

AQA English Literature B 7717

ASSESSMENT OBJECTIVES:

Assessment objectives (AOs) are set by Ofqual and are the same across all AS and A-level English Literature specifications and all exam boards.

The exams and non-exam assessment will measure to what extent students have achieved the following AOs:

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

AQA English Literature B PAPER 1 EXAMINATION

Paper 1A: Literary Genres: Aspects of Tragedy	RAG 1	RAG 2	RAG 3
Section A - Othello Passage based question + whole text info			
AO1 - provide an overview of the passage			
AO1 - explain the significance of the passage in relation to play as a whole			
AO2 - writing about Shakespeare's dramatic method's (soliloquy, stage direction, dramatic irony, imagery)			
AO2 - Shakespeare's construction of character			
AO2 - tragic structure			
AO3 - Race			
AO3 - Gender			
AO3 - Military Context			
AO4 - tragic hero			
AO4 - tragic villain			
AO5 - use of critics where relevant			
Section B - Othello Whole text question			
AO1 - tackling all aspects of the question			
AO1 - using quotations from a variety of areas in the play			
AO2 - construction of Othello			
AO2 - construction of Iago			
AO2 - construction of Desdemona			
AO2 - construction of Emilia			
AO2 - Construction of Cassio			
AO2 - Construction of Roderigo			
AO2 - Other minor characters, e.g. Montano, Bianca, Brabantio, the Duke, Lodovico, Gratiano			
AO2 - Italy setting			
AO2 - Cyprus setting			
AO2 - theme of love			
AO2 - Masculinity			
AO2 theme of jealousy			
AO2 - villainy			
AO2 - use of animal imagery			
AO2 - soliloquy			
AO2 - aside - Iago particularly			
AO3 - gender context			
AO3 - race context			
AO3 - religious context			
AO3 - Military Context (Turkish Wars)			
AO3 - The Great Chain of Being			

AO3 - political context (geography of Cyprus/Italy)			
AO4 - Hamartia			
AO4 - Catharsis			
AO4 - Aristotle's tragedy in relation to play			
AO4 - genre of tragedy in the play/freytag's structure			
AO5 - Coleridge Critics			
AO5 - Hazlitt - critic			
AO5 - Bradley - critic			
AO5 - Feminism and critics			
ACT 1 - exposition			
ACT 2 - rising action			
ACT 3 - climax			
ACT 4 - falling action			
ACT 5 - denouement			
Section C - Linking question of TWO texts			
Death of a Salesman			
AO2 - Mobile concurrency, flashbacks, Miller's stage directions			
AO2 - Structure of the play through the flashbacks			
AO2 - Structure of the Aristotle Plot Arc			
AO2 - Self-contained narrative form			
AO2 - Requiem			
AO3 - 1940s aftermath of war; Economic boom of the 1950s; American commercialism			
AO3 - Marriage; Attitudes towards women; Attitudes towards mental illness; Family values			
AO3 - American Dream; Self-made man			
AO4 - American idealism; Common Man v Aristocracy			
AO4 - Connections between generations: Father and Sons - Biff v Willy - Gerard v Charlie			
AO5 - Aristotle v Arthur Miller Common Man			
AO5 - Jacobean Wheel of Fortune			
AO5 - Chain of Being			
Tess of the D'Urbervilles			
AO2 - Novel form - 7 phases			
AO2 - use of colour			
AO3 - Hardy greatest tragic writer?			
AO3 - Censorship - ideologies and values			
AO3 - Victorian society and religion			
AO3 - Attitudes towards women; marriage; dominant patriarchal structures			
AO4 - Treatment of men and women			
AO4 - Victims?			
AO4 - Tragedy - fate v free will			
AO5 - Feminist reading			
AO5 - Marxist reading			
AO5 - Biblical references			

AQA English Literature B EXAMINATION

Elements of Political and Social Writing	RAG 1	RAG 2	RAG 3
Section A Unseen Passage			
AO1 - providing an overview of the passage			
AO1 - identifying the significance of the passage in relation to the genre			
AO2 - narrative perspective			
AO2 - character construction			
AO2 - the way the passage is structured			
AO3 - identifying literary context from the text			
AO3 - identifying social context from the text			
AO4 - elements of political and social protest			
AO5 - multiple interpretations			
Section B Set Text Question - The Kite Runner			
AO2 - Amir: narrator and protagonist. Sunni and Pashtun			
AO2 - Baba: Amir's father, Sofia: Amir's mother.			
AO2 Hassan: Amir's friend and servant; a Hazara and Shi'a Muslim, Farzana: Hassan's wife.			
AO2 - Ali: Hassan's father and Baba's servant. Sanaubar: Ali's wife/ Hassan's mother.			
AO2: Rahim Khan: Baba's friend, father figure to Amir; secondary narrator			
AO2: Sohrab: Hassan's son, later 'adopted' by Amir			
AO2: . Assef: childhood bully; Pashtun and Shi'a; joins the Taliban. + HIS FRIENDS (MINOR CHARACTERS)			
AO2 Soraya: Amir's wife			
AO2 Jamila: Soraya's mother General Taheri: Soraya's father. Kaka Sharif: Soraya's uncle who enables Amir to get Sohrab a visa into the US.			
AO2: Minor characters from second visit to Afghanistan Farid: taxi driver who takes Amir across Afghanistan.			
AO2 - cyclical structure			
AO2 - settings of USA			
AO2 setting of Afghanistan			
AO2 - setting of Pakistan			
AO2 - postmodern historical fiction			
AO2 - theme of war			
AO2 - theme of childhood			
AO2 - theme of masculinity			
AO2 - theme of ethnicity			
AO2 - theme of family			
AO2 - Unreliable narrator			
AO3 - Ethnicity: Pashtun vs Hazara			
AO3 Mazar-i-Sharif			
AO3 Taliban rule			
AO3 Monarchy 1950s-70s			
AO3 - Civil war & Russian occupation (1980s)			

AO3 Western media representation of Afghanistan and 9/11			
AO3 - treatment of women			
AO3 - immigration and social class			
AO4 - elements of political and social protest			
AO5 - post colonial reading			
Section B Set Text Question - The Handmaid's Tale			
AO2 - Offred: narrator and main protagonist. Lives as a handmaid. Flashbacks to previous life where she had a husband and child.			
AO2 - Moira: Offred's best friend; lesbian and feminist. Escapes the Red Centre but is then caught and works as a prostitute at Jezebel's.			
AO2 - The Commander: head of household where Offred lives. Involved in establishing Gilead but seems to be at odds with its day-to-day restrictions.			
AO2 - Serena Joy: The Commander's Wife. Used to be a gospel singer and anti-feminist activist.			
AO2 Aunt Lydia: works at the Red Centre to reeducate young women.			
AO2 - Nick: a Guardian. Works for the Commander as a chauffeur and gardener. Ambiguous political alliance. Helps to remove Offred from the Commander's house.			
AO2 - Ofglen: Offred's shopping partner. Part of Mayday. Ofglen hangs herself rather than be caught.			
AO2 - Cora and Rita: Marthas.			
AO2 - Janine: meet at the Red Centre. Gives birth to an 'unbaby'. Conformist			
AO2 - Luke: Offred's husband from the time before.			
AO2 Offred's mother: radical feminist (2nd wave). Sent to colonies.			
AO2 - Aunt Elizabeth: at the Red Centre, Moira and attacks and steals her uniform to escape.			
AO2 - Professor Pieixoto: epilogue- fictional academic lecturing on Gilead in 2195			
AO3 - American New Right			
AO3 - Puritan New England			
AO3 - rise of conservatism Reagan/Thatcher			
AO3 - feminist movements/waves.			
AO2 - Atwood's neologisms			
AO2 - Structure - Flashbacks/Non linear			
AO2 - storytelling via narrator			
AO2 - motifs of doubles			
AO2 - unreliable narrator			
AO2 - wordplay			
AO2 - biblical language			
AO2 - irony			
AO2 - feminine language			
AO3 - autocratic			
AO4 - dystopian			
AO4 - autocratic			
AO2 - Gilead setting			
AO2 - theme of rebellion			
AO2 - theme of oppression			

AO2 theme of religion			
AO5 feminism			
AO5 - narrative theory			
Section B Set Text Question - Blake Poetry			
Songs of Innocence -AO1			
Introduction			
The Shepherd			
The Echoing Green			
The Lamb			
The Little Black Boy			
The Blossom			
The Chimney Sweeper			
The Little Boy lost			
The Little Boy found			
Laughing Song			
A Cradle Song			
The Divine Image			
Holy Thursday			
Night			
Spring			
Nurse's Song			
Infant Joy			
A Dream			
Songs of Experience - AO1			
Introduction			
Earth's Answer			
The Clod and the Pebble			
Holy Thursday			
The Little Girl Lost			
The Little Girl Found			
A Dream			
Nurse's Song			
The Sick Rose			
The Fly			
The Angel			
The Tyger			
My Pretty Rose Tree			
Ah! Sun-flower			
The Lilly			
The Garden of Love			
The Little Vagabond			
London			
The Human Abstract			
Infant Sorrow			
A Poison Tree			
A Little Boy Lost			

A Little Girl Lost			
To Tirzah			
The School Boy			
The Voice of the Ancient Bard			
AO2 - biblical imagery			
AO2 - Poetic Forms - Lyric			
AO2 - poetic voice			
AO2 - CHILD SYMBOLISM			
AO2 - titles			
AO2 - poetic techniques			
AO3 - Thomas Paine			
AO3 - The Enlightenment/Revolution			
AO3 - The Age of Reason			
AO3 - Child Labour			
AO3 - Prostitution			
AO3 - Church of England			
Margaret Bottrall: "Their apparent simplicity has been their chief passport to popularity"			
Margaret Bottrall: "They repay pondering, investigation and analysis"			
M.H. Abrams on Blake: "a phoenix among poets"			
Northrop Frye on Songs of Experience: "Contempt and Horror have never been more clearly spoken in English poetry"			
David V Erman: 'A poet's interpretation of the history of his own time'			
T.S Eliot: his poetry 'is merely a peculiar honesty, which, in a world too frightened to be honest, is peculiarly terrifying. It is an honesty against which the whole world conspires, because it is unpleasant.'			
J.R.P.Wallis: (In SoE) 'He comes to see that the will to freedom is not all-powerful, but must endure, for a time, the limitations of temporal experience.'			
Peter Ackroyd: His poetry 'does not unite contraries but allows them to live in harmony beside each other'			
T.S.Eliot: 'a man with a profound interest in human emotions, and a profound knowledge of them.'			