



A-level
ENGLISH LITERATURE A
7712/2A

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

Mark scheme

June 2024

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 – June 2024

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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> perceptive exploration of connections across literary texts arising out of historicist study 	
	AO3	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> perceptive understanding of authorial methods in relation to the task assured engagement with how meanings are shaped by the methods used 	
	AO1	<ul style="list-style-type: none"> perceptive, assured and sophisticated argument in relation to the task assured use of literary critical concepts and terminology; mature and impressive expression 	

<p>Band 4 Coherent/Thorough 16–20 marks</p> <p>‘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.</p> <p>‘Thoroughness’ is shown when students write carefully, precisely and accurately.</p>	AO5	<ul style="list-style-type: none"> thorough engagement with the debate set up in the task 	<p>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.</p> <p>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.</p> <p>At the bottom of the band ideas will be discussed in a shaped, relevant and purposeful way with a clear sense of direction, with one or two lapses in coherence and accuracy.</p>
	AO4	<ul style="list-style-type: none"> logical and consistent exploration of connections across literary texts arising out of historicist study 	
	AO3	<ul style="list-style-type: none"> 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	<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 historicist 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 historicist literary concept 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 historicist 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 historicist literary concept 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 historicist 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>	<p>No marks for response when nothing is written or where response has no connection to the text(s) or task.</p>	

Question 01

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

Examine the view that poems about combat in this anthology express despair rather than anger.

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:

- poems such as Owen's 'Exposure' that present despair and loss of faith in a war that has lost meaning and where 'nothing happens'
- poems such as Rosenberg's 'Dead Man's Dump' present the spiritual despair present in a brutalised war where the dead and dying are ignored
- poems such as Owen's 'Dulce et Decorum Est' which are full of anger and attack those who glorify war
- poems such as Sassoon's 'The General' that show anger at the conduct of war that leads to unnecessary death in combat
- poems which show neither despair nor anger, but focus more on the chaotic, meaningless experience of war; for example Sassoon's 'Trench Duty'
- poems earlier in the anthology that present other emotions such as joy in combat; for example, Grenfell's 'Into Battle'
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- typical representations of attitude to combat in the literature of World War 1 and its aftermath
- the presentation of combat as a way of constructing 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 combat reflect changing attitudes over the course of the war and its aftermath
- how attitudes to combat can be shaped by the differing perspectives of the home front and the front line
- the differing literary approaches to the presentation of combat
- the differing biographical contexts of the poets
- gender and the significance of male perspectives in an anthology that only includes male writers
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- aspects of poetic form and genre such as sonnets, epitaphs and more modernist approaches
- 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

‘Soldiers go to war with strong values and beliefs.’

In the light of this view, examine the presentation of strong values and beliefs 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:

- poems from the section ‘Happy is England Now’ that present a belief in the patriotic ideal of fighting for your country
- poems that focus on spiritual belief; for example, W.N. Hodgson’s ‘Before Action’
- poems such as McCrae’s ‘In Flanders Fields’ which focus on the belief that sacrifice in war is necessary and that we should not ‘break faith’ with the dead
- poems that present a more fatalistic view of death in combat; for example, Yeats’ ‘An Irish Airman foresees his Death’ and Marriot-Watson’s ‘Kismet’
- poems such as Owen’s ‘Exposure’ and Rosenberg’s ‘Dead Man’s Dump’ that present the loss of spiritual belief in war
- poems later in the war, such as Sassoon’s ‘The General’, that attacks leadership and presents a political belief that the conduct of the war is indefensible
- poems such as Graves’ ‘The Leveller’ that offer more cynical perspectives to show that beliefs and values cannot last in war
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- the presentation of differing beliefs such as patriotism and religious faith in World War 1 literature
- the presentation of strong values and beliefs in war
- etc.

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

Focus might be on:

- how representations of values and beliefs during war change over the course of the war and then the aftermath period
- how values and beliefs might differ because of role and class
- gender and the significance of male perspectives in an anthology that only includes male writers
- 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 significance of memory in this 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:

- different aspects of personal memory
- how poems such as Allen's 'The Wind on the Downs' show how memory can prevent the bereaved accepting the death of a loved one
- the extent to which memory is part of the trauma of war; for example, Sackville's 'A Memory'
- how poems such as Newton's 'Revision' suggest that personal memories can be part of the healing process that allows love to be recalled so that 'pain and parting matter not at all'
- how memories undermine attempts to carry on with life; for example, Sackville's 'A Memory' and Brittain's 'Perhaps'
- how personal love is sustained through memory; for example, Newton's 'Last Leave'
- poems such as Wedderburn Cannan's 'Rouen' that aims to remember the idealism of service in the war
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- the differing representations of memory in the literature of World War 1 and its aftermath
- the varying ways in which memory is presented in personal life and relationships
- 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 men and women might remember war differently, eg in terms of front line/home front experience, suffering, grief, bereavement, trauma etc
- the literary context of sonnets and elegies in the presentation of memory
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

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

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

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

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

Question 04

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

'In this anthology, the war is presented as strengthening women more than causing them to suffer.'

Examine this view.

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:

- different kinds of strength and suffering
- poems that explore the extent to which women are strengthened by adopting new roles to support the war effort such as Pope's 'War Girls', Macdonald's 'Sing a Song of Wartime' and Bedford's 'Munition Wages'
- poems that show women have been strengthened by adopting patriotic ideals; for example, Wedderburn Cannan's 'Lamplight' and 'Rouen'
- poems such as Collins' 'Women at Munition Making' that explore the danger of changing women's roles that might seem to 'strengthen' women only through 'coarsening' them by making them part of the destructive war effort
- poems such as Brittain's 'Perhaps' and Postgate Cole's 'Praematuri' that suggest that women suffer because of bereavement in war
- how poems such as Hamilton's 'The Jingo Woman' show the dangers of women who adopt powerful pro-war attitudes
- poems that might suggest that women are neither strengthened nor suffer because of the war; for example Monroe's 'On the Porch'
- the use of 'strengthening' and 'causing them to suffer' in the given view
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- the differing responses of women towards war
- the impact of the war on strengthening women or making them suffer
- how attitudes to women and their roles might change over the course of the war and the aftermath period
- etc.

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

Focus might be on:

- the changing roles of women in war over time
- the changing expectations of the roles of men and women
- the changing attitudes to women over the course of the war and the aftermath period
- the literary context of particular poetic forms such as sonnets, elegies and more modernist approaches
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

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

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

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

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

Section B

Option 1: Drama and Prose Contextual Linking

Option 2: Prose and Poetry Contextual Linking

Option 3: Drama and Poetry Contextual Linking

Questions 05, 11 and 17

Explore the significance of conflicting attitudes towards war in this extract.

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

- John Bullock's reunion with his parents in the hospital and the conflicting attitudes to war presented. His parents 'didn't know anything'; his father's assumption that he had seen and killed the 'Hun' and his vehement denial that he 'DIDN'T' shows the conflict between the home front and front line attitudes towards war
- John Bullock's treatment as a war veteran. He wants to forget, yet he is treated differently; his mother buys him expensive 'black grapes' and he is declared to be a 'hero'
- John Bullock's need to recuperate physically, forget and re-join society rather than be judged by his war experience
- the conflicting attitudes towards war presented in the interaction between Bullock and the 'toff' which have a political dimension. The establishment wants to reward yet exclude war veterans from the state; Bullock insists that 'We are England'
- the inability of the home front to share any common ground with war veterans; Bullock's father is 'sad and bewildered' and 'the old gentleman could not look him in the eye'
- the little boy's response to John Bullock
- the name John Bull/John Bullock; the extent to which the character is a representation of authentic Englishness
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- typical presentations of conflict between combatants and non-combatants
- the ways in which war veterans are represented
- typical presentations of home front attitudes towards war
- representations of class
- conflicting attitudes to war in the 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:

- differing attitudes to the conduct of the war over time
- differing attitudes to the Armistice and Remembrance Day over time
- differing attitudes towards the treatment of war veterans
- differing attitudes to class
- differing male and female responses to war
- the literary context of the presentation of attitudes to war in prose fiction
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- the narrative viewpoint of the extract privileging John Bullock's perspective
- the frequent use of non-standard English to show that this is a working-class perspective at odds with the establishment
- modernist techniques such as the elliptical, disjointed syntax used to convey the journey home and Bullock's confusion and shock
- the indirect discourse used to present John Bullock's realisation that his parents 'didn't know anything' about the war
- the simple direct use of upper case to show the vehemence of John Bullock's feelings about outmoded attitudes to war
- the prosaic focus on the everyday aspects of convalescence such as 'regular grub and fags'
- the representation of establishment attitudes to the conclusion of the war through the simple characterisation of 'the old toff'
- the importance of the dialogue at the end of the extract that highlights a debate about post-war power and identity
- etc.

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

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

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

Questions 06, 12 and 18

Compare the significance of conflicting attitudes towards war 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:

- the debate around the significance of conflicting attitudes towards war presented in their two texts
- the extent to which the contrasting genres of the two texts affect the ways in which conflicting attitudes towards war 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 in the literature of World War 1 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 conflicting attitudes towards war
- how the presentation of conflicting attitudes towards war may vary at different times
- how conflicting attitudes towards war can be considered from the differing perspectives of the home front and the front line
- differing perspectives because of gender roles
- how conflicting attitudes towards war 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 conflicting attitudes towards war
- prose methods such as: narrative structure; point of view; chronology; use of dialogue/indirect speech and thought; development of settings; ways of influencing the readers' response to character and incident
- dramatic methods such as: explicit structural devices; dramatic irony; stage directions; indirect ways of communicating the writers' messages and ideas; naturalistic and other styles of representing character, incident and narrative
- poetic methods such as: types of verse form; explicit and implicit structural features; use of tropes for rhetorical effect; use of aural devices for rhetorical effect; elliptical use of language
- etc.

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

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

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

Question 07

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

'Lions led by donkeys.'

In the light of this view, examine the presentation of how the war is conducted in *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 ways in which officers and generals are satirised and stereotyped in the play
- the presentation of common soldiers suffering because of inept tactics; for example, the Irish soldiers caught in friendly fire in Act 2
- the satirical presentation of command such as the leapfrog and the offending limb scenes in Act 2
- the more sympathetic portrayal of the camaraderie of working-class soldiers
- the common soldiers within the play are shown to endure and subvert the elites that aim to control them; for example, the soldiers' parodies of the hymns in Act 2 challenge Haig's religious sense of purpose
- the extent to which officers are shown to challenge Haig's war of attrition
- the extent to which the play shows that there are no lions or heroes in war – only victims
- the possible 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 leadership and the conduct of the war
- the differing ways that texts can present military rank, leadership and military discipline
- attitudes to leadership and the conduct of the war, during the war itself and since
- etc.

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

Focus might be on:

- the dramatic context of the play's links with vaudeville/music hall and agitprop which relies on caricature rather than more naturalistic characterisation
- the revisionary history of the mid-twentieth century that attacked the military tactics of General Haig and the leadership of the British Army; the rise of a left-wing critique of the war as a conspiracy against the working class
- the play as a key part of the counter-establishment movements in the 1960s, the growth of an anti-war movement in the context of the Cold War

- the significance of gender in a play that is lead authored by a woman and offers a stark critique of male leadership
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- the use of physical comedy and popular song to satirise the officer class
- the use of historical sources such as Haig’s memoirs as a way of attacking misguided tactics and attitudes
- the sympathetic portrayal of the working class often through the presentation of ironic, subversive humour to show the collective spirit of the common soldier
- the use of slides and news panels to track the unfolding tragedy of poor leadership in the war
- the use of Brechtian techniques to alienate and challenge; for example, the use of the MC as a narrator, use of slides, the importance of songs, etc
- 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**

Joan Littlewood describes war as ‘only for clowns’.

In the light of this view, examine the presentation of war in *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 varied meanings of ‘clowns’ from their actual physical appearance in the play to metaphors for incompetence particularly in the leadership of the war
- the framing of the play as a pierrot show
- the distancing effect of pierrot costumes in the presentation of war
- the presentation of war as a game to be played by clowns; the central metaphor of the ‘ever-popular War Game’ in the play
- the presentation of military hierarchy and tactics as a clownish game in the ‘They Were Only Playing Leapfrog’ scene as Haig is commanding the Somme attack
- how the play attacks war profiteering through the comic means of ‘find the biggest profiteer’ in Act 2
- the counterpoint of visual slides and documentary information set against the physical clowning in the play presents the true reality of the war
- the serious presentation of historical characters such as General Haig and Mrs Pankhurst
- the possible impact of particular production(s) on the interpretation of the question
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- typical dramatic representations of war
- atypical use of comedy and satire to represent war
- revisionary attitudes towards the war as it unfolds and after its end
- etc.

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

Focus might be on:

- the dramatic context of the play’s links with vaudeville/music hall and agitprop which relies on caricature rather than more naturalistic characterisation
- the revisionary history of the mid-twentieth century that attacked the military tactics of General Haig and the leadership of the British Army; the rise of a left-wing critique of the war as a conspiracy against the working class
- the play as a key part of the counter-establishment movements in the 1960s, the growth of an

anti-war movement in the context of the Cold War

- the significance of gender in a play that is lead authored by a woman and offers a stark critique of male leadership
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

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

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

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

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

Question 09

***Journey's End* – R C Sherriff**

'*Journey's End* is more about the anticipation of combat rather than combat itself.'

Examine this view of the play.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- the play's focus on the men's anticipation of the impending attack and the ways in which they cope with the tension; for example, Trotter's drawing of a 'hundred and forty-four little circles' to denote their time on the front line, Osborne and Raleigh's discussion before the trench raid in Act 3 Scene 1
- how the anticipation of combat affects characters such as Hibbert
- how the enclosed setting of the dugout allows Sherriff to explore the tensions of the men waiting for combat
- Sherriff's presentation of Raleigh after the trench raid conveys the direct reality of combat
- the ways in which combat is presented through discussions of military action and tactics throughout the play
- how the nature of First World War combat is conveyed through dramatic lighting and sound effects
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- the representation of the passive, claustrophobic nature of trench warfare
- the fear and anxiety associated with waiting for action
- the coping mechanisms of front line soldiers
- etc.

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

Focus might be on:

- the changing understanding of front line combat over time
- the changing attitudes to fear, anxiety and war trauma
- the importance of coping mechanisms, superstition and personal rituals in response to the anticipation of combat
- changing attitudes towards the experience of war
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- the use of dialogue to convey pressures of preparing for combat; for example Osborne's and Raleigh's conversation before the trench raid in Act 3
- the dramatic climax of the conflict between Stanhope and Hibbert in Act 2 to show the extreme pressures created by the anticipation of combat
- the use of props such as Trotter's chart to denote the tension of waiting for combat
- other dramatic effects such as setting, lighting and sound that present the tension of the anticipation 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 10

***Journey's End* – R C Sherriff**

'In *Journey's End*, Sherriff suggests that military discipline is more important than individual feelings.'

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 extent to which the nature of military discipline is highlighted at the start of the play through the contrast between Hardy's and Stanhope's professionalism
- Stanhope's military discipline; for example, his preparation for the attack in Act 2 scene 2; he makes clear that there will be no 'falling back', his following of orders even when they seem 'unnecessary' such as the trench raid
- how Sherriff's presentation of Raleigh shows the naivety of his feelings about combat
- how the play explores the effects of military discipline on men; for example, Hibbert's breakdown and Stanhope's drinking
- the extent to which the play is a celebration of the individual courage of men who continue to fight when there is no hope of survival
- 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 nature of military discipline
- ideas about fear and heroism
- the experience of comradeship
- etc.

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

Focus might be on:

- the changing understanding of military discipline
- the changing attitudes to individual heroism and how it might be recognised and rewarded
- the hierarchy of military discipline
- changing attitudes towards the experience of war
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- the foregrounding of the debate on military discipline at the start of the play through Osborne's conversation with Hardy and Stanhope's reaction to the consequences of Hardy's undisciplined command
- the dramatic climax of the conflict between Stanhope and Hibbert in Act 2 to show the importance of military discipline and comradeship
- the use of Raleigh's letter in Act 2 to present his hero worship of Stanhope
- the claustrophobic setting of the dugout as a way of presenting the intensity of military discipline
- other dramatic effects and interpretations such as setting, lighting and sound that denote the experience of 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.

Section B

Option 1: Drama and Prose Contextual Linking

Option 2: Prose and Poetry Contextual Linking

Option 3: Drama and Poetry Contextual Linking

Questions 05, 11 and 17

Explore the significance of conflicting attitudes towards war in this extract.

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

- John Bullock's reunion with his parents in the hospital and the conflicting attitudes to war presented. His parents 'didn't know anything'; his father's assumption that he had seen and killed the 'Hun' and his vehement denial that he 'DIDN'T' shows the conflict between the home front and front line attitudes towards war
- John Bullock's treatment as a war veteran. He wants to forget, yet he is treated differently; his mother buys him expensive 'black grapes' and he is declared to be a 'hero'
- John Bullock's need to recuperate physically, forget and re-join society rather than be judged by his war experience
- the conflicting attitudes towards war presented in the interaction between Bullock and the 'toff' which have a political dimension. The establishment wants to reward yet exclude war veterans from the state; Bullock insists that 'We are England'
- the inability of the home front to share any common ground with war veterans; Bullock's father is 'sad and bewildered' and 'the old gentleman could not look him in the eye'
- the little boy's response to John Bullock
- the name John Bull/John Bullock; the extent to which the character is a representation of authentic Englishness
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- typical presentations of conflict between combatants and non-combatants
- the ways in which war veterans are represented
- typical presentations of home front attitudes towards war
- representations of class
- conflicting attitudes to war in the 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:

- differing attitudes to the conduct of the war over time
- differing attitudes to the Armistice and Remembrance Day over time
- differing attitudes towards the treatment of war veterans
- differing attitudes to class
- differing male and female responses to war
- the literary context of the presentation of attitudes to war in prose fiction
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- the narrative viewpoint of the extract privileging John Bullock's perspective
- the frequent use of non-standard English to show that this is a working-class perspective at odds with the establishment
- modernist techniques such as the elliptical, disjointed syntax used to convey the journey home and Bullock's confusion and shock
- the indirect discourse used to present John Bullock's realisation that his parents 'didn't know anything' about the war
- the simple direct use of upper case to show the vehemence of John Bullock's feelings about outmoded attitudes to war
- the prosaic focus on the everyday aspects of convalescence such as 'regular grub and fags'
- the representation of establishment attitudes to the conclusion of the war through the simple characterisation of 'the old toff'
- the importance of the dialogue at the end of the extract that highlights a debate about post-war power and identity
- etc.

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

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

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

Questions 06, 12 and 18

Compare the significance of conflicting attitudes towards war 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:

- the debate around the significance of conflicting attitudes towards war presented in their two texts
- the extent to which the contrasting genres of the two texts affect the ways in which conflicting attitudes towards war 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 in the literature of World War 1 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 conflicting attitudes towards war
- how the presentation of conflicting attitudes towards war may vary at different times
- how conflicting attitudes towards war can be considered from the differing perspectives of the home front and the front line
- differing perspectives because of gender roles
- how conflicting attitudes towards war 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 conflicting attitudes towards war
- prose methods such as: narrative structure; point of view; chronology; use of dialogue/indirect speech and thought; development of settings; ways of influencing the readers' response to character and incident
- dramatic methods such as: explicit structural devices; dramatic irony; stage directions; indirect ways of communicating the writers' messages and ideas; naturalistic and other styles of representing character, incident and narrative
- poetic methods such as: types of verse form; explicit and implicit structural features; use of tropes for rhetorical effect; use of aural devices for rhetorical effect; elliptical use of language
- etc.

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

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

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

Question 13

***Regeneration* – Pat Barker**

Examine the significance of the relationship between Rivers and Sassoon 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 way in which the relationship is largely presented through formal medical interview and allows the novel to explore the nature of doctor-patient relationships
- the extent to which Rivers' views on the war change because of Sassoon
- how Sassoon begins to see Rivers as a father figure
- how the developing relationship is part of the novel's four-part structure; the ending of each section highlights a development of the relationship
- the extent to which the relationship develops the debate about war and the presentation of protest in the novel
- Barker's use of historical source material
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- prose representations of soldiers' psychological suffering
- the differing representations of officers in World War 1 literature
- the differing attitudes and responses to protest in World War 1 literature
- the use of secondary sources and historical research in literary fiction
- relationships between men during the war
- etc.

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

Focus might be on:

- differing attitudes to protests against war over time
- the use of historical research in late-twentieth century prose texts on the war
- attitudes to trauma and its treatment in World War 1 literature
- changing attitudes to masculinity over time
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- aspects of narrative form and genre such as dialogue and varying perspectives within third-person narrative
- the importance of the dialogues between Rivers and Sassoon
- the use of free indirect discourse to establish viewpoints
- the extent to which Barker uses the developing relationship between Rivers and Sassoon to structure the novel
- 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*, Barker suggests there is no escape from war.'

Examine this view of the novel.

[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 'escape'
- how characters such as Burns and Prior project their war experiences on to their surroundings
- Prior's treatment requires him to relive his front line experiences
- Sassoon's experience of nightmares and hallucinations of war when he is away from the front line
- Sassoon's protest against home front attitudes that prolong the war
- how the home front setting allows a female perspective on war; for example, Sarah Lumb has been affected by the war through bereavement and her work in a munitions factory
- Rivers' experience of a church service in Chapter 14 and how the war has given new significance to the biblical story of Abraham and Isaac
- the home front experience of war through the air raids that Rivers experiences in Chapter 20
- the significance of a geographical separation from the front line
- the extent to which Prior's relationship with Sarah is an escape from war
- how memories and dreams are significant and present an escape from war
- the significance of Prior's escape from front line duty
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- prose representations of the lasting nature of soldiers' suffering
- prose representations of hospitals, doctors, and trauma patients in the literature of World War 1 and its aftermath
- prose representations of soldiers away from the front line
- the differing representations of home front settings and attitudes
- the impact of war on women
- 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 perspective of the writer in her presentation of masculinity and trauma
- changing attitudes to the effect of war on society through an awareness of the long-term effects of war trauma on veterans and society as a whole

- an understanding of the changing treatment of war trauma
- the use of historical research in late-twentieth century prose texts on the war
- changing presentation of the experience of soldiers away from the front line
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- aspects of narrative form and genre such as dialogue and varying perspectives within third-person narrative
- the use of descriptive detail to show that the landscape of war is echoed in home front settings; for example the presentation of Aldeburgh in Chapter 15
- the extent to which Barker uses Rivers' viewpoint to show the impact of war away from the front line
- 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 the natural world 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 use of birdsong as a recurring motif in the novel; how it can be used to explore a range of ideas such as hope, fear and foreboding
- how the natural world is used as a contrast to the destruction of war
- the significance of the Somme setting in the pre-war, war and post-war sections; natural beauty is juxtaposed with the industrial carnage of war
- the foreshadowing of war in the natural world
- the extent to which the natural world is always indifferent to the suffering caused by war
- the extent to which the natural world can offer peace from the trauma of war
- the focus on physical birth at the close of the novel
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- the varying presentations of the natural world in World War 1 literature
- representations of the natural world that offer a perspective on the experience of war; for example, through its destruction or its capacity to survive regardless of the effects of war
- the use of the natural world to present hope during the disruption 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:

- how the representations of the natural world during war changes over time
- the differing attitudes towards the effect of war on the natural environment
- changing attitudes towards the natural world through the rise of environmental concerns from the second half of the twentieth century
- the changing use of natural imagery in war literature; for example, the differing uses of imagery relating to birds and flowers
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- aspects of narrative form and genre; the varying perspectives used within third-person narration
- the uses of the dual time frame
- the varied descriptive detail of natural settings; for example, the Somme, before, during and after the war
- other language effects such as the repeated use of birdsong as a motif in the novel
- 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**

'In *Birdsong*, the trauma of war is never healed.'

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:

- how veterans such as Stephen Wraysford repress and bury their war experiences; in Part Seven, Françoise tells Elizabeth 'Like a lot of men of that generation, he never really recovered'
- the presentation of Brennan as an isolated war veteran who cannot be healed
- the coping mechanisms adopted by the soldiers in the book that allow them to endure the trauma of warfare
- the extent to which faith and belief can heal the trauma of war; for example, Jack Firebrace's faith and use of prayer
- the significance of childbirth in the novel as both a debt to a previous generation and a metaphor for overcoming the trauma of war
- the resilience of the natural world as a metaphor for eventual human healing
- the contemporary focus of the novel and the extent to which the trauma of war can be healed by a new generation who attempt to understand the past
- the impact of relevant recent debates about war trauma
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- the presentation of survival and the presentation of war veterans in World War 1 literature
- the presentation of war trauma in World War 1 literature
- the impact of the war on post-war generations in World War 1 literature
- etc.

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

Focus might be on:

- changing attitudes to war trauma in prose fiction
- the differing representations of veterans and their experience of war
- the changing attitudes to the trauma of war and how it can be understood and treated
- the changing ways in which post-war generations attempt to heal the trauma of the war through memorialisation and education
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- aspects of narrative form and genre; the varying perspectives used within third-person narration
- the uses of the differing time frames to show the continued impact of the war on post-war generations
- language effects; eg dialogue and descriptive detail
- etc.

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

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

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

Section B

Option 1: Drama and Prose Contextual Linking

Option 2: Prose and Poetry Contextual Linking

Option 3: Drama and Poetry Contextual Linking

Questions 05, 11 and 17

Explore the significance of conflicting attitudes towards war in this extract.

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

- John Bullock's reunion with his parents in the hospital and the conflicting attitudes to war presented. His parents 'didn't know anything'; his father's assumption that he had seen and killed the 'Hun' and his vehement denial that he 'DIDN'T' shows the conflict between the home front and front line attitudes towards war
- John Bullock's treatment as a war veteran. He wants to forget, yet he is treated differently; his mother buys him expensive 'black grapes' and he is declared to be a 'hero'
- John Bullock's need to recuperate physically, forget and re-join society rather than be judged by his war experience
- the conflicting attitudes towards war presented in the interaction between Bullock and the 'toff' which have a political dimension. The establishment wants to reward yet exclude war veterans from the state; Bullock insists that 'We are England'
- the inability of the home front to share any common ground with war veterans; Bullock's father is 'sad and bewildered' and 'the old gentleman could not look him in the eye'
- the little boy's response to John Bullock
- the name John Bull/John Bullock; the extent to which the character is a representation of authentic Englishness
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- typical presentations of conflict between combatants and non-combatants
- the ways in which war veterans are represented
- typical presentations of home front attitudes towards war
- representations of class
- conflicting attitudes to war in the 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:

- differing attitudes to the conduct of the war over time
- differing attitudes to the Armistice and Remembrance Day over time
- differing attitudes towards the treatment of war veterans
- differing attitudes to class
- differing male and female responses to war
- the literary context of the presentation of attitudes to war in prose fiction
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- the narrative viewpoint of the extract privileging John Bullock's perspective
- the frequent use of non-standard English to show that this is a working-class perspective at odds with the establishment
- modernist techniques such as the elliptical, disjointed syntax used to convey the journey home and Bullock's confusion and shock
- the indirect discourse used to present John Bullock's realisation that his parents 'didn't know anything' about the war
- the simple direct use of upper case to show the vehemence of John Bullock's feelings about outmoded attitudes to war
- the prosaic focus on the everyday aspects of convalescence such as 'regular grub and fags'
- the representation of establishment attitudes to the conclusion of the war through the simple characterisation of 'the old toff'
- the importance of the dialogue at the end of the extract that highlights a debate about post-war power and identity
- etc.

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

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

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

Questions 06, 12 and 18

Compare the significance of conflicting attitudes towards war 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:

- the debate around the significance of conflicting attitudes towards war presented in their two texts
- the extent to which the contrasting genres of the two texts affect the ways in which conflicting attitudes towards war 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 in the literature of World War 1 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 conflicting attitudes towards war
- how the presentation of conflicting attitudes towards war may vary at different times
- how conflicting attitudes towards war can be considered from the differing perspectives of the home front and the front line
- differing perspectives because of gender roles
- how conflicting attitudes towards war 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 conflicting attitudes towards war
- prose methods such as: narrative structure; point of view; chronology; use of dialogue/indirect speech and thought; development of settings; ways of influencing the readers' response to character and incident
- dramatic methods such as: explicit structural devices; dramatic irony; stage directions; indirect ways of communicating the writers' messages and ideas; naturalistic and other styles of representing character, incident and narrative
- poetic methods such as: types of verse form; explicit and implicit structural features; use of tropes for rhetorical effect; use of aural devices for rhetorical effect; elliptical use of language
- etc.

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

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

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