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A-level  
**ENGLISH LITERATURE A**  
**7712/2B**

Paper 2B Texts in shared contexts: Modern times: Literature from 1945  
to the present day

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Mark scheme

June 2021

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Version: 2.0 Final Mark Scheme



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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.

Further copies of this mark scheme are available from [aqa.org.uk](http://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.

## 7712/2B June 2021 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 closed book (AS Paper 1 Sections A and B, A-level Paper 1 Section A)**

Examiners must understand that in marking a closed book exam there are examining implications. Candidates do not have their texts in front of them, so while it is expected that they will use quotations, it is also legitimate to use close textual references. They will have had to memorise quotations so there may be some errors which should not be over-penalised. Detailed discussions of particular sections of texts, apart from printed extracts, are less likely here than in open book exams. Instead, candidates may range broadly across their texts as they construct their arguments.

There are specific issues for AO2 – how meanings are shaped in texts. There is, with closed book, the expectation that candidates will not have the texts in front of them, so although they will sometimes be able to make specific references to structural and organisational issues, at other times they will be more general.

### **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 9. 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.

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

### Annotation

14. Examiners should remember that annotation is directed solely to senior examiners.
15. 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.
16. Please remember that scripts can go back to candidates, so although your audience is a senior examiner, you must express your views temperately.
17. The following symbols can be used when using EM2:

Annotation Name	Toolbar Image	Details	Examples of Use on Script	Y/N
<b>Annotation Type: Stamp</b>				
Correct		Toolbar Tooltip: Correct Positive points that make a material difference to the success of the answer.		Y
Seen		Toolbar Tooltip: Seen To acknowledge plans and footnotes. Not to be used on blank pages.		Y
Green Empty Comment		Toolbar Tooltip: Green Empty Comment No Default Text – text		Y

		shown in screenshot was typed into annotation by user. For formative annotation where necessary and for the summative comment. These should be formed so as to not obscure the student’s answer.		
Lack Of Clarity		Toolbar Tooltip: Lack of Clarity For unclear/irrelevant points, unclear line of argument, problematic expression etc.		Y
Factual Inaccuracy		Toolbar Tooltip: Factual Inaccuracy For factual inaccuracy only, not issues with SPaG. Use only to indicate serious factual errors		Y

You can use words and phrases from the Mark Scheme and/or your own when using the purple comment box. However:

- Comments and key words MUST correspond to the mark given (see 'headline' descriptors for Bands 1 to 5)
- You may use ellipsis where appropriate but avoid excessive abbreviation and adopting your own private code
- Team Leader and Awarding examiners MUST be able to read and decode your comments easily. Centres and students must also be able to understand comments easily.
- Please adopt and sustain a professional style relevant to the Mark Scheme when annotating.
- Your marked scripts should look EXACTLY like the Model Marked Scripts used at Standardisation.

Please do not deviate from this guidance or attempt to use additional symbols.

18. Use the Model Marked Script for guidance.

### The Assessment Objectives and their significance

19. 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 <b>Perceptive/Assured</b> <b>21–25 marks</b>  ‘ <b>Perception</b> ’ is demonstrated when students are showing the depth of their understanding and responding sensitively to the texts and task.  ‘ <b>Assuredness</b> ’ is shown when students write with confidence and conviction.	AO5	<ul style="list-style-type: none"> <li>perceptive and confident engagement with the debate set up in the task</li> </ul>	This band is characterised by <b>perceptive</b> and <b>assured</b> work which shows confidence, sharpness of mind and sophistication in relation to the task.  At the top of the band students are consistently <b>assured</b> and will demonstrate sensitivity and <b>perception</b> 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 <b>perception</b> but with less consistency and evenness.
	AO4	<ul style="list-style-type: none"> <li>perceptive exploration of connections across literary texts arising out of historicist study</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>perceptive understanding of the significance of relevant contexts in relation to the task</li> <li>assuredness in the connection between those contexts and the historicist literary concept studied</li> </ul>	
	AO2	<ul style="list-style-type: none"> <li>perceptive understanding of authorial methods in relation to the task</li> <li>assured engagement with how meanings are shaped by the methods used</li> </ul>	
	AO1	<ul style="list-style-type: none"> <li>perceptive, assured and sophisticated argument in relation to the task</li> <li>assured use of literary critical concepts and terminology; mature and impressive expression</li> </ul>	

<p>Band 4 <b>Coherent/Thorough</b> <b>16–20 marks</b></p> <p>'<b>Coherence</b>' 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>'<b>Thoroughness</b>' is shown when students write carefully, precisely and accurately.</p>	AO5	<ul style="list-style-type: none"> <li>thorough engagement with the debate set up in the task</li> </ul>	<p>This band is characterised by <b>coherent</b> and <b>thorough</b> 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 <b>coherent</b> and <b>thorough</b> 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 <b>coherence</b> and accuracy.</p>
	AO4	<ul style="list-style-type: none"> <li>logical and consistent exploration of connections across literary texts arising out of historicist study</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>thorough understanding of the significance of relevant contexts in relation to the task</li> <li>coherence in the connection between those contexts and the historicist literary concept studied</li> </ul>	
	AO2	<ul style="list-style-type: none"> <li>thorough understanding of authorial methods in relation to the task</li> <li>thorough engagement with how meanings are shaped by the methods used</li> </ul>	
	AO1	<ul style="list-style-type: none"> <li>logical, thorough and coherent argument in relation to the task where ideas are debated in depth</li> <li>appropriate use of literary critical concepts and terminology; precise and accurate expression</li> </ul>	
<p>Band 3 <b>Straightforward/ Relevant</b> <b>11–15 marks</b></p> <p>'<b>Straightforward</b>' work is shown when students make their ideas in relation to the task clearly known.</p> <p>'<b>Relevant</b>' 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"> <li>straightforward engagement with the debate set up in the task</li> </ul>	<p>This band is characterised by <b>straightforward</b> and <b>relevant</b> 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 <b>straightforward</b> understanding in the course of their argument. Ideas will be developed <b>relevantly</b>.</p> <p>At the bottom of the band there will be flashes of <b>relevant</b> understanding with evidence of <b>straightforward</b> thinking.</p>
	AO4	<ul style="list-style-type: none"> <li>explores connections across literary texts arising out of historicist study in a straightforward way</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>straightforward understanding of the significance of relevant contexts in relation to the task</li> <li>relevant connections between those contexts and the historicist literary concept studied</li> </ul>	
	AO2	<ul style="list-style-type: none"> <li>straightforward understanding of authorial methods in relation to the task</li> <li>relevant engagement with how meanings are shaped by the methods used</li> </ul>	
	AO1	<ul style="list-style-type: none"> <li>sensibly ordered ideas in a relevant argument in relation to the task</li> <li>some use of literary critical concepts and terminology which are mainly appropriate; straightforward and clear expression</li> </ul>	

<p>Band 2 <b>Simple/Generalised</b> <b>6–10 marks</b></p> <p>‘<b>Simple</b>’ work is shown when students write in an unelaborated and basic way in relation to the task.</p> <p>‘<b>Generalised</b>’ work is shown when students write without regard to particular details.</p>	AO5	<ul style="list-style-type: none"> <li>• simple and generalised response to the debate set up in the task</li> </ul>	<p>This band is characterised by <b>simple</b> and <b>generalised</b> work which is mainly linked to the task.</p> <p>At the top of the band students will demonstrate a basic <b>generalised</b> understanding in the course of their answer. Ideas will be developed in a <b>simple</b> way.</p> <p>At the bottom of the band there will be inconsistency, but the beginnings of a <b>simple</b> and <b>generalised</b> understanding.</p>
	AO4	<ul style="list-style-type: none"> <li>• simple exploration of connections across literary texts arising out of historicist study</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>• simple understanding of the significance of relevant contexts in relation to the task</li> <li>• generalised connections between those contexts and the historicist literary concept studied</li> </ul>	
	AO2	<ul style="list-style-type: none"> <li>• simple understanding of authorial methods in relation to the task</li> <li>• generalised engagement with how meanings are shaped by the methods used</li> </ul>	
	AO1	<ul style="list-style-type: none"> <li>• a simple structure to the argument which may not be consistent but which does relate to the task</li> <li>• generalised use of literary critical concepts and terminology; simple expression</li> </ul>	
<p>Band 1 <b>Largely irrelevant/largely misunderstood/largely inaccurate</b> <b>1–5 marks</b></p> <p>‘<b>Largely irrelevant</b>’ work is shown when students write in an unclear way with only occasional reference to what is required by the question.</p> <p>‘<b>Largely misunderstood</b>’ and ‘<b>largely inaccurate</b>’ work is shown when knowledge of the text is insecure, hazy and often wrong.</p>		<ul style="list-style-type: none"> <li>• some vague points in relation to the task and some ideas about task and text(s)</li> <li>• the writing is likely to be unclear and incorrect; if it is accurate the content will be irrelevant</li> <li>• 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</li> </ul>	<p>This band is characterised by work which is <b>largely irrelevant</b> and <b>largely misunderstood</b> and <b>largely inaccurate</b>, 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 <b>irrelevant</b>.</p>
<b>0 marks</b>		No marks for response when nothing is written or where response has no connection to the text(s) or task.	

**Question 01**

***Feminine Gospels* – Carol Ann Duffy**

Examine Duffy's presentation of female suffering across time.

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

**[25 marks]**

**Possible content:**

Please refer to pages 4 to 8.

**AO5 Explore literary texts informed by different interpretations**

Students might consider:

- the nature and extent of female suffering across time and in different contexts, and the various factors which may be seen to have contributed to this in the past and in the present
- poems in the collection that may be seen to present the suffering of women across time in terms of inequality of opportunity, oppression, patriarchal attitudes, the 'male gaze' etc such as *Beautiful*, *History*, *Work*, *The Diet* and *Wish*
- poems that may be seen to present contrastingly positive or celebratory themes of love, empowerment and progress, eg *Sub*, *TLOSGH*, *White Writing*, *The Cord*, *Gambler*
- poems that may be seen to present ambiguous and/or layered meanings, eg *The Long Queen*, *Anon*
- poems that may be seen to present the suffering of humankind as a whole, rather than that of women only, eg *Loud* and *The Virgin's Memo*
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- poetic representations of female suffering in modern literature
- poetic representations of the relationship between the individual and wider society as a whole in modern 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:

- how attitudes to female suffering are expressed within this poetry collection and how this reflects changing attitudes over time
- the ways in which poetic methods are an integral part of strengthening the collection's presentation of female suffering
- 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 as well as the overall organisation of the collection and the links and connections that may be made between the sections
- aspects of language, eg rhyme, rhythm and 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 02**

***Feminine Gospels* – Carol Ann Duffy**

‘Relationships between women are presented as fragile and damaged in *Feminine Gospels*.’

Examine this view.

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

**[25 marks]**

**Possible content:**

Please refer to pages 4 to 8.

**AO5 Explore literary texts informed by different interpretations**

Students might consider:

- poems in the collection that may be seen to show women as divided rivals or isolated loners, eg *The Diet*, *The Woman Who Shopped* and possibly *Sub*
- poems that may be seen to show women as united and supportive of each other, eg Helen and her maidservant in *Beautiful*, the community of women in *The Long Queen*, the girls and staff in *TLOSGH*, and also *White Writing*, *Anon* and *Wish*
- poems that are seen to offer ambiguous and/or layered meanings, eg that the Queen herself is cut off from her women in *The Long Queen*, or that Dr Bream is divided from her staff as well as the girls in *TLOSGH*, and *Anon*
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- poetic representations of gender in modern literature
- poetic representations of the relationship between the individual and wider society as a whole in modern 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:

- how attitudes to gender, power and patriarchy are expressed within this poetry collection and how this reflects changing attitudes over time
- the ways in which poetic methods are an integral part of strengthening the collection’s presentation of gender, power and patriarchy
- 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 overall organisational structure and coherence of the collection and the links and connections that may be made between the sections
- 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

#### **Skirrid Hill – Owen Sheers**

'In *Skirrid Hill*, male family relationships are dark and complex.'

Examine Sheers' presentation of relationships involving sons, fathers and grandfathers in the light of this view.

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

**[25 marks]**

#### **Possible content:**

Please refer to pages 4 to 8.

#### **AO5 Explore literary texts informed by different interpretations**

Students might consider:

- poems that may be seen to present dark and/or complex aspects of male family relationships, perhaps including death, cruelty and violence, such as *Hedge School*, *Border Country*, *The Hill Fort (Y Gaer)*
- poems that may be seen to present male family relationships as linked with a wider sense of 'Welshness' in terms of the male identity, eg *Trees*, *The Equation*, *Farther*
- poems that may be seen to present positive, warm, ambiguous or layered aspects of male family relationships, eg *Inheritance*, *Late Spring*, *The Wake*
- etc.

#### **AO4 Explore connections across literary texts**

Focus might be on:

- poetic representations of male family relationships in modern literature
- poetic representations of the relationship between the individual and wider society as a whole in modern 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:

- how attitudes to male family relationships are expressed within this poetry collection and how this reflects changing attitudes over time
- ideas about male family relationships as expressed within this poetry collection and how this reflects changing attitudes over time
- the ways in which poetic methods are an integral part of strengthening the collection's presentation of male family relationships
- 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, and also the collection's overall organisational structure and coherence, and the links and connections that may be made across and between individual poems
- aspects of language, eg rhyme, rhythm, imagery
- methods that might affect the ways in which male family relationships are presented within the collection
- 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

##### **Skirrid Hill – Owen Sheers**

Examine the significance of conflict in *Skirrid Hill*.

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

[25 marks]

##### **Possible content:**

Please refer to pages 4 to 8.

##### **AO5 Explore literary texts informed by different interpretations**

Students might consider:

- poems that may be seen to present the lasting effects of conflict in terms of the remembrance of past events, from the relatively recent Zimbabwean war/unrest embodied by the murderous Dr Hunzvi in *Drinking With Hitler* back to World War I and the Welsh troops killed on the Somme in *Mametz Wood*, their bodies expelled from the earth over time
- poems that may be seen to present conflict in oblique – and even humorous – ways, such as *Liable to Floods*, when the hubris of the US general results in the destruction of his army camp, or *Happy Accidents*, in which Robert Capa's damaged photographs seem to enhance their evocation of the D-day landings
- conflict in terms of the breaches and divisions between lovers presented in several poems within the collection
- etc.

##### **AO4 Explore connections across literary texts**

Focus might be on:

- poetic representations of conflict in modern 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:

- the presentation of conflict from various perspectives
- discussion of how modern literature reflects conflict
- the ways in which poetic methods are an integral part of strengthening the collection's presentation of conflict
- 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, and also the collection's overall organisational structure and coherence, and the links and connections that may be made across and between individual poems
- aspects of language, eg rhyme, rhythm, imagery
- methods that might affect the ways in which conflict are presented within the collection
- 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 opposing ideas and values in this extract.

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

**[25 marks]**

**Possible content:**

Please refer to pages 4 to 8.

**AO5 Explore literary texts informed by different interpretations**

Focus might be on:

- Lodge's use of Robyn and Vic as mouthpieces for two diametrically opposed views of what kind of employment constitutes the 'nice work' of the title; the ways in which the characters embody a broad range of opposing social, cultural, economic and educational ideas and values perhaps typical of society as a whole within the context of the Thatcherite 1980s
- the positioning of Robyn as antagonistic to the Thatcherite perspective (she has been striking to protect the jobs of university employees) and Vic, as an employer, far more sympathetic
- the opposed educational perspectives of Robyn and Vic, one coming from the classic liberal arts standpoint and the other taking a more utilitarian perspective
- the fact that neither Robyn nor Vic get the better of the other; overall they seem evenly matched, with each having to silently acknowledge the validity of the other's argument, however unwillingly
- the class-based gulf between Vic and Robyn – he recalling being patronised and mocked by a 'toffee-nosed' teacher while she is an academic
- Vic's conservative right-wing economic views juxtaposed with Robyn's 'trendy lefty' standpoint
- Vic's stereotyped reflex view of male students who choose to read English rather than engineering as possibly homosexual: the term 'Nancy boys' being semi-archaic today
- the symbolism of 'mechanical engineering' and 'women's studies' as stereotypically gendered areas of interest and expertise
- Robyn and Vic's comically exaggerated knee-jerk reactions to one another suggesting they have jumped to equally one-dimensional conclusions about each other – she seeing him as a sexist philistine and he seeing her as a maddeningly unrealistic misandrist
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- ideas about representations of opposing ideas and values as seen in modern 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:

- ideas about how representations of opposing ideas and values may be seen to have an impact upon the ways in which issues key to the context of Modern Times such as class, gender, race, culture and national identity are received and understood
- etc.

**AO2 Analyse ways in which meanings are shaped in literary texts**

Focus might be on:

- Lodge's decision to focalise the events firstly through Robyn's point of view and then through Vic's at the end of the extract, while retaining a third person stance overall
- the comic presentation of the interior thoughts and feelings of Robyn and Vic
- the use of contrasting speech styles within the barbed dialogue to create opposed characters: the juxtaposition of Vic's down-to-earth colloquialisms such as 'I'm buggered if I know' and self-correction of the mildly taboo phrase 'take the pi-' to 'make fun of' (possibly out of a sense of old-fashioned politeness in order to avoid swearing in front of a woman) with Robyn's fashionable academic discourse eg 'the representation of women in literature. Feminist critical theory'
- aspects of structure, eg moving from one character and perspective to the other to dramatise their opposing views
- descriptions of their awkward body language – Vic 'curled a lip', looks 'startled and caught off balance' while Robyn 'shrugged', and is described as 'colouring' and 'rising to her feet' etc
- the comedy inherent in Vic's retreat to the Director's Lavatory as the last bastion of male safety in the face of Robyn's invasion of his territory; the humour of his seeking safety in the only place where she cannot 'shadow' him
- comic use of the incrementally lengthening lists of Robyn's faults at the climax of the extract, ending with the italicised '*tall*' that hints at Vic's self-consciousness at being shorter than she is
- the possibility that within the romantic comedy genre, the traditional trope of the apparently chalk-and-cheese couple who initially dislike each other may well in fact foreshadow a future relationship
- 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 opposing ideas and 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.

**[25 marks]**

**Possible content:**

Please refer to pages 4 to 8.

**AO5 Explore literary texts informed by different interpretations**

Focus might be on:

- the debate around the significance of opposing ideas and values as expressed in their two texts
- the extent to which the contrasting genres of the two texts affect the ways in which opposing ideas and 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
- 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 representations of opposing ideas and values and the possible effects and impact of these
- an analytical comparison of characters who represent or express opposing ideas and values in various ways
- how opposing ideas and values may be viewed differently over time
- how the representation of opposing ideas and values contributes to a text or texts as a whole
- etc.

**AO2 Analyse ways in which meanings are shaped in literary texts**

Focus might be on:

- methods of presenting and explaining the reasons for the prevalence and significance of the theme of opposing ideas and values in modern literature
- possible purposes and effects of the presentation of opposing ideas and values

- prose methods such as: narrative structure; point of view; chronology; use of dialogue; indirect speech; development of settings; ways of influencing the reader's' 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, non-naturalistic, expressionist 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**

***A Streetcar Named Desire* – Tennessee Williams**

Examine the significance of the relationship between Blanche and Mitch in the play.

**[25 marks]**

**Possible content:**

Please refer to pages 4 to 8.

**AO5 Explore literary texts informed by different interpretations**

Students might consider:

- how Williams uses the relationship between Blanche and Mitch, both lost, lonely and vulnerable individuals, to illustrate aspects of the changing social and cultural values of the American South just after World War II
- that Mitch and Blanche have both been carers for sick relatives
- that both have lost someone close to them who died young
- how the relationship between Blanche and Mitch may be seen as inevitably doomed to fail given the machinations and malice of Stanley
- Mitch's generous response to Blanche's description of Allan's death
- that Mitch's job 'on the spare parts bench' at work suggests he is fated to be an also-ran in the race to achieve the American Dream
- the significance of Blanche once again turning to a man in search of protection and comfort in her hour of need
- the juxtaposition of Blanche's response to the Young Man and the arrival of Mitch for their date at the end of Scene 5; her deception of him
- the significance of his clumsy attempt to assault Blanche coming just before Stanley's rape
- Mitch's broken-hearted response to Blanche's removal to the asylum
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- dramatic presentations of contrasting ideals, norms and values as seen in modern literature
- dramatic representations of class and culture in modern 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:

- how the powerful culture clash between the Old South and the new post-war America is reflected in the contrast between Blanche and Mitch



- the extent to which the presentation of class and culture is embedded in the play's specific contemporary context of production, and how responses to the text then and now can reflect changing attitudes over time
- the ways in which dramatic methods are an integral part of strengthening the text's presentation of class and culture in post-war America
- etc.

**AO2 Analyse ways in which meanings are shaped in literary texts**

Focus might be on:

- aspects of dramatic form, eg melodrama, tragedy
- non-linear structure, flashbacks
- use of black comedy, non-naturalistic effects, music, sound, lighting
- dialogue and action and other dramatic methods, eg physical and verbal violence
- 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**

***A Streetcar Named Desire* – Tennessee Williams**

Examine the significance of places in *A Streetcar Named Desire*.

**[25 marks]**

**Possible content:**

Please refer to pages 4 to 8.

**AO5 Explore literary texts informed by different interpretations**

Students might consider:

- the closed set of the Kowalskis' cramped flat, connoting entrapment and a war for territorial control between the occupants
- how the stage set is used to show Blanche's fracturing state of mind in Scenes 9 and 10
- the symbolic juxtaposition of the fantasy unseen setting of Belle Reve – a former slave plantation – and the lively multiculturalism of Elysian Fields
- the identification of Belle Reve with Blanche and Elysian Fields with Stanley to personify and symbolise the struggle of the declining South and the new post-war American Dream
- the presentation of Blanche as a faded Southern belle reflecting Williams' conscious commitment to dramatising ideas about the South
- how the charges of cultural decline that Blanche levels in Scene 4 may suggest that Stella has indeed been coarsened by her exposure to Stanley and life in the working class Elysian Fields quarter of New Orleans
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- dramatic representations of class and culture in modern literature
- dramatic representations of places in modern 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:

- how Williams' use of settings is embedded in the play's specific contemporary context of production, and how responses to the text then and now can reflect changing attitudes over time
- the ways in which dramatic methods are an integral part of strengthening the text's evocation of New Orleans
- the ways in which Williams appearing to question or criticise the nature of post-war America through his use of settings

- etc.

**AO2 Analyse ways in which meanings are shaped in literary texts**

Focus might be on:

- aspects of dramatic form, eg melodrama, tragedy
- aspects of dramatic structure, such as the positioning of Blanche and Stanley as representative of the Old South and the new post-war America
- dramatic methods used to present the South, such as the contrast between Belle Reve and Elysian Fields/the Quarter – eg the blue piano evoking the ambience of the Quarter while the Varsouviana and 'Goodnight Ladies' evoke the Old South/Belle Reve
- 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**

***Top Girls* – Caryl Churchill**

Examine the significance of the office-based scenes in *Top Girls*.

**[25 marks]**

**Possible content:**

Please refer to pages 4 to 8.

**AO5 Explore literary texts informed by different interpretations**

Students might consider:

- that the 1980s-set office scenes may seem dated today in their presentation
- the ideas and attitudes reflected in the interviews with potential employees, eg the problems of combining a career with marriage and/or children
- the significance of the agency as a reflection of the 1980s Thatcherite zeitgeist
- the extent to which pity is evoked for characters such as Mrs Kidd
- how the dinner party guests' problems from centuries earlier may be seen to mirror the difficulties faced by the office-based characters
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- dramatic representations of gender and power as seen in modern literature
- dramatic representations of the relationship between the individual and wider society as a whole in modern 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:

- how the office-based characters are embedded within the social, historical and cultural context of the 1980s, when the play was written
- how responses to the play when it was written and now can reflect changing attitudes over time
- the ways in which Williams appears to question dramatic methods are an integral part of strengthening the play's presentation of gender, power and patriarchy
- etc.

**AO2 Analyse ways in which meanings are shaped in literary texts**

Focus might be on:

- aspects of dramatic form
- non-linear structure, flashbacks
- use of black comedy, non-naturalistic effects, music, sound, lighting
- dialogue and action
- ironic/satiric methods
- use of characters as symbols of larger ideas or abstract concepts
- 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**

***Top Girls* – Caryl Churchill**

‘The play is too incoherent and confusing to present its ideas effectively.’

Examine this view of *Top Girls*.

**[25 marks]**

**Possible content:**

Please refer to pages 4 to 8.

**AO5 Explore literary texts informed by different interpretations**

Students might consider:

- that the dinner party guests appear in Act One only, and are historical and/or fictional and exist outside the play’s contemporary 1980s setting
- that the audience is primarily interested in the story of Marlene and that the dinner party scene is a confusing and unsettling non-naturalistic diversion
- that the non-linear structure in fact serves to unite and clarify Churchill’s feminist message – eg the stories of the dinner party guests serving to illuminate not only Churchill’s contemporary debate about powerful women in the 1980s, but also the situation today, nearly forty years later
- that Marlene’s presence at the dinner party may be seen to connect this scene closely with the rest of the play
- that the dinner party guests’ experiences as pioneering women show the ongoing struggle for women’s rights throughout the centuries, in spite of the very different social, cultural and historical contexts in which those specific struggles took place
- that the frequent shifts between the Marlene and Joyce scenes, which are themselves non-chronological, and the interleaved office-based scenes are deliberately jarring and unsettling and an essential part of Churchill’s dramaturgy
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- dramatic representations of gender, power and patriarchy in modern literature
- dramatic representations of the relationship between the individual and wider society as a whole in modern 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:

- how the opportunities and limitations of the female characters are embedded within their respective social, historical and cultural contexts as well as that of the 1980s
- how responses to representations of social class and culture can reflect changing attitudes over time
- the ways in which dramatic methods are an integral part of strengthening the play's presentation of gender, power and patriarchy
- etc.

**AO2 Analyse ways in which meanings are shaped in literary texts**

Focus might be on:

- expressionist and non-naturalistic aspects of dramatic form
- use of dialogue and action
- ironic/satiric methods
- use of characters and settings as symbolic of larger ideas or abstract concepts relevant to a debate about changing attitudes over time
- 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 05, 11 and 17**

Explore the significance of opposing ideas and values in this extract.

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

**[25 marks]**

**Possible content:**

Please refer to pages 4 to 8.

**AO5 Explore literary texts informed by different interpretations**

Focus might be on:

- Lodge's use of Robyn and Vic as mouthpieces for two diametrically opposed views of what kind of employment constitutes the 'nice work' of the title; the ways in which the characters embody a broad range of opposing social, cultural, economic and educational ideas and values perhaps typical of society as a whole within the context of the Thatcherite 1980s
- the positioning of Robyn as antagonistic to the Thatcherite perspective (she has been striking to protect the jobs of university employees) and Vic, as an employer, far more sympathetic
- the opposed educational perspectives of Robyn and Vic, one coming from the classic liberal arts standpoint and the other taking a more utilitarian perspective
- the fact that neither Robyn nor Vic get the better of the other; overall they seem evenly matched, with each having to silently acknowledge the validity of the other's argument, however unwillingly
- the class-based gulf between Vic and Robyn – he recalling being patronised and mocked by a 'toffee-nosed' teacher while she is an academic
- Vic's conservative right-wing economic views juxtaposed with Robyn's 'trendy lefty' standpoint
- Vic's stereotyped reflex view of male students who choose to read English rather than engineering as possibly homosexual: the term 'Nancy boys' being semi-archaic today
- the symbolism of 'mechanical engineering' and 'women's studies' as stereotypically gendered areas of interest and expertise
- Robyn and Vic's comically exaggerated knee-jerk reactions to one another suggesting they have jumped to equally one-dimensional conclusions about each other – she seeing him as a sexist philistine and he seeing her as a maddeningly unrealistic misandrist
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- ideas about representations of opposing ideas and values as seen in modern 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:

- ideas about how representations of opposing ideas and values may be seen to have an impact upon the ways in which issues key to the context of Modern Times such as class, gender, race, culture and national identity are received and understood
- etc.

**AO2 Analyse ways in which meanings are shaped in literary texts**

Focus might be on:

- Lodge's decision to focalise the events firstly through Robyn's point of view and then through Vic's at the end of the extract, while retaining a third person stance overall
- the comic presentation of the interior thoughts and feelings of Robyn and Vic
- the use of contrasting speech styles within the barbed dialogue to create opposed characters: the juxtaposition of Vic's down-to-earth colloquialisms such as 'I'm bugged if I know' and self-correction of the mildly taboo phrase 'take the pi-' to 'make fun of' (possibly out of a sense of old-fashioned politeness in order to avoid swearing in front of a woman) with Robyn's fashionable academic discourse eg 'the representation of women in literature. Feminist critical theory'
- aspects of structure, eg moving from one character and perspective to the other to dramatise their opposing views
- descriptions of their awkward body language – Vic 'curled a lip', looks 'startled and caught off balance' while Robyn 'shrugged', and is described as 'colouring' and 'rising to her feet' etc
- the comedy inherent in Vic's retreat to the Director's Lavatory as the last bastion of male safety in the face of Robyn's invasion of his territory; the humour of his seeking safety in the only place where she cannot 'shadow' him
- comic use of the incrementally lengthening lists of Robyn's faults at the climax of the extract, ending with the italicised '*tall*' that hints at Vic's self-consciousness at being shorter than she is
- the possibility that within the romantic comedy genre, the traditional trope of the apparently chalk-and-cheese couple who initially dislike each other may well in fact foreshadow a future relationship
- 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 opposing ideas and 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 and **one** poetry text in your response, at least **one** of which must be a text written post-2000.

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

**[25 marks]**

**Possible content:**

Please refer to pages 4 to 8.

**AO5 Explore literary texts informed by different interpretations**

Focus might be on:

- the debate around the significance of opposing ideas and values as expressed in their two texts
- the extent to which the contrasting genres of the two texts affect the ways in which opposing ideas and 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
- 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 representations of opposing ideas and values and the possible effects and impact of these
- an analytical comparison of characters who represent or express opposing ideas and values in various ways
- how opposing ideas and values may be viewed differently over time
- how the representation of opposing ideas and values contributes to a text or texts as a whole
- etc.

**AO2 Analyse ways in which meanings are shaped in literary texts**

Focus might be on:

- methods of presenting and explaining the reasons for the prevalence and significance of the theme of opposing ideas and values in modern literature
- possible purposes and effects of the presentation of opposing ideas and values
- prose methods such as: narrative structure; point of view; chronology; use of dialogue; indirect speech; development of settings; ways of influencing the reader's' 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, non-naturalistic, expressionist 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**

***Waterland* – Graham Swift**

Examine the significance of Mary Crick in the novel.

**[25 marks]**

**Possible content:**

Please refer to pages 4 to 8.

**AO5 Explore literary texts informed by different interpretations**

Students might consider:

- Swift's presentation of Mary Metcalf Crick as a tragic figure whose life is blighted by her actions as a teenage girl – a seeming 'punishment' for being a sexually attractive young woman
- the symbolism of Mary's reaction when Freddie Parr puts an eel into her knickers – the boys' rivalry over Mary as a 15 year-old – issues of gender, class, culture and power
- Swift's use of Mary's husband Tom, a history teacher, to explore and explain Mary's 'history' and the psychologically damaged person she has become since a botched abortion ruined her chances of motherhood; possible mention of Mary's involvement with the mysterious Martha Clay, who performs the abortion
- significance of the name 'Mary' for a woman who cannot bear a child, turns to religion in her despair and at the age of 52, manages a kind of 'virgin birth' by virtue of kidnapping another woman's child from a local supermarket – in a chapter called 'Unknown Country'
- the possibility of seeing her as a 'Magdalen' figure, fallen woman or femme fatale – it is Dick Crick's jealousy over Mary that leads him to murder Freddie Parr
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- prose representations of tragic female characters in modern literature
- prose representations of the relationship between the individual and wider society as a whole in modern 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:

- how the importance of Mary Crick within the novel is embedded within the specific social, historical and cultural contexts of both the 1940s and the 1980s and how responses to her might suggest changing responses over time
- the ways in which narrative methods are an integral part of strengthening the novel's presentation of Mary

- etc.

**AO2 Analyse ways in which meanings are shaped in literary texts**

Focus might be on:

- aspects of narrative form and genre, especially the ways in which Swift has structured the text as a postmodern metafiction
- aspects of structure, eg the ways in which different types of 'history' are entwined within the narrative
- language effects eg dialogue and description
- how the retrospective and non-linear narrative may be seen to shape the reader's response in relation to the question
- 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**

***Waterland* – Graham Swift**

'For all their faults, fathers are presented as loving figures in the novel.'

Examine this view.

**[25 marks]**

**Possible content:**

Please refer to pages 4 to 8.

**AO5 Explore literary texts informed by different interpretations**

Students might consider:

- the central relationship between 'Tom, Dick and Harry' – ie lock-keeper Henry Crick and his two sons – Tom, the product of Henry's marriage to Helen, who nurses him back to health after WW1, and Dick, born of Helen's earlier incestuous relationship with her own father, Ernest Atkinson
- Tom's descriptions of his ancestors, including the tale of Ernest Atkinson, who falls in love with his daughter Helen and kills himself after writing a letter confessing the truth about Dick's birth
- Dick's mental retardation as a consequence of being the product of incest and suicide after the revelation of his real paternity
- the role of Tom Crick as an educator and his quasi-fatherly relationship with his student, Price
- the fact that Tom himself cannot father a child of his own
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- typical prose representations of fathers as seen in modern literature
- typical prose explorations of gender and power as seen in modern 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:

- how the presentation of fathers within the novel is embedded within the specific social, historical and cultural contexts of the 1980s, and how responses to the theme might suggest changing responses over time
- the ways in which narrative methods are an integral part of strengthening the novel's presentation of fathers
- etc.

**AO2 Analyse ways in which meanings are shaped in literary texts**

Focus might be on:

- aspects of narrative form and genre, especially the ways in which Swift has structured the text as a postmodern metafiction
- aspects of structure, eg the ways in which Crick teaches his students about both broad patterns of history and his own personal family history
- language effects eg dialogue and description
- how the retrospective and non-linear narrative may be seen to shape the reader's response in relation to the question
- 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**

***The Handmaid's Tale* – Margaret Atwood**

Examine the significance of the role of Nick in the novel.

**[25 marks]**

**Possible content:**

Please refer to pages 4 to 8.

**AO5 Explore literary texts informed by different interpretations**

Students might consider:

- Nick's ambiguous and mysterious role within the novel: apparently the Commander's chauffeur, suspected of being an Eye, and in fact ultimately revealed as a hero of the resistance
- Atwood's presentation of Offred's growing feelings for Nick causing her to examine her relationship with him as opposed to her husband Luke and the Commander
- ways in which Atwood's presentation of Offred's relationship with Nick has aspects of a traditional romance, and might be seen as 'distracting' the heroine – and her narrative – from its dystopian/speculative fiction aspects
- the postmodern elements of storytelling evident in Offred's attempts to tell the story of her relationship: the three attempts made within one chapter to recreate their first sexual encounter
- Serena Joy's undermining of the fiction of the Commander's fertility in having Offred sleep with Nick to get pregnant (in exchange for seeing a photograph of her lost daughter)
- How Atwood may be seen to create a traditional 'rescue fantasy' in which Nick heroically spirits Offred away from Gilead and to freedom
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- prose representations of gender, power and patriarchy as seen in modern literature, perhaps with a focus on the dystopian genre
- prose representations of the relationship between the individual and wider society as a whole in modern 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:

- the ways in which men and women are represented within the novel and how these are embedded within the specific social, historical and cultural contexts of the 1980s, and how reactions to this might suggest changing responses over time



- the ways in which narrative methods are an integral part of strengthening the novel's presentation of ideas about gender, power and patriarchy
- etc.

**AO2 Analyse ways in which meanings are shaped in literary texts**

Focus might be on:

- aspects of narrative form and genre(s)
- aspects of the ways in which Atwood has structured the text, eg the narrative stance of Offred and the privileging of her viewpoint; descriptions of the scenes between Offred and Nick
- language effects eg dialogue and description
- 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**

***The Handmaid's Tale* – Margaret Atwood**

'Moira is recaptured. Ofglen disappears. Offred is arrested. In Gilead, resistance is always futile.'

Examine the significance of resistance in *The Handmaid's Tale* in the light of this view.

**[25 marks]**

**Possible content:**

Please refer to pages 4 to 8.

**AO5 Explore literary texts informed by different interpretations**

Students might consider:

- attempts to resist the Gileadean regime by various means, covert and overt, from within and outside it, eg the doctors who offer to impregnate the Handmaids, the Wives (including Serena Joy) who facilitate their Handmaids becoming pregnant with children not biologically related to them, Offred telling her story, the Commander thwarting the rules, the Quakers running the Underground Femaleroad, Ofglen and Nick working for Mayday, the first Offred committing suicide etc.
- the narrative space given over to Moira's exciting tale of rebellion, even if it fails
- the significance of the Historical Notes as confirming that Offred indeed escaped north to Bangor, Maine and that the regime did ultimately fall
- that despite many apparent failed resistance efforts, resistance is essential and a natural human response to injustice and tyranny
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- prose representations of resistance in modern literature, perhaps with a focus on the dystopian genre
- 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 ways in which ideas about resistance are embedded within the specific social, historical and cultural contexts of the 1980s, and how responses to this theme might suggest changing responses over time
- the ways in which narrative methods are an integral part of strengthening the novel's presentation of ideas about resistance

- etc.

**AO2 Analyse ways in which meanings are shaped in literary texts**

Focus might be on:

- aspects of narrative form and genre(s)
- aspects of the ways in which Atwood has structured the text, with the Historical Notes forming a postmodern epilogue that raises questions about the authority and integrity of the main body of the text
- language effects, eg aspects of dialogue and description
- 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 05, 11 and 17**

Explore the significance of opposing ideas and values in this extract.

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

[25 marks]

**Possible content:**

Please refer to pages 4 to 8.

**AO5 Explore literary texts informed by different interpretations**

Focus might be on:

- Lodge's use of Robyn and Vic as mouthpieces for two diametrically opposed views of what kind of employment constitutes the 'nice work' of the title; the ways in which the characters embody a broad range of opposing social, cultural, economic and educational ideas and values perhaps typical of society as a whole within the context of the Thatcherite 1980s
- the positioning of Robyn as antagonistic to the Thatcherite perspective (she has been striking to protect the jobs of university employees) and Vic, as an employer, far more sympathetic
- the opposed educational perspectives of Robyn and Vic, one coming from the classic liberal arts standpoint and the other taking a more utilitarian perspective
- the fact that neither Robyn nor Vic get the better of the other; overall they seem evenly matched, with each having to silently acknowledge the validity of the other's argument, however unwillingly
- the class-based gulf between Vic and Robyn – he recalling being patronised and mocked by a 'toffee-nosed' teacher while she is an academic
- Vic's conservative right-wing economic views juxtaposed with Robyn's 'trendy lefty' standpoint
- Vic's stereotyped reflex view of male students who choose to read English rather than engineering as possibly homosexual: the term 'Nancy boys' being semi-archaic today
- the symbolism of 'mechanical engineering' and 'women's studies' as stereotypically gendered areas of interest and expertise
- Robyn and Vic's comically exaggerated knee-jerk reactions to one another suggesting they have jumped to equally one-dimensional conclusions about each other - she seeing him as a sexist philistine and he seeing her as a maddeningly unrealistic misandrist
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- ideas about representations of opposing ideas and values as seen in modern 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:

- ideas about how representations of opposing ideas and values may be seen to have an impact upon the ways in which issues key to the context of Modern Times such as class, gender, race, culture and national identity are received and understood
- etc.

**AO2 Analyse ways in which meanings are shaped in literary texts**

Focus might be on:

- Lodge's decision to focalise the events firstly through Robyn's point of view and then through Vic's at the end of the extract, while retaining a third person stance overall
- the comic presentation of the interior thoughts and feelings of Robyn and Vic
- the use of contrasting speech styles within the barbed dialogue to create opposed characters: the juxtaposition of Vic's down-to-earth colloquialisms such as 'I'm buggered if I know' and self-correction of the mildly taboo phrase 'take the pi-' to 'make fun of' (possibly out of a sense of old-fashioned politeness in order to avoid swearing in front of a woman) with Robyn's fashionable academic discourse eg 'the representation of women in literature. Feminist critical theory'
- aspects of structure, eg moving from one character and perspective to the other to dramatise their opposing views
- descriptions of their awkward body language - Vic 'curled a lip', looks 'startled and caught off balance' while Robyn 'shrugged', and is described as 'colouring' and 'rising to her feet' etc.
- the comedy inherent in Vic's retreat to the Director's Lavatory as the last bastion of male safety in the face of Robyn's invasion of his territory; the humour of his seeking safety in the only place where she cannot 'shadow' him
- comic use of the incrementally lengthening lists of Robyn's faults at the climax of the extract, ending with the italicised '*tall*' that hints at Vic's self-consciousness at being shorter than she is
- the possibility that within the romantic comedy genre, the traditional trope of the apparently chalk-and-cheese couple who initially dislike each other may well in fact foreshadow a future relationship
- 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 opposing ideas and 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** poetry text in your response, at least **one** of which must be a text written post-2000.

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

**[25 marks]**

**Possible content:**

Please refer to pages 4 to 8.

**AO5 Explore literary texts informed by different interpretations**

Focus might be on:

- the debate around the significance of opposing ideas and values as expressed in their two texts
- the extent to which the contrasting genres of the two texts affect the ways in which opposing ideas and 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
- 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 representations of opposing ideas and values and the possible effects and impact of these
- an analytical comparison of characters who represent or express opposing ideas and values in various ways
- how opposing ideas and values may be viewed differently over time
- how the representation of opposing ideas and values contributes to a text or texts as a whole
- etc.

**AO2 Analyse ways in which meanings are shaped in literary texts**

Focus might be on:

- methods of presenting and explaining the reasons for the prevalence and significance of the theme of opposing ideas and values in modern literature
- possible purposes and effects of the presentation of opposing ideas and values
- prose methods such as: narrative structure; point of view; chronology; use of dialogue; indirect speech; development of settings; ways of influencing the reader's' 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, non-naturalistic, expressionist 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.**