



A-level
ENGLISH LITERATURE A
7712/2B

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

Mark scheme

June 2022

Version: 1.0 Final



2 2 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.

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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. These answers have been awarded a mark by the Lead Examiner. When marking you can compare students' answers with these examples to determine if they are the same standard, better or worse. 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.

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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. Please refer to the Lead Examiner's welcome document on the AQA Extranet for the most up-to-date advice on the symbols used within EM2.

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 scripts used at Standardisation.

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

18. Use the Model Marked Scripts 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 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
Band 5 Perceptive/Assured 21–25 marks ‘Perception’ is demonstrated when students are showing the depth of their understanding and responding sensitively to the texts and task. ‘Assuredness’ is shown when students write with confidence and conviction.	AO5	<ul style="list-style-type: none"> perceptive and confident engagement with the debate set up in the task 	This band is characterised by perceptive and assured work which shows confidence, sharpness of mind and sophistication in relation to the task. At the top of the band students are consistently assured and will demonstrate sensitivity and perception across all five assessment objectives in the course of their response. At the bottom of the band there will be coherence and accuracy with some perception but with less consistency and evenness.
	AO4	<ul style="list-style-type: none"> perceptive exploration of connections across literary texts arising out of historicist study 	
	AO3	<ul style="list-style-type: none"> perceptive understanding of the significance of relevant contexts in relation to the task assuredness in the connection between those contexts and the historicist literary concept studied 	
	AO2	<ul style="list-style-type: none"> perceptive understanding of authorial methods in relation to the task assured engagement with how meanings are shaped by the methods used 	
	AO1	<ul style="list-style-type: none"> perceptive, assured and sophisticated argument in relation to the task assured use of literary critical concepts and terminology; mature and impressive expression 	

<p>Band 4 Coherent/Thorough 16–20 marks</p> <p>'Coherence' is shown when students are logical and consistent in their arguments in relation to the task. They hold their ideas together in an intelligible way.</p> <p>'Thoroughness' is shown when students write carefully, precisely and accurately.</p>	AO5	<ul style="list-style-type: none"> thorough engagement with the debate set up in the task 	<p>This band is characterised by coherent and thorough work where ideas are linked together in a focused and purposeful way in relation to the task.</p> <p>At the top of the band students will demonstrate a fully coherent and thorough argument across all five assessment objectives in the course of their response.</p> <p>At the bottom of the band ideas will be discussed in a shaped, relevant and purposeful way with a clear sense of direction, with one or two lapses in coherence and accuracy.</p>
	AO4	<ul style="list-style-type: none"> logical and consistent exploration of connections across literary texts arising out of historicist study 	
	AO3	<ul style="list-style-type: none"> thorough understanding of the significance of relevant contexts in relation to the task coherence in the connection between those contexts and the historicist literary concept studied 	
	AO2	<ul style="list-style-type: none"> thorough understanding of authorial methods in relation to the task thorough engagement with how meanings are shaped by the methods used 	
	AO1	<ul style="list-style-type: none"> logical, thorough and coherent argument in relation to the task where ideas are debated in depth appropriate use of literary critical concepts and terminology; precise and accurate expression 	

<p>Band 3 Straightforward/ Relevant 11–15 marks</p> <p>'Straightforward' work is shown when students make their ideas in relation to the task clearly known.</p> <p>'Relevant' work is shown when students are focused on the task and use detail in an appropriate and supportive way.</p>	AO5	<ul style="list-style-type: none"> straightforward engagement with the debate set up in the task 	<p>This band is characterised by straightforward and relevant work where the student's response to the task is clear and intelligible.</p> <p>At the top of the band students will demonstrate consistent straightforward understanding in the course of their argument. Ideas will be developed relevantly.</p> <p>At the bottom of the band there will be flashes of relevant understanding with evidence of straightforward thinking.</p>
	AO4	<ul style="list-style-type: none"> explores connections across literary texts arising out of historicist study in a straightforward way 	
	AO3	<ul style="list-style-type: none"> straightforward understanding of the significance of relevant contexts in relation to the task relevant connections between those contexts and the historicist literary concept studied 	
	AO2	<ul style="list-style-type: none"> straightforward understanding of authorial methods in relation to the task relevant engagement with how meanings are shaped by the methods used 	
	AO1	<ul style="list-style-type: none"> sensibly ordered ideas in a relevant argument in relation to the task some use of literary critical concepts and terminology which are mainly appropriate; straightforward and clear expression 	

Band 2 Simple/Generalised 6–10 marks ‘ Simple ’ work is shown when students write in an unelaborated and basic way in relation to the task. ‘ Generalised ’ work is shown when students write without regard to particular details.	AO5	<ul style="list-style-type: none"> • simple and generalised response to the debate set up in the task 	This band is characterised by simple and generalised work which is mainly linked to the task. At the top of the band students will demonstrate a basic generalised understanding in the course of their answer. Ideas will be developed in a simple way. At the bottom of the band there will be inconsistency, but the beginnings of a simple and generalised understanding.
	AO4	<ul style="list-style-type: none"> • simple exploration of connections across literary texts arising out of historicist study 	
	AO3	<ul style="list-style-type: none"> • simple understanding of the significance of relevant contexts in relation to the task • generalised connections between those contexts and the historicist literary concept studied 	
	AO2	<ul style="list-style-type: none"> • simple understanding of authorial methods in relation to the task • generalised engagement with how meanings are shaped by the methods used 	
	AO1	<ul style="list-style-type: none"> • a simple structure to the argument which may not be consistent but which does relate to the task • generalised use of literary critical concepts and terminology; simple expression 	

<p>Band 1 Largely irrelevant/largely misunderstood/largely inaccurate 1–5 marks</p> <p>‘Largely irrelevant’ work is shown when students write in an unclear way with only occasional reference to what is required by the question.</p> <p>‘Largely misunderstood’ and ‘largely inaccurate’ work is shown when knowledge of the text is insecure, hazy and often wrong.</p>		<ul style="list-style-type: none"> • some vague points in relation to the task and some ideas about task and text(s) • the writing is likely to be unclear and incorrect; if it is accurate the content will be irrelevant • little sense of the AOs in relation to the task; little sense of how meanings are shaped; little sense of any relevant contexts; little sense of any connection arising out of historicist study; little sense of an argument in relation to the task 	<p>This band is characterised by work which is largely irrelevant and largely misunderstood and largely inaccurate, and so unlikely to be addressing the AOs in a relevant way.</p> <p>At the top of the band students will mention some unconnected points in relation to the task during the course of their writing. The writing is likely to lack clarity.</p> <p>At the bottom of the band there will be no connection with the task; the writing will be hard to follow and irrelevant.</p>
<p>0 marks</p>		<p>No marks for response when nothing is written or where response has no connection to the text(s) or task.</p>	

Question 01

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

Examine the significance of men within the collection.

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

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- the importance of Duffy's having dedicated her collections to her four brothers, who may be seen to replace the four evangelists as 'listeners' rather than preachers in relation to the 'good news' in these revised gospels
- 'Death and the Moon' as an elegy to Duffy's former partner and close friend, the poet Adrian Henri
- poems that may be seen to present the suffering of historical women across time as largely caused by men and resulting from their actions and decisions, such as the stories of Marilyn and Diana in 'Beautiful', and 'History', which mentions Adolf Hitler
- the appeal of Mary to her son, Jesus, in 'The Virgin's Memo'
- poems that may be seen to present men as peripheral or relatively weak, eg the story of Helen in 'Beautiful', Mr Mackay in 'TLOSGH' and the foreign princes rejected as suitors by 'The Long Queen'
- poems that may be seen to present men positively, as loving, admiring, supportive and/or respectful of women, or as their partners/equals, eg as seen in the story of Cleopatra and Mark Antony/Caesar in 'Beautiful', and within 'Sub'
- etc.

AO4 Explore connections across literary texts

Focus might be on:

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

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

Focus might be on:

- how attitudes to gender, power and patriarchy are expressed within this poetry collection and how this reflects changing attitudes over time
- the ways in which poetic methods are an integral part of strengthening the collection's presentation of gender, power and patriarchy
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- aspects of poetic form and genre
- aspects of structure, eg use of stanzas 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**

‘Poems full of anger and bitterness.’

Examine this view of the collection.

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

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- the idea that anger and/or bitterness may be seen as natural responses to injustice and oppression, or to personal loss and bereavement, with elements of these strong emotions being present in several poems, eg ‘Loud’, ‘Wish’, ‘History’, ‘Death and the Moon’ and parts of ‘Beautiful’
- that several poems may be seen to show women as content, fulfilled, happy etc rather than expressing anger and/or bitterness, such as the female community in ‘The Long Queen’, the girls and staff in ‘TLOSGH’, ‘Sub’, ‘White Writing’, ‘Anon’ and ‘The Cord’
- poems that are seen to offer ambiguous and/or layered meanings, eg that the suffering of women should provoke more anger and bitterness than is expressed by, for example, the Long Queen herself; or that Dr Bream in ‘TLOSGH’ seems to be full of anger and bitterness at the rebellious behaviour of her colleagues and pupils which brings them happiness and a sense of fulfilment
- etc.

AO4 Explore connections across literary texts

Focus might be on:

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

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

Focus might be on:

- how attitudes to gender, power and patriarchy are expressed within this poetry collection and how this reflects changing attitudes over time
- the ways in which poetic methods are an integral part of strengthening the collection’s presentation of gender, power and patriarchy
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- aspects of poetic form and genre
- aspects of structure, eg use of stanzas
- aspects of language, eg rhyme, rhythm, imagery
- the overall organisational structure and coherence of the collection and the links and connections that may be made between the sections
- etc.

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

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

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

Question 03

Skirrid Hill – Owen Sheers

'*Skirrid Hill* is a joyous celebration of the human capacity for love.'

Examine this view of the collection.

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

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- poems that may be seen to present solid and lasting familial bonds of love that even transcend death, such as 'Inheritance', 'Song', 'Amazon' and 'The Wake', or that evoke a sense of love for Wales or its landscape, culture and traditions, or that forge a link between a love of the wider world and the ability to love other people, eg 'Late Spring', 'Farther' and 'Winter Swans'
- poems that may be seen to reflect toxic or unequal 'love' relationships tinged with cruelty and/or violence, eg 'Joseph Jones', 'Drinking with Hitler' and 'The Farrier'
- poems that may be seen to reflect the shifting, ambiguous and complex nature of romantic love, including separation and estrangement, eg 'Show', 'Valentine', 'Four Movements in the Scale of Two', 'Night Windows' and 'Marking Time'
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- poetic representations of aspects of love in modern literature
- poetic representations of the relationship between the individual and wider society as a whole in modern literature
- etc.

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

Focus might be on:

- how attitudes to love are expressed within this poetry collection and how this reflects changing attitudes over time
- ideas about love 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 love
- 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 love is presented within the collection
- etc.

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

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

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

Question 04

***Skirrid Hill* – Owen Sheers**

Examine Sheers' presentation of the power of women in *Skirrid Hill*.

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

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- poems that may be seen to present the power of women in an admiring or celebratory way, such as 'Amazon', 'On Going' and 'Inheritance'
- poems that may be seen to present the power of women in a negative or condemnatory way, such as 'Show' and 'Night Windows'
- poems that may explore women as lacking power or autonomy, eg those subject to the toxic masculinity of the murderous Dr Hunzvi in 'Drinking with Hitler', or the eponymous 'Joseph Jones'
- poems that may present women as unworthy of admiration and celebration, or may present women in ambiguous or oblique ways, such as 'L.A. Evening' and 'The Farrier'
- poems that may reflect a shifting, ambiguous and complex network of ideas and attitudes to women, or that explore problems between men and women that may or may not be capable of resolution, eg 'Winter Swans', 'Valentine', 'Four Movements in the Scale of Two' and 'Marking Time'
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- poetic representations of gender and gender roles in modern literature
- etc.

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

Focus might be on:

- the presentation of gender and gender roles from various perspectives
- discussion of how modern literature reflects gender and gender roles
- the ways in which poetic methods are an integral part of strengthening the collection's presentation of gender and gender roles
- 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 gender and gender roles 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 changing social attitudes in this extract.

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

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Focus might be on:

- Metalious' use of the husband and wife, Tom and Constance, as mouthpieces for diametrically opposed views of what kind of approach to take with regard to Allison's date with Norman; the ways in which these characters may be seen to embody a broad range of opposing norms, ideas and values perhaps typical of society as a whole within the context of the post-war years
- the positioning of Constance, as fiercely antagonistic to both Norman and his mother, Evelyn Page, and extremely emotional, hostile, pessimistic and judgemental as to Norman's reasons for dating Allison
- the viewpoint of Tom, an experienced teacher, presumably well used to teenagers, who takes a more objective, nuanced, balanced, pragmatic and sympathetic view of Allison's date
- Tom's rather 'disgusted' view of the behaviour of Constance and Evelyn
- the antagonism between the two mothers, each defending her own child, and the arguably rather stereotyped (and possibly comic) presentation of them both as hysterical squabbling schoolgirls,
- Constance's belief that Norman will have a predatory sexual interest in her daughter, set against Evelyn's defence of her son as likely to be made a fool of by a junior 'femme fatale' like Allison, who she suggests takes after her mother
- the exaggerated knee-jerk reactions of the mothers suggesting they have jumped to equally one-dimensional conclusions about both Allison and Norman, and that the sole adult male present, Tom, is the only parental figure displaying any logic, sense or self-control
- gender stereotyping with regard to the presentation of both the three adults and the two teenagers
- etc.

AO4 Explore connections across literary texts

Focus might be on:

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

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- Metalious' decision to focalise the events mainly through Tom Makris' point of view, while retaining a third-person stance overall
- the presentation of the interior thoughts and feelings of the characters
- the use of barbed and loaded quickfire dialogue, eg Tom's arguing for Allison to be allowed to 'try her wings' and Constance's reply 'she isn't going to try her wings in the woods alone with some boy'
- Constance's extreme reaction to the idea of Allison having sex prompting Tom to silently observe her 'closely, speculatively'; the possible hint that her comment has revealed something of her own fears and/or preoccupations
- the description of Evelyn Page as 'disheveled', 'wild eyed', 'truly insane'; speaking 'hysterically'
- Constance's use of taboo language – 'You bitch!' – possibly being considered shocking in 1956
- aspects of structure that seem noticeably dramatic, eg fast-moving dialogue and an intense and emotional conflict at the heart of the extract
- aspects of melodrama and soap opera conventions and clichés, eg the squabbling mothers starting a 'cat fight' and the male character having to separate them; descriptions of them as having 'murderous, spiteful eyes' being undercut by Tom's laconic (even patronising) dialogue – 'Listen girls ... let's dispense with the verbal hair pulling and sit down'; the idea that his intervention mimics his role as a high school principal, as he appears to treat the two women as if they are two unruly students he needs to discipline after a playground spat
- 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

Compare the significance of changing social attitudes 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

Focus might be on:

- the debate around the significance of changing social attitudes to topics which include (but are not restricted to) gender, class, sexuality, race, culture, power and authority, as expressed in their two texts
- the debate around the significance of changing social attitudes to such topics, both as received within the original context of production, and during various time periods/contexts of reception since the two texts were first written
- the extent to which the specific dates when each of the two texts was produced within the 75 years framework of the modern times context (1945–date) may affect the ways in which changing social attitudes are presented
- the extent to which the contrasting genres of the two texts affect the ways in which changing social attitudes 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 changing social attitudes and the possible effects and impact of these
- an analytical comparison of characters who represent or express ideas about changing social attitudes in various ways
- how changing social attitudes may be viewed differently over time
- how the representation of changing social attitudes 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 changing social attitudes in modern literature
- possible purposes and effects of the presentation of changing social attitudes
- prose methods such as: narrative structure; point of view; chronology; use of dialogue; indirect speech; development of settings; ways of influencing the reader's response to character and incident
- dramatic methods such as: explicit structural devices; dramatic irony; stage directions; indirect ways of communicating the writers' messages and ideas; naturalistic, non-naturalistic, expressionist and other styles of representing character, incident and narrative
- etc.

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

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

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

Question 07

A *Streetcar Named Desire* – Tennessee Williams

Examine the significance of the friendship between Stanley and Mitch 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 Williams uses the friendship between Stanley and Mitch, who served together ‘in the 241st Engineers’, to illustrate aspects of the changing social and cultural values of the American South just after World War II
- how their experience of war may have affected their post-war relationship; Stanley celebrates and glorifies his role in the liberation of Italy, whereas Mitch does not discuss his military service
- how the relationship between Stanley and Mitch may be seen as unequal and bullying – reference may be made to the macho malice of Stanley
- Mitch’s gentleness and care for his elderly mother set against Stanley’s selfish alpha-male role/toxic masculinity leading to an examination of models of masculinity
- that Mitch’s job ‘on the spare parts bench’ at work suggests he is fated to be an also-ran in the race to achieve the American Dream, set against Stella’s declaration that ‘Stanley’s the only one of his crowd who will get anywhere’
- the significance of Mitch’s clumsy attempt to assault Blanche coming just before Stanley’s rape
- Mitch’s broken-hearted response to Blanche’s removal to the asylum and blaming of Stanley
- 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 presentations of masculinity as seen in modern literature
- dramatic presentations of contrasting ideals, norms and values as seen in modern literature
- dramatic representations of class and culture in modern literature
- etc.

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

Focus might be on:

- how the social, cultural and historical setting of the text within the new post-war America is reflected in the friendship between the contrasting characters of Stanley and Mitch
- the extent to which the presentation of the friendship between Stanley and Mitch is embedded in the play’s specific contemporary context of production, and how responses to the text then and now can reflect changing attitudes over time
- the ways in which dramatic methods are an integral part of strengthening the text’s presentation of working-class men in post-war America

- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

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

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

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

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

Question 08

A *Streetcar Named Desire* – Tennessee Williams

'In painting a romantic and nostalgic picture of the Old South, Williams fails to acknowledge its dark side.'

Examine this view of the play.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- aspects of the text which seem to reflect a romantic and nostalgic picture of the lost culture, norms and values of the Old South, such as Blanche's speech to Stella in Scene 4 about art, music and poetry and her accusation that Stella has failed to resist the crass philistinism of Stanley's working-class culture; the suggestion that Stella has been coarsened by her exposure to Stanley and life in the Elysian Fields
- the symbolic juxtaposition of Blanche's fantasy of Belle Reve as the setting for her past glories as a Southern Belle at the start of Scene 10 with her earlier gothic descriptions of the horrors that went on there and the fact that Belle Reve was formerly a slave plantation
- Blanche's romantic and nostalgic references to the chivalry of her 'old beau' Shep Huntleigh
- the identification of Belle Reve and the Old South with Blanche – perhaps signalling Williams' acknowledgement of its snobbery, racism, degeneracy and homophobia
- the presentation of Blanche as a faded Southern belle reflecting Williams' conscious commitment to dramatising ideas about the South – arguably in a manner that mourns the passing of its glories but does manage to interrogate its dark side
- 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 class, race and culture in modern literature
- dramatic representations of 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:

- how Williams' presentation of the culture, norms and values of the Old South is embedded in the play's specific contemporary context of production, and how responses to the text then and now can reflect changing attitudes over time

- the ways in which dramatic methods are an integral part of strengthening the text's evocation of the Old South
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

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

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

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

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

Question 09

***Top Girls* – Caryl Churchill**

Examine the significance of 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:

- that the two sisters, Joyce and Marlene, epitomise the play's key debates about gender stereotypes, class and motherhood
- that Joyce is a tragic and despairing figure married to a controlling and unfaithful man; that she does physically demanding low-paid work as well as being an unpaid carer for her elderly mother; in contrast Marlene has dodged all domestic responsibilities
- that Marlene avoids accepting the truth that caring for Angie cost Joyce her own baby, or that social and cultural deprivation has ruined Joyce's relationship with Angie
- that when Marlene accuses Joyce of 'whining' and sees her as weak, she is also rejecting her own origins, class and culture – 'I hate the working class'
- the ways in which the sisters' relationship is framed as a Darwinian 'survival of the fittest' struggle that will inevitably see Marlene triumph over Joyce; the fact that when Marlene declares, 'I think the eighties are going to be stupendous', Joyce feels 'Nothing's changed for most people, has it?'
- 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, class, power and patriarchy as seen in modern literature
- dramatic representations of the relationship between the individual and wider society as a whole in modern literature
- etc.

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

Focus might be on:

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

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

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

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

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

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

Question 10

***Top Girls* – Caryl Churchill**

'*Top Girls* is nothing more than an attack upon the political ideas of Margaret Thatcher.'

Examine this view.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- that the play is both polemical and political and that Marlene explicitly identifies herself with and hugely admires 'Maggie' Thatcher
- the fact that as the dinner party guests are historical and/or fictional and exist outside the play's contemporary 1980s setting, the play dramatises ongoing ideas and attitudes to gender, power and politics across time rather than being locked into the Thatcher era
- how the various elements of the play not only illuminate Churchill's ideas and attitudes to the role of women in the 1980s and to the influence of Margaret Thatcher, but remain relevant today, nearly forty years later
- that the dinner party guests' experiences as pioneering women show the ongoing struggle for women's rights throughout the centuries, in spite of the very different social, cultural and historical contexts in which those specific struggles took place
- that the play's non-linear structure reinforces the overarching long-term relevance of Churchill's feminist message, thus suggesting a wider critique than 'anti-Thatcherism' and contesting the phrase 'nothing more than' in the given view
- 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 and patriarchy in modern literature
- dramatic representations of the relationship between the individual and wider society as a whole in modern literature
- etc.

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

Focus might be on:

- how the female characters are embedded within their respective social, historical and cultural contexts as well as that of the 1980s
- how responses to representations of social class and culture can reflect changing attitudes over time

- the ways in which dramatic methods are an integral part of strengthening the play's presentation of gender, power and patriarchy
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

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

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

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

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

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 changing social attitudes in this extract.

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

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Focus might be on:

- Metalious' use of the husband and wife, Tom and Constance, as mouthpieces for diametrically opposed views of what kind of approach to take with regard to Allison's date with Norman; the ways in which these characters may be seen to embody a broad range of opposing norms, ideas and values perhaps typical of society as a whole within the context of the post-war years
- the positioning of Constance, as fiercely antagonistic to both Norman and his mother, Evelyn Page, and extremely emotional, hostile, pessimistic and judgemental as to Norman's reasons for dating Allison
- the viewpoint of Tom, an experienced teacher, presumably well used to teenagers, who takes a more objective, nuanced, balanced, pragmatic and sympathetic view of Allison's date
- Tom's rather 'disgusted' view of the behaviour of Constance and Evelyn
- the antagonism between the two mothers, each defending her own child, and the arguably rather stereotyped (and possibly comic) presentation of them both as hysterical squabbling schoolgirls,
- Constance's belief that Norman will have a predatory sexual interest in her daughter, set against Evelyn's defence of her son as likely to be made a fool of by a junior 'femme fatale' like Allison, who she suggests takes after her mother
- the exaggerated knee-jerk reactions of the mothers suggesting they have jumped to equally one-dimensional conclusions about both Allison and Norman, and that the sole adult male present, Tom, is the only parental figure displaying any logic, sense or self-control
- gender stereotyping with regard to the presentation of both the three adults and the two teenagers
- etc.

AO4 Explore connections across literary texts

Focus might be on:

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

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- Metalious' decision to focalise the events mainly through Tom Makris' point of view, while retaining a third-person stance overall
- the presentation of the interior thoughts and feelings of the characters
- the use of barbed and loaded quickfire dialogue, eg Tom's arguing for Allison to be allowed to 'try her wings' and Constance's reply 'she isn't going to try her wings in the woods alone with some boy'
- Constance's extreme reaction to the idea of Allison having sex prompting Tom to silently observe her 'closely, speculatively'; the possible hint that her comment has revealed something of her own fears and/or preoccupations
- the description of Evelyn Page as 'disheveled', 'wild eyed', 'truly insane'; speaking 'hysterically'
- Constance's use of taboo language – 'You bitch!' – possibly being considered shocking in 1956
- aspects of structure that seem noticeably dramatic, eg fast-moving dialogue and an intense and emotional conflict at the heart of the extract
- aspects of melodrama and soap opera conventions and clichés, eg the squabbling mothers starting a 'cat fight' and the male character having to separate them; descriptions of them as having 'murderous, spiteful eyes' being undercut by Tom's laconic (even patronising) dialogue – 'Listen girls ... let's dispense with the verbal hair pulling and sit down'; the idea that his intervention mimics his role as a high school principal, as he appears to treat the two women as if they are two unruly students he needs to discipline after a playground spat
- 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 12

Compare the significance of changing social attitudes 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

Focus might be on:

- the debate around the significance of changing social attitudes to topics which include (but are not restricted to) gender, class, sexuality, race, culture, power and authority, as expressed in their two texts
- the debate around the significance of changing social attitudes to such topics, both as received within the original context of production, and during various time periods/contexts of reception since the two texts were first written
- the extent to which the specific dates when each of the two texts was produced within the 75 years framework of the modern times context (1945–date) may affect the ways in which changing social attitudes are presented
- the extent to which the contrasting genres of the two texts affect the ways in which changing social attitudes 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 changing social attitudes and the possible effects and impact of these
- an analytical comparison of characters who represent or express ideas about changing social attitudes in various ways
- how changing social attitudes may be viewed differently over time
- how the representation of changing social attitudes 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 changing social attitudes in modern literature
- possible purposes and effects of the presentation of changing social attitudes
- prose methods such as: narrative structure; point of view; chronology; use of dialogue; indirect speech; development of settings; ways of influencing the reader's response to character and incident
- 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**

'It is Swift's interweaving of a wide variety of strands which makes *Waterland* so interesting and enjoyable.'

Examine this view.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- that Swift's interweaving of a wide variety of plot strands, timescales and mini-essays (eg the life cycle of the eel) may be seen as integral to the novel's success
- that Swift's retrospective and non-linear narrative is a postmodern metafiction that weaves together various types of 'history' in an ingenious and memorable way
- that conversely, Swift's interweaving may be seen as potentially confusing or hard to follow, and thus a potential 'weakness'
- that by using Tom Crick as a narrator who explores and explains multifarious elements of 'history' to his class in a meandering manner, Swift is saying something about the nature of narrative itself, and that 'man is the storytelling animal'
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- prose narratives in modern literature
- postmodernist aspects of narrative 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 significance of Swift's narrative decisions may reveal aspects of the specific social, historical and cultural contexts of both the 1940s and the 1980s and how responses to the construction of the text 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 narratives, history in many forms, and the nature of storytelling
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

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

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

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

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

Question 14

***Waterland* – Graham Swift**

Examine the significance of family in the novel.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- that Swift's narrator, Tom Crick, is undergoing a significant crisis in his family life with Mary's theft of the baby, and how this may relate to his collection of stories, which encompass aspects of his own autobiography as well as the earlier history of his family
- the central relationship between 'Tom, Dick and Harry' – ie lock-keeper Henry Crick and his two sons – Tom, the product of Henry's marriage to Helen, who nurses him back to health after WW1, and Dick, born of Helen's earlier incestuous relationship with her own father, Ernest Atkinson
- the role of Tom Crick, who cannot father a child of his own, as the last of the Cricks; the significance of his career as a teacher and his quasi-fatherly relationship with his student, Price
- that Mary Crick's theft of the baby is an attempt to create the family that she is lacking
- parallels between the family history and the history of the Fens, and the tides of global history; Tom's descriptions of his eccentric Fenland ancestors
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- typical prose representations of families and family relationships as seen in modern literature
- typical prose explorations of social and cultural change as seen in modern literature
- etc.

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

Focus might be on:

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

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

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

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

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

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

Question 15

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

Examine the significance of Gilead's rituals and ceremonies 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:

- the importance of the Ceremony itself, and Offred's description of it, as encapsulating the reasons behind the Gileadean system; the bizarre nature of it, as the Commander has sex with his Handmaid as she lies on top of his wife, Serena Joy and holds hands with her
- the forced confessions at the Red Centre – eg Janine's ritualised humiliation, encouraged by the Aunts and carried out by the other trainee Handmaids
- the rituals that surround the birth of Janine/Ofwarren's baby, and the parts played by Janine/Ofwarren and Commander Warren's Wife in particular, as well as the Handmaids, Wives and midwives in general
- the Salvaging (a public execution) and the subsequent Particution, in which the Handmaids are encouraged by the Aunts to collectively lynch a man accused of rape
- the Prayvaganzas as mass single-sex religious celebrations divided by gender – mainly group weddings for women and military celebrations for men – 'the things we are supposed to rejoice in the most, respectively,' as the narrator points out
- earlier reported quasi-ceremonial events of significance such as the Manhattan Cleanup – the equivalent of Savonarola's Bonfire of the Vanities – the official burning of all women's clothing 'from the time before'
- the sense of horror and/or dark comedy/parody inherent in some of the Gileadean rituals and ceremonies, and what they may reveal of Atwood's dystopian vision
- etc.

AO4 Explore connections across literary texts

Focus might be on:

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

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

Focus might be on:

- the ways in which rituals and ceremonies represented within the novel and how these are embedded within the specific social, historical and cultural contexts of the 1980s, and how reactions to this might suggest changing responses over time
- the ways in which narrative methods are an integral part of strengthening the novel's presentation of rituals and ceremonies, and hence 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.

Question 16

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

'And so I step up, into the darkness within; or else the light.'

Examine the significance of the final words of Offred's narrative to the novel as a whole.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- that the final words of Offred's narrative do not provide a sense of narrative closure, and that this unusual ending may confuse some readers
- that the deliberate ambiguity and apparent open-endedness of the final words and the sense of an unfinished narrative is a typically postmodernist technique
- the impact of the Historical Notes which immediately follow this sentence and confirm that Offred indeed escaped north to Bangor, Maine and that the regime did ultimately fall
- some students may make relevant intertextual references to the novel's sequel, *The Testaments*, which may also be seen to confirm Offred's ultimate escape, or to Orwell's *1984*, for example, a dystopian novel to which Atwood has specifically likened *The Handmaid's Tale*, and in which Big Brother's regime does fall in the end
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- prose narratives in modern literature, especially within the dystopian genre
- postmodernist aspects of narrative 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 significance of Atwood's narrative decisions may reveal aspects of the specific social, historical and cultural contexts of the 1980s and how responses to the construction of the text 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 narratives, history in many forms, and the nature of storytelling
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

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

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

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

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

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 changing social attitudes in this extract.

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

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Focus might be on:

- Metalious' use of the husband and wife, Tom and Constance, as mouthpieces for diametrically opposed views of what kind of approach to take with regard to Allison's date with Norman; the ways in which these characters may be seen to embody a broad range of opposing norms, ideas and values perhaps typical of society as a whole within the context of the post-war years
- the positioning of Constance, as fiercely antagonistic to both Norman and his mother, Evelyn Page, and extremely emotional, hostile, pessimistic and judgemental as to Norman's reasons for dating Allison
- the viewpoint of Tom, an experienced teacher, presumably well used to teenagers, who takes a more objective, nuanced, balanced, pragmatic and sympathetic view of Allison's date
- Tom's rather 'disgusted' view of the behaviour of Constance and Evelyn
- the antagonism between the two mothers, each defending her own child, and the arguably rather stereotyped (and possibly comic) presentation of them both as hysterical squabbling schoolgirls,
- Constance's belief that Norman will have a predatory sexual interest in her daughter, set against Evelyn's defence of her son as likely to be made a fool of by a junior 'femme fatale' like Allison, who she suggests takes after her mother
- the exaggerated knee-jerk reactions of the mothers suggesting they have jumped to equally one-dimensional conclusions about both Allison and Norman, and that the sole adult male present, Tom, is the only parental figure displaying any logic, sense or self-control
- gender stereotyping with regard to the presentation of both the three adults and the two teenagers
- etc.

AO4 Explore connections across literary texts

Focus might be on:

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

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- Metalious' decision to focalise the events mainly through Tom Makris' point of view, while retaining a third-person stance overall
- the presentation of the interior thoughts and feelings of the characters
- the use of barbed and loaded quickfire dialogue, eg Tom's arguing for Allison to be allowed to 'try her wings' and Constance's reply 'she isn't going to try her wings in the woods alone with some boy'
- Constance's extreme reaction to the idea of Allison having sex prompting Tom to silently observe her 'closely, speculatively'; the possible hint that her comment has revealed something of her own fears and/or preoccupations
- the description of Evelyn Page as 'disheveled', 'wild eyed', 'truly insane'; speaking 'hysterically'
- Constance's use of taboo language – 'You bitch!' – possibly being considered shocking in 1956
- aspects of structure that seem noticeably dramatic, eg fast-moving dialogue and an intense and emotional conflict at the heart of the extract
- aspects of melodrama and soap opera conventions and clichés, eg the squabbling mothers starting a 'cat fight' and the male character having to separate them; descriptions of them as having 'murderous, spiteful eyes' being undercut by Tom's laconic (even patronising) dialogue – 'Listen girls ... let's dispense with the verbal hair pulling and sit down'; the idea that his intervention mimics his role as a high school principal, as he appears to treat the two women as if they are two unruly students he needs to discipline after a playground spat
- 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 18

Compare the significance of changing social attitudes 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

Focus might be on:

- the debate around the significance of changing social attitudes to topics which include (but are not restricted to) gender, class, sexuality, race, culture, power and authority, as expressed in their two texts
- the debate around the significance of changing social attitudes to such topics, both as received within the original context of production, and during various time periods/contexts of reception since the two texts were first written
- the extent to which the specific dates when each of the two texts was produced within the 75 years framework of the modern times context (1945–date) may affect the ways in which changing social attitudes are presented
- the extent to which the contrasting genres of the two texts affect the ways in which changing social attitudes 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 changing social attitudes and the possible effects and impact of these
- an analytical comparison of characters who represent or express ideas about changing social attitudes in various ways
- how changing social attitudes may be viewed differently over time
- how the representation of changing social attitudes 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 changing social attitudes in modern literature
- possible purposes and effects of the presentation of changing social attitudes
- 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.