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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

Mark scheme

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7712

June 2018

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Version/Stage: 1.0 Final

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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 Assessment Writer.

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

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

## Level of response marking instructions

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

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

### Step 1 Determine a level

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

When assigning a level you should look at the overall quality of the answer and not look to pick holes in small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level, 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 2018 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**

- 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.
- 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.
- 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.
- 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.**

- 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.
- 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.
- 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

- 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

- 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.
- 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.
- 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:

1. has the candidate engaged in a relevant debate or constructed a relevant argument?
2. has the candidate referred to different parts of the extract(s)/text(s) to support their views?
3. has the candidate seen the significance of the extract(s)/text(s) in relation to the central historicist literary concept?
4. has the candidate referred to authorial methods?
5. 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 marking scripts:
  1. tick for a specific good point, idea or reference
  2. ? for when meaning is not clear or there are inaccuracies
  3. SEEN to acknowledge blank pages and plans/footnotes made by students.

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

## 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
<b>Band 5</b> <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, 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>	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.
	AO4	<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>	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.
	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>	At the bottom of the band there will be coherence and accuracy with some <b>perception</b> but with less consistency and evenness.
	AO2	<ul style="list-style-type: none"> <li>perceptive exploration of connections across literary texts arising out of historicist study</li> </ul>	
	AO1	<ul style="list-style-type: none"> <li>perceptive and confident engagement with the debate set up in the task</li> </ul>	



<p>Band 4 <b>Coherent/Thorough</b> <b>16-20 marks</b></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"> <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>'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"> <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>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>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>	
	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>explores connections across literary texts arising out of historicist study in a straightforward way</li> </ul>	
	AO1	<ul style="list-style-type: none"> <li>straightforward engagement with the debate set up in the task</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>• 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>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 understanding of authorial methods in relation to the task</li> <li>• generalised engagement with how meanings are shaped by the methods used</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 exploration of connections across literary texts arising out of historicist study</li> </ul>	
	AO1	<ul style="list-style-type: none"> <li>• simple and generalised response to the debate set up in the task</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>
<p><b>0 marks</b></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

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

Examine the view that Duffy presents women as dangerous and destructive in the collection.

You must refer to **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 may choose to look at both sides of the debate or just one. It is the quality of the student's response that matters.**

Students might consider:

- the significance of the idea of women as dangerous and destructive either to society, or to others, when set against the variety of poems in the collection: (poems that might be used to support this view include, but are not limited to, 'Beautiful', 'Tall' and 'Loud')
- the extent to which women are presented as primarily dangerous and destructive to themselves, rather than to others, e.g. 'The Woman Who Shopped' and 'The Diet'
- Duffy's presentation of women as loving nurturers (e.g. 'The Cord', 'White Writing'), confident and humorous makers of their own destinies (e.g. 'Gambler', 'Sub', the last few lines of 'Anon'), or brave adventurers (e.g. 'The Long Queen', 'Sub', 'The Map-Woman', 'TLOSGH')
- the significance of poems about the victimhood and apparent powerlessness of women across time as opposed to their alleged dangerous or destructive qualities (e.g. in 'History' and 'The Virgin's Memo')

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

Focus might be on:

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

#### **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 and power 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 and power issues

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

Focus might be on:

- aspects of poetic form and genre
- aspects of structure, e.g. use of stanzas
- aspects of language, e.g. rhyme, rhythm and imagery
- the overall organisational structure and coherence of the collection and the links and connections that may be made between the sections
- methods that might arguably present women as dangerous and destructive

**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
- relevance to task
- 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**

Examine the view that in *Feminine Gospels* women are presented as lonely individuals cut off from mainstream society.

You must refer to **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 may choose to look at both sides of the debate or just one. It is the quality of the student's response that matters.**

Students might consider:

- that many lonely and isolated women may be seen within the collection (e.g. in 'Beautiful', 'The Virgin's Memo' and 'History')
- that given the title of the collection, which may be seen to imply empowerment and a new 'testament' about the role of women, that the presence of lonely and isolated women is in some way unexpected
- that the premise that just because a character is isolated, she is necessarily 'lonely' or marginalised is erroneous – e.g. 'The Long Queen' in her tower, still delighting in and very much connected to her women subjects, 'Anon', triumphing in the end and getting her poetry out into the world, 'Sub', while cut off from the rest of the World Cup-winning football team, nevertheless being carried shoulder-high by 'the lads'
- that there are several poems that serve to show women as united, powerful and acting together, such as 'The Long Queen', 'TLOSGH', 'White Writing', 'Wish' and 'The Cord' and the changing roles and responsibilities of women

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

Focus might be on:

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

#### **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 and power 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 and power issues

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

Focus might be on:

- aspects of poetic form and genre
- aspects of structure, e.g. use of stanzas
- aspects of language, e.g. rhyme, rhythm, imagery
- the overall organisational structure and coherence of the collection and the links and connections that may be made between the sections
- methods that might arguably present women as marginalised, lonely and isolated

**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
- relevance to task
- 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* Sheers is more concerned with continuity than with change.'

Examine this view of the collection.

You must refer to **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 may choose to look at both sides of the debate or just one. It is the quality of the student's response that matters.**

Students might consider:

- poems that do appear to be primarily concerned with continuity such as 'Y Gaer', 'The Equation', 'Swallows', 'The Hill Fort', 'Calendar', 'Skirrid Hill', 'Farther' and 'The Farrier'
- poems that appear to be primarily concerned with change such as 'The Steelworks', 'Border Country' and 'L.A. Evening'
- poems that may imply that Sheers' concerns are more evenly balanced between aspects of continuity and change, such as 'Liable to Floods', 'Trees', 'Winter Swans', 'The Wake', 'Amazon'
- poems that consider aspects of both continuity and change even-handedly, subtly or ambiguously, such as 'Mametz Wood', 'Amazon', 'Flag', 'On Going', 'The Wake', 'History', 'Inheritance' and 'Skirrid Fawr'

**AO4 Explore connections across literary texts**

Focus might be on:

- typical poetic representations of continuity and change in many forms in modern literature

**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 continuity and change are expressed within this poetry collection and how this reflects changing attitudes over time
- ideas about continuity and change 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 continuity and change



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

Focus might be on:

- aspects of poetic form and genre
- aspects of structure, e.g. use of stanzas
- aspects of language, e.g. rhyme, rhythm, imagery
- methods that might affect the ways in which continuity and change are presented within the collection
- the overall organisational structure and coherence of the collection and the links and connections that may be made across and between individual poems

**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
- relevance to task
- 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**

‘Sheers presents relationships between men and women as more painful than pleasurable in *Skirrid Hill*.’

Examine this view of the collection.

You must refer to **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 may choose to look at both sides of the debate or just one. It is the quality of the student’s response that matters.**

Students might consider:

- poems that present primarily painful aspects of the relationships between men and women such as ‘Drinking With Hitler’, ‘Keyways’, ‘Marking Time’ – which contains a literally painful scarring process - and ‘Joseph Jones’
- poems that present more pleasurable aspects of the relationships between men and women such as ‘Night Windows’, ‘Song’, ‘Landmark’, ‘Show’, parts of ‘Inheritance’, ‘Valentine’, ‘Stitch in Time’ and ‘Amazon’
- evidence that Sheers is also interested in the subtle mixture of pain and pleasure found in many relationships, as presented in ‘On Going’, ‘Four Movements in the Scale of Two’, ‘Winter Swans’ etc.

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

Focus might be on:

- typical poetic representations of relationships between men and women in modern literature

### **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 relationships between men and women from various perspectives
- discussion of how modern literature reflects the often complex and fragmented nature of relationships between men and women
- discussion of how modern literature reflects relationships between men and women
- the ways in which poetic methods are an integral part of strengthening the collection’s presentation of relationships men and women

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

Focus might be on:

- aspects of poetic form and genre
- aspects of structure, e.g. use of stanzas
- aspects of language, e.g. rhyme, rhythm, imagery
- methods that might affect the ways in which relationships between men and women are presented within the collection
- the overall organisational structure and coherence of the collection and the links and connections that may be made across and between individual poems

**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
- relevance to task
- 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 5, 11 and 17**

Explore the significance of conflict in this extract.

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

**[25 marks]**

**Possible content:**

Please refer to pages 4 to 7.

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

Students might consider:

- Smith's presentation of modern contemporary multi-ethnic London
- Smith's presentation of the conflict between father and son (Samad and Magid); the stresses and strains of their relative positions within society and their differing views on the extent to which integration is necessary or desirable
- Smith's presentation of Magid's thoughts and feelings about how others may view his home and parents and the extent to which, although only nine years old, he already feels isolated from and is beginning to reject his parents' culture, ideas and values
- the significance of the other characters – Irie, Archie and Alsana

**AO4 Explore connections across literary texts**

Focus might be on:

- typical ideas about representations of conflict as seen in modern literature
- typical ideas about the significance of gender, class, race and culture, and how these issues may be linked with representations of conflict as seen in modern literature

**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 representations of conflict and what can cause this, e.g. class, gender, race or culture

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

Focus might be on:

- Smith's narrative point of view, especially her decision to focalise the narrative through Samad and the extent to which he wishes to maintain his own and his son's independence from a cultural and religious event he feels is irrelevant to him
- how Smith shows the children as wanting to blend into the community into which they were born and brought up; Magid's adoption of the name 'Mark Smith' and his referring to his mother as 'Mum' rather than 'Amma'
- Smith's use of comedy to depict a serious generational conflict via the different viewpoints shown: the children's stereotyped protest behaviours
- the use of typography to suggest the gulf in communication and the level of intergenerational conflict - Samad's anger and raised voice shown in large capitals; the children's protest messages shown in small capitals and at times incorporating underlinings for emphasis; italics to show Samad's ironic teasing of the children early in the passage and also his attempts to convince Archie to keep Irie away from the Harvest Festival towards the end
- aspects of Smith's structure, e.g. the initial presentation of Samad and the children in the car which then moves into a flashback section detailing previous incidents that show Magid's increasing feelings of alienation and wish to fit in and avoid social and cultural conflict
- the representation of Samad's impeccable use of Standard English in his dialogue, offset with the way in which Smith's word choices and syntax elsewhere within the narrative description suggests the contemporary London context and setting - e.g. the use of short simple sentences and colloquialisms such as 'Samad blew his top' to create a modern feel
- creation of comedy though Samad's use of the English idiomatic phrase 'Who wears the trousers in my house?' and Archie's literal interpretation of this – also noteworthy here is the way in which the narrative focalisation moves away from Samad to show Archie's different point of view here
- the return to the car journey setting in the final few lines before the section break creating a cyclical feel – mimetic of the fact that this family conflict is set to run and run
- the symbolism of the car journey itself – Samad in the driver's seat with the rebellious children seated in the back increasingly unwilling to follow his chosen 'route'
- Smith's use of setting, location and verisimilitude e.g. the long paragraph of accumulated detail of what Magid sees in his own home and the English 'opposites' he yearns for (from the floor covering to his father's job)
- aspects of Smith's characterisation, e.g. the use of direct speech for Samad to reveal his acerbic wit, intelligence and pride in his heritage – and the ways in which this contrasts with Magid's view of his father as 'a one-handed waiter'

**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
- relevance to task
- 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 6, 12 and 18**

Compare the significance of conflict 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 7.

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

Students might consider:

- the debate around the significance of conflict as expressed in their two texts
- the extent to which the contrasting genres of their two texts affect the ways in which conflict is presented

**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

**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 conflict and its possible causes
- the psychological effects of conflict
- an analytical comparison of characters who respond to conflict in different ways
- social and cultural factors that may cause conflict, such as gender, language, culture, class, religion, belief, attitude or age
- how the theme of conflict contributes to a text or texts as a whole

**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 role of conflict in modern literature
- possible purposes and effects of the presentation of conflict
- prose methods such as: narrative structure; point of view; chronology; use of dialogue; indirect speech; development of settings; ways of influencing the readers' response to character and incident, etc.
- 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, etc.
- 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
- relevance to task
- 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 7

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

Examine the significance of Belle Reve in *A Streetcar Named Desire*.

**[25 marks]**

#### **Possible content:**

Please refer to pages 4 to 7.

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

Students might consider:

- interpretations of Belle Reve as consigned to the dustbin of history and emblematic of a moribund, dying or dead 'Old South' plantation culture built on racism and exploitation
- the contrast between the 'lost' Belle Reve - which is only described by Blanche as opposed to dramatised on stage - and the brash, vibrant immediacy of multicultural working class New Orleans
- that Belle Reve seems particularly faded, irrelevant and insignificant given that it is 'lost' even before the dramatic action begins and is represented on stage purely by the box of legal documents Blanche hands over to Stanley
- interpretations of Belle Reve as a signifier for Blanche and the moribund Old Southern aristocracy (both being equally doomed) just as the bustling district of Elysian Fields is a signifier for Stanley, a confident second-generation American determined to make his way in the new post-war world
- conflict between the genteel Old South in decline and the thrusting post-war new America; Belle Reve/Elysian Fields as reflecting the very different values of different social groups within American society just after World War II
- the relative poverty of working-class New Orleans and the gulf between the ordinary everyday realities of life in the Quarter as opposed to the fictive dream of a better life
- the gothic horror of Blanche's memories of Belle Reve reflecting the annihilation of the DuBois family as well as a whole culture and way of life

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

Focus might be on:

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



**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 postwar America, as reflected in the contrast between the 'lost' Belle Reve and the harsh reality of the Vieux Carré of New Orleans is embedded in its specific context 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 Belle Reve as redundant and archaic within the context of the American Dream and post-war America
- the ways in which Williams appears to question or criticise the culture of post-war America via his representation of Belle Reve

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

Focus might be on:

- aspects of dramatic form, e.g. melodrama, tragedy
- non-linear structure, flashbacks
- use of black comedy, non-naturalistic effects, music, sound, lighting
- dialogue and action and other dramatic methods, e.g. physical and verbal violence
- methods that might draw attention to the subject of Belle Reve, such as gothic and melodramatic elements

**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
- relevance to task
- 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**

'Blanche is no tragic heroine, just an infuriating, self-pitying snob'.

Examine this view of Blanche DuBois in *A Streetcar Named Desire*.

**[25 marks]**

#### **Possible content:**

Please refer to pages 4 to 7.

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

**Students may choose to look at both sides of the debate or just one. It is the quality of the student's response that matters.**

Students might consider:

- the presentation of Blanche set against the typical working-class inhabitants of the Quarter who add to Williams' realistic portrayal of its bustling and turbulent vivacity
- the significance of Eunice's ironic first words to Blanche, 'What's the matter, honey? Are you lost?' and Blanche's unfriendly rudeness
- the presentation of Blanche as lying about her drinking; frightening and upsetting the pregnant Stella within the first scene of the play; her snobbish airs and graces; her hogging of the bathroom and treating Stella like a maid; her calculating behaviour towards Mitch, designed to mislead him into seeing her as a prudish schoolmarm; her disturbing behaviour towards the Young Man
- how the play's representation of the upper-class Blanche, a faded Southern belle, reflects Williams's conscious commitment to dramatising issues and ideas about the South, and how responses to her then and now may differ greatly;
- the power of Stanley to undermine Blanche and turn Stella against her, plus her eventual downfall at the hands of her antagonist, evoking the 'pity and terror' associated with great tragedy
- the essential truth of her uncomfortable charges of cultural decline when levelled at Stanley
- the weight of Blanche's symbolic function as an emblem of the decline of the Old South
- the ways in which dramatic methods are an integral part of strengthening the play's presentation of Blanche

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

Focus might be on:

- typical dramatic presentations of women, class and culture in modern literature
- typical dramatic presentations of the tragic heroine as seen in modern literature

**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's presentation of Blanche is embedded in its specific context 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 Blanche
- the ways in which Williams appearing to reflect upon the nature of post-war America through his representation of Blanche

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

Focus might be on:

- aspects of dramatic form, e.g. melodrama, tragedy
- aspects of dramatic structure, such as the use of Blanche as a foil for Stanley
- dramatic methods used to present Blanche, such as her romantic, poetic dialogue; the comedy that she sometimes creates (e.g. her dancing with Mitch; her drinking and fibbing about it; the horror of the rape; the tragic nobility she may be seen to attain during the final scene)

**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
- relevance to task
- 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**

'*Top Girls* is a dated play stuck in the 1980s.'

Examine this view.

**[25 marks]**

**Possible content:**

Please refer to pages 4 to 7.

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

**Students may choose to look at both sides of the debate or just one. It is the quality of the student's response that matters.**

Students might consider:

- the presentation of the office as hopelessly archaic – lacking all the technology of the modern workplace
- the idea that Marlene may now seem as dated a caricature as the historical dinner party guests
- the idea that powerful women in particular tend to be selfish loners or 'hollow' childless careerists who do little to move things forward for other women being dated
- implicit criticisms of Thatcher, Thatcherism and the play's capitalist model of powerful women
- the presentation of the difficulties women faced when the play was first performed is still very relevant – women today are still facing difficulties in breaking through the glass ceiling; e.g. the conversations Marlene has with potential employees about the problems of combining a career with marriage and/or children
- that when the play was first performed (and possibly still today) a man would not have faced the tough choices Marlene has to make, thus arguably suggesting the system is still fundamentally rigged and biased
- that a capitalist society may be seen to warp and distort the value of human relationships – and that the system Churchill critiques is still very much with us

**AO4 Explore connections across literary texts**

Focus might be on:

- typical dramatic representations of gender, power and patriarchy as seen in modern literature
- typical dramatic representations of class and culture in modern literature

**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 in the play and Marlene in particular as representative of them, are embedded within their respective social, historical and cultural contexts as well as that 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 dramatic methods are an integral part of strengthening the play's presentation of women

**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

**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
- relevance to task
- 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**

Examine the significance of the relationship between Marlene and Joyce in the play.

**[25 marks]**

#### **Possible content:**

Please refer to pages 4 to 7.

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

Students might consider:

- how on a political level the sisters are used to symbolise the great debate of the 1980s, with Marlene espousing classically Thatcherite views about the primacy of the individual and Joyce taking a socialist perspective, defending the traditional working class
- the way in which Marlene is presented as believing in self-help and self-improvement, expressing contempt for the cultural values of the working class, while Joyce defaces Rolls Royces to express her hatred of the rich
- Churchill's moving beyond agit-prop to show the differences between the sisters on a personal level – e.g. their very different feelings about their father - Marlene despising him as a violent drunken 'bastard' while Joyce sees his problems as stemming from his difficult background
- the play's evocation of Joyce's bitter resentment of Marlene for abandoning Angie, thus possibly causing Joyce to miscarry her own baby while looking after her sister's child
- how the story of Marlene and Joyce connects with those of the office-based women, and especially the dinner party guests, to illuminate not only Churchill's contemporary debate about women in the 1980s but also the situation today, more than thirty years later

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

Focus might be on:

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

#### **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
- the ways in which dramatic methods are an integral part of strengthening the play's presentation of women

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

Focus might be on:

- expressionist and non-naturalistic aspects of dramatic form
- the structuring of the text, with the dinner party scene as a preamble to the rest of the action
- use of dialogue and action
- ironic/satiric methods

**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
- relevance to task
- 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 5, 11 and 17**

Explore the significance of conflict in this extract.

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

**[25 marks]**

**Possible content:**

Please refer to pages 4 to 7.

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

Students might consider:

- Smith's presentation of modern contemporary multiethnic London
- Smith's presentation of the conflict between father and son (Samad and Magid); the stresses and strains of their relative positions within society and their differing views on the extent to which integration is necessary or desirable
- Smith's presentation of Magid's thoughts and feelings about how others may view his home and parents and the extent to which, although only nine years old, he already feels isolated from and is beginning to reject his parents' culture, ideas and values
- the significance of the other characters – Irie, Archie and Alsana

**AO4 Explore connections across literary texts**

Focus might be on:

- typical ideas about representations of conflict as seen in modern literature
- typical ideas about the significance of gender, class, race and culture, and how these issues may be linked with representations of conflict as seen in modern literature

**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 representations of conflict and what can cause this, e.g. class, gender, race or culture



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

Focus might be on:

- Smith's narrative point of view, especially her decision to focalise the narrative through Samad and the extent to which he wishes to maintain his own and his son's independence from a cultural and religious event he feels is irrelevant to him
- how Smith shows the children as wanting to blend into the community into which they were born and brought up; Magid's adoption of the name 'Mark Smith' and his referring to his mother as 'Mum' rather than 'Amma'
- Smith's use of comedy to depict a serious generational conflict via the different viewpoints shown: the children's stereotyped protest behaviours
- the use of typography to suggest the gulf in communication and the level of intergenerational conflict - Samad's anger and raised voice shown in large capitals; the children's protest messages shown in small capitals and at times incorporating underlinings for emphasis; italics to show Samad's ironic teasing of the children early in the passage and also his attempts to convince Archie to keep Irie away from the Harvest Festival towards the end
- aspects of Smith's structure, e.g. the initial presentation of Samad and the children in the car which then moves into a flashback section detailing previous incidents that show Magid's increasing feelings of alienation and wish to fit in and avoid social and cultural conflict
- the representation of Samad's impeccable use of Standard English in his dialogue, offset with the way in which Smith's word choices and syntax elsewhere within the narrative description suggests the contemporary London context and setting - e.g. the use of short simple sentences and colloquialisms such as 'Samad blew his top' to create a modern feel
- creation of comedy though Samad's use of the English idiomatic phrase 'Who wears the trousers in my house?' and Archie's literal interpretation of this – also noteworthy here is the way in which the narrative focalisation moves away from Samad to show Archie's different point of view here
- the return to the car journey setting in the final few lines before the section break creating a cyclical feel – mimetic of the fact that this family conflict is set to run and run
- the symbolism of the car journey itself – Samad in the driver's seat with the rebellious children seated in the back increasingly unwilling to follow his chosen 'route'
- Smith's use of setting, location and verisimilitude e.g. the long paragraph of accumulated detail of what Magid sees in his own home and the English 'opposites' he yearns for (from the floor covering to his father's job)
- aspects of Smith's characterisation, e.g. the use of direct speech for Samad to reveal his acerbic wit, intelligence and pride in his heritage – and the ways in which this contrasts with Magid's view of his father as 'a one-handed waiter'

## **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
- relevance to task
- 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 6, 12 and 18

Compare the significance of conflict 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 7.

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

Students might consider:

- the debate around the significance of conflict as expressed in their two texts
- the extent to which the contrasting genres of their two texts affect the ways in which conflict is presented

#### 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

#### 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 conflict and its possible causes
- the psychological effects of conflict
- an analytical comparison of characters who respond to conflict in different ways
- social and cultural factors that may cause conflict, such as gender, language, class, culture, religion, belief, attitude or age
- how the theme of conflict contributes to a text or texts as a whole

**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 role of conflict in modern literature
- possible purposes and effects of the presentation of conflict
- prose methods such as: narrative structure; point of view; chronology; use of dialogue; indirect speech; development of settings; ways of influencing the readers' response to character and incident, etc.
- 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, etc.
- 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
- relevance to task
- 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 13

#### ***Waterland* – Graham Swift**

Examine the view that in *Waterland* Swift presents the young as ignorant fools rather than innocent victims.

**[25 marks]**

#### **Possible content:**

Please refer to pages 4 to 7.

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

**Students may choose to look at both sides of the debate or just one. It is the quality of the student's response that matters.**

Students might consider:

- how the two descriptions differ, with the pejorative connotations of 'ignorant fools' implying a lack of knowledge, awareness, culture or wisdom contrasting with the more positive implications of 'innocent victims' as being pure, naïve and trusting
- how Crick reflects on his younger self (and Mary's) and how far he could be seen as a fool or a victim - ignorant or innocent
- how Tom's and Mary's youthful relationship became sexual, and how far their behaviour can be seen as foolish/ignorant or innocent/victim-like
- Discussion of Dick Crick's actions – the extent to which his damaged mental state (the result of incest) excuses his criminal behaviour
- how the adult Tom Crick reflects on his time period when he and Mary were young in order to present their behaviour as very heavily bound up with the context in which they were then living – the rural Fens in the 1940s
- the presentation of the contemporary teenager, Price, as so much more 'streetwise' than Crick himself was – the very different context of the 1980s when the Cold War was still at its height and Crick's students feel so cynical about the future that they form a 'Holocaust Club'
- Price and his friends being subject to a far wider range of media and cultural influences that arguably make them grow up more quickly
- how Tom's and Mary's youthful relationship led to an unwanted pregnancy – arguably due to ignorance – but that Mary's procurement of an abortion leads to immense suffering and makes her a victim nonetheless – casting doubt on the either/or fool/victim schema embedded in the quotation
- the role of the history class as Crick's narrates - the role of the teacher as a potential dispeller of ignorance – and possibly innocence – in the young

**AO4 Explore connections across literary texts**

Focus might be on:

- typical prose representations of youth/the young in modern literature
- typical prose representations of youth/the young in literary postmodernism and metafiction

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

**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, e.g. the ways in which history and 'his story' (i.e. the personal life of the narrator, Tom Crick) are entwined within the narrative and that it is a young student, Price, who is clearly neither ignorant nor innocent, who prompts Crick to tell his story
- language effects. e.g. dialogue and description
- how the retrospective narrative may be seen to shape the reader's response in relation to the question

**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
- relevance to task
- 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**

‘A disturbing story dominated by suffering and horror.’

Examine this view of *Waterland*.

**[25 marks]**

**Possible content:**

Please refer to pages 4 to 7.

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

**Students may choose to look at both sides of the debate or just one. It is the quality of the student’s response that matters.**

Students might consider:

- the significance of suffering as a theme within the text of the hidden – often horrific, Gothic and surreal - world of the fens and its strange and unique inhabitants
- the presentation of suffering and horror as part and parcel of the tragedy that defines Mary Crick’s life
- the presentation of suffering and horror within a text that contains lyrical and beautiful descriptions, fairy-tale elements and archetypes, and a range of rich and unusual narrative effects suitable for a postmodern text
- the presentation of horrific family secrets of suffering, such as incest, together with Gothic elements
- the fact that some passages – such as the chapter describing the life cycle of the eel – can be seen as of great beauty, and the extent to which these sections may contrast with much of the rest of the text

**AO4 Explore connections across literary texts**

Focus might be on:

- typical prose representations of suffering and horror as seen in modern literature
- typical prose explorations of suffering and horror within literary postmodernism and metafiction

**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 the presentation of suffering and horror within the novel is embedded within the specific social, historical and cultural contexts of both the 1940s and 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 suffering and horror

**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 Swift has structured the narrative to include lyrical and beautiful sections melded with descriptions of suffering and horror
- language effects, e.g. dialogue and description

**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
- relevance to task
- 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**

'The Commander should be pitied. He is a victim of the Gileadean system too.'

Examine this view of Atwood's presentation of the Commander.

**[25 marks]**

**Possible content:**

Please refer to pages 4 to 7.

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

**Students may choose to look at both sides of the debate or just one. It is the quality of the student's response that matters.**

Students might consider:

- the presentation of Commander Fred as rather mild-mannered, gentle and thoughtful, e.g. in offering small kindnesses to Offred such as playing Scrabble with her and allowing her to read old magazines
- the ways in which he struggles to abide by the rules of the regime
- his debates with Offred about the situation in Gilead
- the revelation in the Historical Notes of his eventual arrest 'for harbouring liberal tendencies' and the fact that the Gileadean regime 'purged' one of their own
- the fact that as a key member of the 'Sons of Jacob Think-Tank' Commander Fred helped to set up the Gileadean system (even designing the Handmaids' uniforms) but is unable to live by them
- the sexual oppression of the Jezebels, available only to the Commanders
- that his betrayal of Serena Joy and abandonment of the first Offred foreshadows danger for the present Offred if Serena finds out that the Commander is being unfaithful once again
- the way in which Offred likens her relationship to the Commander to that of the girlfriend of a Nazi prison camp commandant

**AO4 Explore connections across literary texts**

Focus might be on:

- typical prose representations of gender, power and patriarchy as seen in modern literature
- typical prose representations of the relationship between the individual and wider society as a whole in modern literature
- typical prose explorations within literary postmodernism, metafiction and dystopias in modern literature



**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 specifically Commander Fred, are represented within the novel and how these are embedded within the specific social, historical and cultural contexts of the 1980s, and how responses 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 and power

**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, e.g. the narrative stance of Offred and the privileging of her viewpoint; descriptions of the intimate scenes between Commander Fred and Offred; the extra information on his downfall given in the Historical Notes
- language effects. e.g. dialogue and description

**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
- relevance to task
- 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**

Examine the significance of rebellion in *The Handmaid's Tale*.

[25 marks]

#### **Possible content:**

Please refer to pages 4 to 7.

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

Students might consider:

- Atwood's presentation of rebellion through characters such as Moira, who is far more aware of what the regime is up to than the narrator, Offred; her role is, indeed, to inform Offred of what is really going on, and the narrative is constructed so that her apocalyptic warnings are believable
- the ways in which Atwood uses Janine (weak, conformist and passive) to contrast with those who rebel; e.g. Janine's satisfaction in fulfilling her core mission as a Handmaid and becoming pregnant may be contrasted with Moira's conscious decision to become a Jezebel
- other acts of rebellion such as Ofglen and Mayday; Nick's work to overthrow the regime; Offred's own acts of rebellion including their bid for freedom
- perhaps rebellion as shown in the covert behaviour of Serena Joy, going behind the Commander's back to set up Offred and Nick, or the Commander himself, disobeying the rules of the regime he himself helped to establish

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

Focus might be on:

- typical prose representations of rebellion as seen in modern literature
- typical prose representations of the relationship between the individual and wider society as a whole in modern literature
- typical prose explorations of literary postmodernism, metafiction and dystopias in modern literature

#### **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 rebellion is represented within the novel are 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 ideas about rebellion

**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, e.g. narrative point of view, depictions of the past, before the coming of the Gileadean regime, in the flashbacks to the Handmaids' time at the Red Center and in the novel's present
- language effects, e.g. aspects of dialogue and description

**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
- relevance to task
- 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 5, 11 and 17**

Explore the significance of conflict in this extract.

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

**[25 marks]**

**Possible content:**

Please refer to pages 4 to 7.

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

Students might consider:

- Smith's presentation of modern contemporary multi-ethnic London
- Smith's presentation of the conflict between father and son (Samad and Magid); the stresses and strains of their relative positions within society and their differing views on the extent to which integration is necessary or desirable
- Smith's presentation of Magid's thoughts and feelings about how others may view his home and parents and the extent to which, although only nine years old, he already feels isolated from and is beginning to reject his parents' culture, ideas and values
- the significance of the other characters – Irie, Archie and Alsana

**AO4 Explore connections across literary texts**

Focus might be on:

- typical ideas about representations of conflict as seen in modern literature
- typical ideas about the significance of gender, class, race and culture, and how these issues may be linked with representations of conflict as seen in modern literature

**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 representations of conflict and what can cause this, e.g. class, gender, race or culture

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

Focus might be on:

- Smith's narrative point of view, especially her decision to focalise the narrative through Samad and the extent to which he wishes to maintain his own and his son's independence from a cultural and religious event he feels is irrelevant to him
- how Smith shows the children as wanting to blend into the community into which they were born and brought up; Magid's adoption of the name 'Mark Smith' and his referring to his mother as 'Mum' rather than 'Amma'
- Smith's use of comedy to depict a serious generational conflict via the different viewpoints shown: the children's stereotyped protest behaviours
- the use of typography to suggest the gulf in communication and the level of intergenerational conflict - Samad's anger and raised voice shown in large capitals; the children's protest messages shown in small capitals and at times incorporating underlinings for emphasis; italics to show Samad's ironic teasing of the children early in the passage and also his attempts to convince Archie to keep Irie away from the Harvest Festival towards the end
- aspects of Smith's structure, e.g. the initial presentation of Samad and the children in the car which then moves into a flashback section detailing previous incidents that show Magid's increasing feelings of alienation and wish to fit in and avoid social and cultural conflict
- the representation of Samad's impeccable use of Standard English in his dialogue, offset with the way in which Smith's word choices and syntax elsewhere within the narrative description suggests the contemporary London context and setting - e.g. the use of short simple sentences and colloquialisms such as 'Samad blew his top' to create a modern feel
- creation of comedy though Samad's use of the English idiomatic phrase 'Who wears the trousers in my house?' and Archie's literal interpretation of this – also noteworthy here is the way in which the narrative focalisation moves away from Samad to show Archie's different point of view here
- the return to the car journey setting in the final few lines before the section break creating a cyclical feel – mimetic of the fact that this family conflict is set to run and run
- the symbolism of the car journey itself – Samad in the driver's seat with the rebellious children seated in the back increasingly unwilling to follow his chosen 'route'
- Smith's use of setting, location and verisimilitude e.g. the long paragraph of accumulated detail of what Magid sees in his own home and the English 'opposites' he yearns for (from the floor covering to his father's job)
- aspects of Smith's characterisation, e.g. the use of direct speech for Samad to reveal his acerbic wit, intelligence and pride in his heritage – and the ways in which this contrasts with Magid's view of his father as 'a one-handed waiter'

## **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
- relevance to task
- 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 6, 12 and 18

Compare the significance of conflict 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 7.

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

Students might consider:

- the debate around the significance of conflict as expressed in their two texts
- the extent to which the contrasting genres of their two texts affect the ways in which conflict is presented

#### 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

#### 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 conflict and its possible causes
- the psychological effects of conflict
- an analytical comparison of characters who respond to conflict in different ways
- social and cultural factors that may cause conflict, such as gender, language, class, culture, religion, belief, attitude or age
- how the theme of conflict contributes to a text or texts as a whole

**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 role of conflict in modern literature
- possible purposes and effects of the presentation of conflict
- prose methods such as: narrative structure; point of view; chronology; use of dialogue; indirect speech; development of settings; ways of influencing the readers' response to character and incident, etc.
- 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, etc.
- 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
- relevance to task
- use of appropriate concepts and terminology
- technical accuracy

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