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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 2023

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Version: 1.0 Final



2 3 6 A 7 7 1 2 / 2 B / M S

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 2023 Mark Scheme

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

### The significance of open book (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






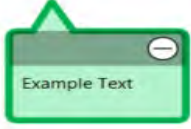




12. Examiners need to bear in mind the following key points when marking extract based questions:
- has the candidate engaged in a relevant debate?
  - does the candidate have an overview of the extract(s)/text(s)?
  - has the candidate written about authorial method(s)?
  - has the candidate seen the 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 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.		Y
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>	

## MARK SCHEME – A-LEVEL ENGLISH LITERATURE A – 7712/2B – JUNE 2023

<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 the view that 'The Laughter of Stafford Girls' High' has nothing in common with the rest of the collection.

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:

- that 'TLOSGH' is unique in its length and status as a mock-heroic allegory for the rise of feminism, and has been seen as having dramatic and narrative qualities as well as poetic ones
- that as the early poems in the collection are mainly 'tall tales' about women's roles written from a woman's point of view, and the last poems are mainly autobiographical and personal love poems and meditations, 'TLOSGH' may well be seen as very different to these sections generically and/or thematically
- that Duffy was herself a student at Stafford Girls' High School in the 1960s
- the significance of the tripartite structure of the collection, with 'TLOSGH' serving as a central bridge or unifying element giving *Feminine Gospels* a sense of coherence and pulling together a broad range of themes and ideas
- that Duffy's poetic methods serve to unite the collection as a whole – eg her use of myth and fairy tale and intertextual elements permeate the majority of the poems
- that key overarching themes unite all poems within the collection, eg love, gender, history and the changing roles and responsibilities of women
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- poetic representations of gender, power and sexuality in modern literature – connections and coherence within a poetry collection
- 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 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
- 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**

Examine the significance of violence in *Feminine Gospels*.

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 elements of violence of various kinds
- representations of different kinds of violence, eg violence against women; violence as an aspect of war or conflict; violence that causes the innocent to suffer or the violence of grief – as seen in poems such as 'Beautiful', 'History', 'Loud', 'Tall', 'The Virgin's Memo', 'Death and the Moon'
- representations of violence as potentially positive, eg as a rebellious force for change in 'TLOSGH' and arguably as part of the passionate relationship of Antony and Cleopatra in 'Beautiful'
- the extent to which different aspects of violence may be seen to link to the major themes and ideas presented
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- poetic representations of violence 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 violence 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 violence issues
- 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 and coherence of the collection as a whole, and the links and connections that may be made between the sections
- aspects of language, eg rhyme, rhythm, imagery
- etc.

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

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

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

**Question 03*****Skirrid Hill* – Owen Sheers**

Examine the significance of places 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:

- that the collection's title is a Welsh place name meaning 'divorce' or 'separation'
- poems that may be seen to offer positive and/or negative views of places that represent aspects of Welsh culture and traditions, eg 'Y Gaer', 'The Hill Fort', 'Border Country', 'Skirrid Hill', 'History', 'The Steelworks', 'Liable to Floods' and 'Skirrid Fawr'
- poems that may be seen to offer positive and/or negative views of other specific places, eg Harare, Zimbabwe in 'Drinking with Hitler', Hollywood in 'L.A. Evening', Paris in 'Valentine', the models' catwalk in 'Show', the World War I battlefields in 'Mametz Wood' or the lakeside location in 'Winter Swans' etc
- the extent to which representations of places and locations may be seen to link to the major themes and ideas presented across the collection as a whole
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- poetic representations of places and settings 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 places and settings 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 the collection's presentation of places and settings
- 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 places and settings 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**

‘Sheers presents romantic relationships as utterly doomed in *Skirrid Hill*.’

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 that present superficially ‘romantic’ or quasi-romantic relationships that may well be viewed negatively, or as doomed, eg ‘Joseph Jones’, ‘Drinking With Hitler’ and ‘The Farrier’
- poems that show love being rekindled and revived, eg ‘Winter Swans’
- poems that suggest relationships may be more complex than the given view implies – eg ‘Valentine’, ‘Show’, ‘Keyways’ and ‘Four Movements in the Scale of Two’
- the extent to which different representations of romantic relationships may be seen as significant within the collection and how these representations may link to the major themes and ideas presented across the collection as a whole
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- poetic representations of romantic relationships 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 romantic relationships 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 romantic 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 romantic 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.**

**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 barriers between people in this extract.

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

- the 1945 setting, just after World War II and at the very beginning of the Modern Times synchronic time period
- Laski's presentation of Wendy and Edith as coming to the end of a shared wartime experience that has allowed for the temporary suspension of class barriers and traditional hierarchies
- the fact that on their last night working together, they tell each other intimate secrets that they have never shared before – the sense that this is a one-off event of great significance not just on a national/global scale, but within the lives of two ordinary women
- the symbolism of the first morning of peace and the dawn of a new age only serving to separate the two women
- the fact that the end of the war may well see the women pushed back into the domestic sphere and increasingly isolated from each other, after the camaraderie of their shared war work
- how Laski uses the traditional village setting to suggest that these women may be typical and representative of a highly stratified and gendered culture and society
- the extent to which these characters and their situation may be seen to symbolise wider aspects of social and cultural change within the broader post-war context
- the extent to which barriers between people may be seen as permanent or, conversely, possible to overcome
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- ideas about representations of various types of barriers between people, for example social, cultural, gender, racial, national, religious or class barriers, 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 various types of barriers between people, for example social, cultural, gender, racial, national, religious or class barriers, as expressed in their two texts, may be seen to affect 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:

- Laski's decision to use the characters of Wendy and Edith to represent typical women of their class and time period
- Laski's use of a third-person narrative stance
- the use of dialogue to suggest class differences: Wendy's hyper-correct idiolect compared with Edith's use of a more colloquial or demotic register, eg 'We're all of us that tired', 'my dearie', 'a real nice get-together', 'just as if we were the same sort' – sustained right through to their final farewells; 'Goodbye, Edith' and 'Goodbye, Mrs Trevor'
- the symbolism of the women going in opposite directions, 'up the road...where the gentry lived' and 'downhill...among the working classes'
- Laski's use of elements possibly typical of the family melodrama or 'women's novel' – the tragic loss of the two babies; the focus on marriage and family issues; the two mothers bonding; the emotional reactions of the women such as crying, hugging each other and sharing secrets
- description of the three sides of the village green symbolising continuity, change and class, from Dr Gregory's 'long Georgian house' to 'the ugly new shops'
- the symbolism of its being the 'first day after the war'
- aspects of Laski's structure, eg the movement back in time from the final night of war duty to their past losses of young children
- how Laski's word choices and syntax within the narrative description suggests the 1940s context and setting – eg use of verisimilitude in 'the camp-beds', 'haversacks', 'cups' and 'teapots'
- 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 barriers between people 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:

- interpretations of the significance of, for example, social, cultural, gender, racial, national, religious or class barriers between people as expressed in the two texts
- the extent to which the contrasting genres of the two texts affect the ways in which various types of barriers between people 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 various types of barriers between people and their possible effects and impact
- the psychological effects of various types of barriers between people
- an analytical comparison of characters who respond to various types of barriers between people in various ways
- how various types of barriers between people may be viewed differently over time
- how the theme of barriers between people 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 various types of barriers between people in modern literature
- possible purposes and effects of the presentation of barriers between people
- 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
- 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.

**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 Stella's pregnancy within 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 Stella's pregnancy makes the passing of time visible to the audience, as the onstage action plays out over several months
- the ways in which Williams' presentation of Stella as a mother-to-be heightens the shock of the Poker Night scene in which the drunken Stanley beats her
- how the pregnancy provides evidence of the sexual desire between Stella and Stanley
- the presentation of Stella as trapped by her socio-economic powerlessness as much as by her passion for Stanley; how pregnancy and motherhood limit Stella's life choices within the social and cultural context of production
- the dramatic impact of Stella's labour being triggered by her fight with Stanley, which stops her rebellious outburst; how she is forced to ask for Stanley's support as she goes into hospital
- the dramatic irony of Stella going into labour on Blanche's birthday, and thus leaving Blanche alone with Stanley in the flat overnight
- the symbolism of the baby's birth on the night of Blanche's downfall – the fact that Blanche asks Stella not to light the candles on her birthday cake, but to leave them for the baby
- the significance of Eunice's reassuring Stella that she had to disbelieve Blanche's accusation of rape and stick with Stanley, given that he is the father of her baby; Stella's forced choice of her child over her sister
- the possible impact of particular production(s) on the interpretation of the question
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- dramatic representations of pregnancy and motherhood in modern literature
- dramatic representations of gender, power, class, culture and sexuality 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 Stella's pregnancy is a factor that affects her autonomy and life choices, the extent to which the presentation of her 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 integral to the text's presentation of gender, power and sexuality 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
- other possible stage effects and interpretations
- 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 setting the play in a cramped apartment in a working-class district of New Orleans.

[25 marks]

**Possible content:**

Please refer to pages 4 to 8.

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

Students might consider:

- the contrast between the Kowalskis' apartment close by the railroad tracks, and its positioning as the binary opposite of the unseen ancestral home of the Dubois family, Belle Reve
- how Elysian Fields and Belle Reve function respectively as symbols of vibrant working-class multicultural New Orleans and the decaying plantation culture of the Old South
- how the play's representation of Blanche as a faded Southern belle and a fish out of water in the Quarter (as opposed to the 'Garden District') is evidence of Williams' commitment to dramatising his core ideas about the American South
- aspects of setting and staging – eg the cramped conditions meaning that Blanche and Stanley fight for territory and space both literally and metaphorically; Blanche's hogging of the bathroom leading to Stanley's aggression; Blanche's attempts at making slipcovers for the chairs and putting up the Chinese paper lantern possibly being seen as an encroachment on Stanley's space
- the fact that limited space means Blanche does not have a room of her own in the apartment, just a collapsible camp bed
- the single closed set as visually mirroring the claustrophobic intensity of the onstage action
- the possible impact of particular production(s) on the interpretation of the question
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- dramatic representations of places and settings 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 the lost plantation, Belle Reve, and the apartment in a working-class district of New Orleans
- the extent to which the presentation of places and 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 integral to the text's presentation of places and settings
- 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
- other possible stage effects and interpretations
- 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**

According to Marlene, to be working class in the 1980s means to be 'lazy and stupid'.

Examine Churchill's presentation of ideas about social class in the light of Marlene's comment.

**[25 marks]**

**Possible content:**

Please refer to pages 4 to 8.

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

Students might consider:

- the implied criticism of the Thatcherite/capitalist model of powerful women such as Marlene as ready to leave behind their working-class roots in order to achieve success, and to blame others unwilling or unable to do the same; Churchill's attempt to expose the Thatcherite idea of society as a 'meritocracy' as a myth and to show how working-class people can be trapped by harsh social, political and economic forces rather than 'laziness' and/or 'stupidity'
- Marlene's antipathy towards her working-class father and his behaviour – and Joyce's defence of his violence, drinking and antisocial behaviour as being caused by poverty and despair
- Churchill's presentation of Marlene's rise up the social ladder having involved the sacrifice of her family relationships and a conscious rejection of all reminders of her working-class past (including her sister Joyce and daughter Angie)
- Marlene's harsh judgment of Angie as incapable of making her way out of poverty and the working class due to her lack of intelligence; the fact that Marlene eases her conscience about abandoning her daughter by declaring that Angie lacks the capacity and ambition to transition into a more 'successful' middle-class life in any case and will thus miss out on the 'opportunities' of the 1980s; how Angie's limitations relate to her disadvantaged socio-economic status, and illustrate how far Marlene has moved away from her working-class roots
- the possible impact of particular production(s) on the interpretation of the question
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- dramatic representations of gender, power, class and culture 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 attitudes to social class and culture in the play as a whole 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 integral to the play's presentation of class and culture
- 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
- other possible stage effects and interpretations
- 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**

Examine the significance of motherhood 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:

- Churchill's presentation of Marlene's rise to the top having involved rejecting the role of Angie's mother; the implied criticism of the Thatcherite/capitalist model of powerful women (such as Marlene) who are prepared to (or possibly forced to) make a choice between parenthood and having a successful career that men did/do not face
- Joyce's belief that her miscarriage was caused by having to raise her niece Angie – she sees having to 'mother' her sister's abandoned child as the reason that she was left unable to have a child of her own; Joyce's deep resentment of Marlene and Angie for having effectively rendered her childless – hence her description of Angie as a 'rotten little cunt'
- Marlene's story of an 'MD' who 'breastfeeds in the boardroom' – the pressure on working women not to take maternity leave and to play the 'superwoman'
- how fantasy dinner party guests Lady Nijo, Griselda and Pope Joan express their attitudes to motherhood – eg Nijo seeing the birth of Griselda's son as a 'happy ending' after the abuse she suffers when deprived of her children by her husband; Pope Joan's experience of childbirth
- the possible impact of particular production(s) on the interpretation of the question
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- dramatic representations of mothers and motherhood as seen in modern literature
- dramatic representations of gender, power, class and culture 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 theme of motherhood is embedded within various 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 integral to the play's presentation of motherhood
- 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
- other possible stage effects and interpretations
- 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 barriers between people in this extract.

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

- the 1945 setting, just after World War II and at the very beginning of the Modern Times synchronic time period
- Laski's presentation of Wendy and Edith as coming to the end of a shared wartime experience that has allowed for the temporary suspension of class barriers and traditional hierarchies
- the fact that on their last night working together, they tell each other intimate secrets that they have never shared before – the sense that this is a one-off event of great significance not just on a national/global scale, but within the lives of two ordinary women
- the symbolism of the first morning of peace and the dawn of a new age only serving to separate the two women
- the fact that the end of the war may well see the women pushed back into the domestic sphere and increasingly isolated from each other, after the camaraderie of their shared war work
- how Laski uses the traditional village setting to suggest that these women may be typical and representative of a highly stratified and gendered culture and society
- the extent to which these characters and their situation may be seen to symbolise wider aspects of social and cultural change within the broader post-war context
- the extent to which barriers between people may be seen as permanent or, conversely, possible to overcome
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- ideas about representations of various types of barriers between people, for example social, cultural, gender, racial, national, religious or class barriers, 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 various types of barriers between people, for example social, cultural, gender, racial, national, religious or class barriers, as expressed in their two texts, may be seen to affect 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:

- Laski's decision to use the characters of Wendy and Edith to represent typical women of their class and time period
- Laski's use of a third-person narrative stance
- the use of dialogue to suggest class differences: Wendy's hyper-correct idiolect compared with Edith's use of a more colloquial or demotic register, eg 'We're all of us that tired', 'my dearie', 'a real nice get-together', 'just as if we were the same sort' – sustained right through to their final farewells; 'Goodbye, Edith' and 'Goodbye, Mrs Trevor'
- the symbolism of the women going in opposite directions, 'up the road...where the gentry lived' and 'downhill...among the working classes'
- Laski's use of elements possibly typical of the family melodrama or 'women's novel' – the tragic loss of the two babies; the focus on marriage and family issues; the two mothers bonding; the emotional reactions of the women such as crying, hugging each other and sharing secrets
- description of the three sides of the village green symbolising continuity, change and class, from Dr Gregory's 'long Georgian house' to 'the ugly new shops'
- the symbolism of its being the 'first day after the war'
- aspects of Laski's structure, eg the movement back in time from the final night of war duty to their past losses of young children
- how Laski's word choices and syntax within the narrative description suggests the 1940s context and setting – eg use of verisimilitude in 'the camp-beds', 'haversacks', 'cups' and 'teapots'
- 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 barriers between people 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:

- interpretations of the significance of, for example, social, cultural, gender, racial, national, religious or class barriers between people as expressed in the two texts
- the extent to which the contrasting genres of the two texts affect the ways in which various types of barriers between people 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 various types of barriers between people and their possible effects and impact
- the psychological effects of various types of barriers between people
- an analytical comparison of characters who respond to various types of barriers between people in various ways
- how various types of barriers between people may be viewed differently over time
- how the theme of barriers between people 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 various types of barriers between people in modern literature
- possible purposes and effects of the presentation of barriers between people
- 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
- 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**

‘A tragic victim who has the reader’s sympathy.’

Examine this view of Henry Crick in *Waterland*.

[25 marks]

**Possible content:**

Please refer to pages 4 to 8.

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

Students might consider:

- the Aristotelian definition of tragedy in relation to the idea of Henry Crick as a ‘tragic victim’, or the given view may be interpreted as meaning ‘very sad’; either/both is/are acceptable
- Swift’s presentation of Henry Crick as superstitious and given to storytelling – a trait he passes on to his son Tom
- Henry as wishing to forget or cover up war, pain and suffering – compared to his son Tom, a history teacher whose job is to record and analyse wars and other public events
- that Henry is a lonely figure who loses his wife Helen when his younger son Tom is only eight years old; his isolated life as a lock-keeper; his discovery of Freddie Parr’s dead body in the lock as a central event in the action of the novel
- Henry’s relationship with Helen, who nurses him back to health after he is wounded during WW1; the fact that he does not realise for some time that their elder son Dick is born of Helen’s incestuous relationship with her father, Ernest Atkinson
- his horror at the ultimate discovery of Dick’s incestuous birth and attempts to protect Dick from learning the truth
- that Henry is scarred by the events surrounding Dick’s tragic death and his failure to save him, which creates sympathy for him; conversely, that Henry’s ‘weakness’ causes him to ‘fail’ Dick in his hour of need; that this may cause him to forfeit the reader’s sympathy
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- prose representations of tragic characters 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 Henry 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 him might suggest changing responses over time
- the ways in which narrative methods are integral to the novel's presentation of Henry Crick
- 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 the broader patterns of history and the history of the Crick family 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**

Examine the significance of growing up in *Waterland*.

[25 marks]

**Possible content:**

Please refer to pages 4 to 8.

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

Students might consider:

- that the narrative centres on Tom Crick's reflections on his youth and growing up
- how the narrative is presented as, in part, an autobiographical project, as Tom seeks to understand and make sense of the tragic events that took place during his youth and adolescence
- ideas about growing up linked to the literary concept of the bildungsroman
- the presentation of growing up or 'coming of age' as related to religious ideas about the Fall and the loss of innocence; the events that shape the lives of the young characters growing up in the Fens in the 1940s
- the presentation of characters to achieve (or fail to achieve) sexual, emotional or psychological knowledge and awareness as they grow up
- the presentation of the relationship between history teacher Tom Crick and his students, who are growing up amid the threat of a nuclear war in the 1980s
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- prose representations of growing up, youth and adolescence 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 the theme of growing up within the novel is embedded within the specific social, historical and cultural contexts of both the 1940s and the 1980s and how responses to this might suggest changing responses over time
- the ways in which narrative methods are integral to the novel's presentation of growing up
- 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 the broader patterns of history and the history of the Crick family 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 15*****The Handmaid's Tale* – Margaret Atwood**

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

[25 marks]

**Possible content:**

Please refer to pages 4 to 8.

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

Focus might be on:

- that the novel begins with a scene that takes place at the Red Centre – more formally known as the 'Rachel and Leah Re-Education Centre', after the Old Testament story of the rival sisters and their baby race that is the foundational biblical justification for the Gileadean surrogacy programme
- the Red Centre as the place where the Aunts train the Handmaids to be obedient to the doctrines of the theocracy
- the ironic image of the five trainee Handmaids – 'Alma. Janine. Dolores. Moira. June' – together in the dark in the first scene - possibly noting that the scene takes place in what used to be the gymnasium of Harvard University
- key events that occur at the Red Centre, such as those involving the diametrically opposed characters of Moira and Janine – Moira resisting and escaping as opposed to Janine testifying and crumbling under pressure; the other Handmaids' bullying and hazing of Janine; Janine's breakdown, which foreshadows her later manic behaviour at the Particicution
- the Aunts' use of hardcore violent pornography to prove that women need 'freedom from' rather than 'freedom to'; the fact that Offred watches a newsreel aimed at undermining Unwomen (ie feminists) that features her own mother at a protest rally; Aunt Lydia's lessons within the 'Gyn-Ed' programme meant to indoctrinate the Handmaids
- narrative effects such as Offred's many flashbacks to life at the Red Centre
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- prose representations of places and settings in modern literature, perhaps especially in relation to postmodernism, metafiction and dystopian writing
- 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 the Red Centre is 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 integral to the novel's presentation of the Red Centre
- 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 set in the Red Centre and the flashbacks to it
- 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**

Examine the significance of uniforms and costumes in *The Handmaid's Tale*.

[25 marks]

**Possible content:**

Please refer to pages 4 to 8.

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

Focus might be on:

- the symbolism of the colour-coded uniforms worn by various male and female groups within Gilead; the clothes shop 'Lilies of the Field'; the imposed official clothing as a typically dystopian feature of life in Gilead
- Moira's insistent refusal to follow established clothing rules both in the time before the Gileadean coup – eg her ironic student 'Underwhore' party – and within Gilead – eg her escape from the Red Centre dressed as an Aunt, and the ill-fitting Playboy Bunny costume she wears at Jezebels
- the symbolism of the Manhattan Clean-Up, when clothes from the time before were burned in a 'bonfire of the vanities' type public display
- the Commander's role as the designer of the women's uniforms as shown in the Historical Notes
- the Commander dressing Offred in banned pre-Gileadean clothing and disguising her in Serena Joy's blue cloak when they go to Jezebels; his theory that women like to dress up in different outfits so that men can fantasise about dating multiple partners
- Aunt Lydia's condemnation of women previously dressing 'provocatively'; her linking of rapes and sexual assaults to the clothing once worn by women
- the ways in which the 'meaning' of clothes alters according to context – ie the perfectly ordinary clothing of the Japanese tourists strikes Offred as obscenely revealing when set against the Handmaids' uniforms
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- prose representations of uniforms, costumes and clothing in modern literature, perhaps especially in relation to postmodernism, metafiction and dystopian writing
- prose representations of gender, power and patriarchy 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 uniforms, costumes and clothing 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 integral to the novel's presentation of uniforms, costumes and clothing, and their links to 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
- 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.**

**Questions 05, 11 and 17**

Explore the significance of barriers between people in this extract.

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

- the 1945 setting, just after World War II and at the very beginning of the Modern Times synchronic time period
- Laski's presentation of Wendy and Edith as coming to the end of a shared wartime experience that has allowed for the temporary suspension of class barriers and traditional hierarchies
- the fact that on their last night working together, they tell each other intimate secrets that they have never shared before – the sense that this is a one-off event of great significance not just on a national/global scale, but within the lives of two ordinary women
- the symbolism of the first morning of peace and the dawn of a new age only serving to separate the two women
- the fact that the end of the war may well see the women pushed back into the domestic sphere and increasingly isolated from each other, after the camaraderie of their shared war work
- how Laski uses the traditional village setting to suggest that these women may be typical and representative of a highly stratified and gendered culture and society
- the extent to which these characters and their situation may be seen to symbolise wider aspects of social and cultural change within the broader post-war context
- the extent to which barriers between people may be seen as permanent or, conversely, possible to overcome
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- ideas about representations of various types of barriers between people, for example social, cultural, gender, racial, national, religious or class barriers, 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 various types of barriers between people, for example social, cultural, gender, racial, national, religious or class barriers, as expressed in their two texts, may be seen to affect 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:

- Laski's decision to use the characters of Wendy and Edith to represent typical women of their class and time period
- Laski's use of a third-person narrative stance
- the use of dialogue to suggest class differences: Wendy's hyper-correct idiolect compared with Edith's use of a more colloquial or demotic register, eg 'We're all of us that tired', 'my dearie', 'a real nice get-together', 'just as if we were the same sort' – sustained right through to their final farewells; 'Goodbye, Edith' and 'Goodbye, Mrs Trevor'
- the symbolism of the women going in opposite directions, 'up the road...where the gentry lived' and 'downhill...among the working classes'
- Laski's use of elements possibly typical of the family melodrama or 'women's novel' – the tragic loss of the two babies; the focus on marriage and family issues; the two mothers bonding; the emotional reactions of the women such as crying, hugging each other and sharing secrets
- description of the three sides of the village green symbolising continuity, change and class, from Dr Gregory's 'long Georgian house' to 'the ugly new shops'
- the symbolism of its being the 'first day after the war'
- aspects of Laski's structure, eg the movement back in time from the final night of war duty to their past losses of young children
- how Laski's word choices and syntax within the narrative description suggests the 1940s context and setting – eg use of verisimilitude in 'the camp-beds', 'haversacks', 'cups' and 'teapots'
- 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 barriers between people 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:

- interpretations of the significance of, for example, social, cultural, gender, racial, national, religious or class barriers between people as expressed in the two texts
- the extent to which the contrasting genres of the two texts affect the ways in which various types of barriers between people 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 various types of barriers between people and their possible effects and impact
- the psychological effects of various types of barriers between people
- an analytical comparison of characters who respond to various types of barriers between people in various ways
- how various types of barriers between people may be viewed differently over time
- how the theme of barriers between people 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 various types of barriers between people in modern literature
- possible purposes and effects of the presentation of barriers between people
- 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.**