set the moment in a literary and patriotic context
- the triplet of adjectives 'firm, sincere, young' to present the power of Murray's delivery of the Shakespeare speech; the use of Murray's character to denote the patriotism of young volunteer soldiers
- the repeated use of singular and plural first-person pronouns throughout the passage
- the first-person narrative and indirect discourse that is measured, yet emotive; for example through the triplet of adjectives, 'I felt proud and sad, and glad I was there'
- the personification of death, 'Death wasn't very far away over the hill that night'
- the use of spatial metaphors to denote an awareness of destiny, 'poised on a lofty height'
- the biblical language used to present the almost religious patriotic spirit of the troops 'we were the chosen people'
- etc.

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

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

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

Question 12

Compare the significance of team spirit and shared values in **two** other texts you have studied.

Remember to include in your answer reference to how meanings are shaped in the texts you are comparing.

You must use **one** prose text written post-2000 and **one** poetry text in your response.

You must write about **at least two** poems.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Focus might be on:

- team spirit' and 'shared values' equally or one might be prioritised
- the debate around team spirit and shared values through the consideration of ideas and attitudes such as military morale, patriotism and group loyalty as presented in their two texts
- the extent to which the contrasting genres of the two texts affect the ways in which team spirit and share values are presented
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- connections of similarity and/or difference at the level of subject matter/genre/attitudes and/or methods
- links to the shared historicist content of literature of WW1 and its aftermath
- etc.

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

Focus might be on:

- the differing experiences of team spirit and shared values from different times both in the duration of the war and its aftermath
- how the presentation of team spirit and shared values may vary at different times
- how attitudes towards team spirit and shared values might change over time
- how team spirit and shared values can be considered from differing perspectives such as the home-front and the front-line
- how team spirit and shared values might be viewed and experienced differently because of age, gender, class and culture
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- the varying presentations of team spirit and shared values
- the ways in which varying forms of characterisation present team spirit and shared values
- dramatic methods such as: explicit structural devices; dramatic irony; stage directions; indirect ways of communicating the writers' messages and ideas; naturalistic and other styles of representing character, incident and narrative
- poetic methods such as: types of verse form; explicit and implicit structural features; use of tropes for rhetorical effect; use of aural devices for rhetorical effect; elliptical use of language
- etc.

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

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

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

Option 3

Section A: Prose Set Text

Question 13

***Regeneration* – Pat Barker**

Examine the significance of Craiglockhart Hospital as a setting in *Regeneration*.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- the hospital setting allows Barker to explore the impact of war in more varied ways; through the dreams of the men and the interactions with Rivers
- the ambiguous nature of a hospital which promotes the ‘talking cure’ yet is run through military discipline and monitors the movements of patients
- how the setting is more of a psychological space that presents the conflict and trauma of the men who are treated there; ‘a place of screams and running footsteps’
- the physical representation of the building as ‘decaying’ and the dread that characters such as Graves feel when they see it for the first time
- Barker’s use of an historical setting in a work of fiction
- etc

AO4 Explore connections across literary texts

Focus might be on:

- the presentation of hospitals
- ideas about the psychological effects of war
- home front settings
- etc.

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

Focus might be on:

- the development of treatments towards ‘shell shock’ in the war
- the historical context of the setting
- the changing nature of medical practice
- changing attitudes towards masculinity in war
- the experience of war on the home front
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- aspects of narrative form and genre
- the use of dialogue as a way of presenting relationships
- the varied use of narrative perspective as a way of signifying Craiglockhart
- prose description of the hospital as a way of presenting the psychological experiences of the men there
- etc.

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

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

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

Question 14

***Regeneration* – Pat Barker**

‘In *Regeneration*, trauma is never cured or overcome.’

Examine this view.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- the ways in which trauma distorts perceptions of time and place within the novel; for Burns and Prior the countryside and the coast become extensions of the battlefield
- the presentation of post-traumatic stress within the novel; for example, Sassoon’s dreams about Orme
- the ways in which suppressed wartime experiences are revealed through the treatment of trauma; for example, the significance of Prior’s recovered memory of the ‘eyeball’ and the moment of insight that this represents
- the impact of treating trauma through ‘the talking cure’ on Rivers who bears witness to the war experiences of his patients
- Barker’s focus on traumatised soldiers allows her to ‘recover’ the war for the reader through considering wider topics such as gender, class and psychoanalysis
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- the presentation of war trauma
- ideas about the nature of social and psychological change during war
- the home front settings
- etc.

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

Focus might be on:

- the development of treatments towards ‘shell shock’ in the war
- the historical sources relating to Sassoon’s protest and Rivers’ practice at Craiglockhart
- the changing nature of medical practice
- changing attitudes towards masculinity in war
- the experience of war on the home front
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- aspects of narrative form and genre
- the use of dialogue as a way of presenting relationships
- the varied use of narrative perspective as a way of signifying the continuing trauma of war; for example, the perspectives of Burns and Prior
- descriptions of setting as a way of representing trauma; for example, the descriptive passages of Aldeburgh in chapter 15
- etc.

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

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

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

Question 15

***Birdsong* – Sebastian Faulks**

Examine the significance of Faulks' representation of the Somme in *Birdsong*.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- the representation of the Somme in the pre-war sequences in Part 1; the extent to which these passages foreshadow the experience of war
- the contrasting presentations of the Somme, eg as a beauty spot, a place of carnage and a place of remembrance in the different time frames of the novel
- the ways in which the battle is presented by Faulks as an event in which all certainties are lost; for example, Horrocks' loss of faith, Weir's horror at the enormity of the carnage and suffering at the battle and the platoon commanders 'stricken, disbelieving' reaction to the tactics
- the presentation of the Somme in the post-war time frame; Elizabeth's reaction to the Thiepval monument that memorialises the battle; the monument also ruptures and 'overpowers' the landscape
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- the significance of place and setting
- the experience of combat
- the memorialisation of war
- etc.

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

Focus might be on:

- the changing views on devastating battles over time
- the historical importance of the Battle of the Somme as a watershed moment in the British experience of the war
- the changing significance of geographical locations over time
- late twentieth century views on the war and its aftermath
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- aspects of narrative form and genre
- the varied use of narrative perspective
- descriptions of setting and the graphic presentation of combat
- etc.

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

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

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

Question 16

***Birdsong* – Sebastian Faulks**

‘The women in *Birdsong* are crucial to Faulks’ representation of war.’

Examine this view.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- the importance of Elizabeth in the contemporary time frame of the novel; she signifies how the past can be recovered and redeemed
- the significance of women as mothers in the novel and the part this plays in the possibility of redemption after the war; for example, Elizabeth fulfilling Stephen’s promise to Jack Firebrace by naming him John
- that Isabelle is only important in terms of Stephen Wraysford’s characterisation and the way her body might symbolise France as she is literally ‘scarred’ by the war
- the importance of Jeanne as part of Stephen’s care and recovery from war
- that Faulks’ presentation of women is limited; eg through his focus on their biological role as mothers and their traditional roles as carers
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- the presentation of women and their responses to war
- the experience of the home front
- women’s experiences of relationships and family
- etc.

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

Focus might be on:

- the changing views of women and their attitudes towards family and relationships
- the female experience of war
- the experience of the home front during war
- late twentieth century views on the war and its aftermath
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- aspects of narrative form and genre
- the use of dialogue as a way of presenting relationships
- the varied use of narrative perspective
- varied use of description and indirect thought to present emotions and interior monologues
- etc.

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

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

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

Option 3

Section B: Drama and Poetry Contextual Linking

Question 17

Explore the significance of team spirit and shared values in this extract.

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

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Focus might be on:

- team spirit' and 'shared values' equally or one might be prioritised
- Harris's presentation of the shared patriotic triggers that create a team spirit; the performance of the 'sceptred isle' speech and the singing of the national anthem
- Harris's presentation of Fenner as a typical volunteer soldier from 1914 still imbued with the team spirit and shared values shown at the start of the war
- how the sense of team spirit and shared values is a recognition that the forthcoming battle will be the culmination of Fenner's two years of military experience and training with his comrades
- the shared values of personal and national destiny
- the presentation of team spirit as an underlying quality that unifies the men, not just an aspect of military life
- the unreal, almost religious presentation of the shared values of nationalism amongst the troops; the belief that they were 'the chosen people'
- the collective team spirit to die in a battle that would be a 'holocaust that would end the war'
- the dream-like, deluded emotions that are part of patriotic shared values; 'the tendency to be tolerant with the sentimental, even with the would-be heroic, was strong'
- one or both of the key phrases 'team spirit' and 'shared values'
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- typical presentations of team spirit and shared values in texts about the war
- the ways in which team spirit and shared values are typically presented through patriotism, comradeship and esprit de corps
- typical presentations of shared, positive values reinforced before combat
- etc.

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

Focus might be on:

- differing attitudes to the shared values present in positive military morale such as team spirit/esprit de corps and patriotism over time
- differing attitudes over time to the team spirit and shared values of volunteer soldiers and pals' battalions
- differing attitudes towards the team spirit and the shared patriotic values that might lead soldiers to feel that their part in the war is justified
- differing attitudes towards military pride and preparation and the team spirit and shared values shown in the collective act of preparing for a 'Big Push'
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- the use of listing and repetitive use of definite articles in the first paragraph to stress the scale of the collective preparation for 'The Big Push'
- how the preparations for the attack have unified the men; the use of listing 'the heroes, the cowards, the fainthearts and the strong together' presents that the planned attack is above individual strengths and weaknesses
- the string of animalistic similes to present war as something beyond the human; for example, the bombardment as 'like the flutterings of gigantic wings', 'like some iron monster', 'like some tremendous beast about to spring'
- the extra-textual use of the speech from *Richard II* to set the moment in a literary and patriotic context
- the triplet of adjectives 'firm, sincere, young' to present the power of Murray's delivery of the Shakespeare speech; the use of Murray's character to denote the patriotism of young volunteer soldiers
- the repeated use of singular and plural first-person pronouns throughout the passage
- the first-person narrative and indirect discourse that is measured, yet emotive; for example, through the triplet of adjectives, 'I felt proud and sad, and glad I was there'
- the personification of death, 'Death wasn't very far away over the hill that night'
- the use of spatial metaphors to denote an awareness of destiny, 'poised on a lofty height'
- the biblical language used to present the almost religious patriotic spirit of the troops 'we were the chosen people'
- etc.

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

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

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

Question 18

Compare the significance of team spirit and shared values in **two** other texts you have studied.

Remember to include in your answer reference to how meanings are shaped in the texts you are comparing.

You must use the drama text written post-2000 (*The Wipers Times*) and **one** poetry text in your response.

You must write about **at least two** poems.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Focus might be on:

- 'team spirit' and 'shared values' equally or one might be prioritised
- the debate around team spirit and shared values through the consideration of ideas and attitudes such as military morale, patriotism and group loyalty as presented in their two texts
- the extent to which the contrasting genres of the two texts affect the ways in which team spirit and shared values are presented
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- connections of similarity and/or difference at the level of subject matter/genre/attitudes and/or methods
- links to the shared historicist content of literature of WW1 and its aftermath
- etc.

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

Focus might be on:

- the differing experiences of team spirit and shared values from different times both in the duration of the war and its aftermath
- how the presentation of team spirit and shared values may vary at different times
- how attitudes towards team spirit and shared values might change over time
- how team spirit and shared values can be considered from differing perspectives such as the home-front and the front-line
- how team spirit and shared values might be viewed and experienced differently because of age, gender, class and culture
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- the varying presentations of team spirit and shared values
- the ways in which varying forms of characterisation present team spirit and shared values
- dramatic methods such as: explicit structural devices; dramatic irony; stage directions; indirect ways of communicating the writers' messages and ideas; naturalistic and other styles of representing character, incident and narrative
- poetic methods such as: types of verse form; explicit and implicit structural features; use of tropes for rhetorical effect; use of aural devices for rhetorical effect; elliptical use of language
- etc.

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

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

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