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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 2019

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Version: 1.0 Final

Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.

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

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

## Level of response marking instructions

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

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

### Step 1 Determine a level

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

When assigning a level you should look at the overall quality of the answer and not look to pick holes in small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level, i.e. 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 2019 Mark Scheme**

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

**The significance of closed book (AS Paper 1 Sections A and B, A level Paper 1 Section A)**

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

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

**The significance of open book (AS Paper 2 Section B, A level Paper 2 Section A and the second part of Section B)**

Examiners must understand that in marking an open book exam there are examining implications. Candidates have their texts in front of them, and they are expected to use them to focus on specific passages for detailed discussion. They will not have had to memorise quotations, so when quotations are used they should be accurate. Because candidates have their texts in the examination room, examiners need to be alert to possible malpractice. The texts should not be annotated, but if examiners suspect that they have been or that notes from texts have been copied, they must alert the malpractice team.

There are specific issues for AO2 – how meanings are shaped in texts. There is, with open book, the expectation that candidates can use the text they have in front of them to make specific and detailed reference to structural and organisational issues.

**Arriving at Marks**

- All questions are framed to address all the Assessment Objectives (AOs). Weightings are given above the generic mark scheme. Answers are marked holistically but, when deciding upon a mark in a band, examiners should bear in mind the relative weightings of the assessment objectives (see page 7) and be careful not to over/under credit a particular skill. This will be exemplified and reinforced as part of examiner training and standardisation. Examiners need to read the whole answer taking into account its strengths and weaknesses and then place it in the appropriate band.
- Examiners should avoid making early snap judgements before the whole answer has been read. Some candidates begin tentatively but go on to make relevant points.
- Examiners should be prepared to use the full mark range and not ‘bunch’ scripts in the middle for safety. Top band marks are attainable if candidates could not be expected to do more in the time and under the conditions in which they are working.
- Examiners should mark positively. Although the mark scheme provides some indicators for what candidates are likely to write about, examiners should be willing to reward what is actually there – **provided of course, that it is relevant to the question being asked.**

- Examiners should remember that there are no right answers. Candidates' views which are relevant, well-argued and supported by appropriate textual evidence must receive credit whether the examiner agrees with the views or not. It is important to try to remain flexible if a candidate introduces unusual or unorthodox ideas.
- Examiners should remember that length and quality are not synonymous. Some brief answers may be relevant and concise. Equally, long answers may be diffuse and repetitive.
- If answers are short or incomplete, examiners can only reward what is there and assess accordingly. Some further credit can be given to answers finished in note form.

### Using the Mark Bands

- When placing answers in mark bands, examiners need to look closely at the descriptors and the detailed generic mark bands on page 9. The key words for the bands are important and are printed below.

MARK BAND DESCRIPTORS	
Band 5	perceptive/assured
Band 4	coherent/thorough
Band 3	straightforward/relevant
Band 2	simple/generalised
Band 1	largely irrelevant, largely misunderstood, largely inaccurate

- Answers placed at the top of the band will securely address the descriptors; answers at the lower end of the band will securely address the descriptors below and begin to show the qualities of the band into which you are placing them. Careful judgements need to be made about marks in the middle of the range; here it is likely that the key descriptors will be more intermittent but still clearly evident.
- There will be occasions when an answer addresses descriptors in different bands; in such cases, the 'best-fit' model applies. Here examiners will need to exercise a different kind of judgement, looking to see where the answer can be most fairly and appropriately placed in terms of its quality against the descriptors.
- Examiners must remember that the mark bands are not equivalent to grades: grades are decided by the awarding committee at the end of each session.

### Advice about marking specific sections

12. Examiners need to bear in mind the following key points when marking extract based questions:

- has the candidate engaged in a relevant debate?
- does the candidate have an overview of the extract(s)/text(s)?

- has the candidate written about authorial method(s)?
  - has the candidate seen the significance of the extract(s)/text(s) in relation to the central historicist literary concept?
  - has the candidate quoted from the extract(s)/text(s) to support ideas?
  - the candidate's AO1 competence.
13. Examiners need to bear in mind the following key points when marking questions based on single texts and compared texts:
1. has the candidate engaged in a relevant debate or constructed a relevant argument?
  2. has the candidate referred to different parts of the extract(s)/text(s) to support their views?
  3. has the candidate seen the significance of the extract(s)/text(s) in relation to the central historicist literary concept?
  4. has the candidate referred to authorial methods?
  5. the candidate's AO1 competence.

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

### **Annotation**

14. Examiners should remember that annotation is directed solely to senior examiners.
15. In addition to giving a mark, examiners should write a brief summative comment indicating how the mark has been arrived at. These comments are likely to mirror the appropriate mark band descriptors but comments must not be mechanical. Examiners need to describe candidate performance.
16. Please remember that scripts can go back to candidates, so although your audience is a senior examiner, you must express your views temperately.
17. The following symbols can be used when marking scripts:
  1. tick for a specific good point, idea or reference
  2. ? for when meaning is not clear or there are inaccuracies
  3. SEEN to acknowledge blank pages and plans/footnotes made by students.
  4. Text Box for on-page comments.

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

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

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

<p>Band 1 <b>Largely irrelevant/largely misunderstood/largely inaccurate</b> <b>1-5 marks</b></p> <p>‘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"> <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**

‘Duffy celebrates the fact that modern women now enjoy advantages and opportunities that women in the past never had.’

Examine this view.

You must refer to **at least two** poems in your answer.

**[25 marks]**

#### **Possible content:**

Please refer to pages 4 to 7.

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

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

Students might consider:

- the significance of the idea that female empowerment is straightforwardly linear and wholly progressive when set against the variety of poems in the collection that show powerful women *throughout* time, e.g. in ‘The Long Queen’, ‘Sub’, Helen and Cleopatra in ‘Beautiful’ and the girls and staff of ‘TLOSGH’
- the extent to which modern women are presented as still suffering in contextually different but nonetheless highly damaging ways, e.g. through consumerism or media representations of beauty in ‘The Woman Who Shopped’ and ‘The Diet’
- the significance of poems about the victimhood and apparent powerlessness of women across time (e.g. in ‘History’ and ‘The Virgin’s Memo’)

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

Focus might be on:

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

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

Focus might be on:

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

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

Focus might be on:

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

**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 view that the poems that follow ‘The Laughter of Stafford Girls’ High’ in the collection have nothing to say about the position of women in society.

You must refer to **at least two** poems in your answer.

**[25 marks]**

#### **Possible content:**

Please refer to pages 4 to 7.

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

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

Students might consider:

- that the poems in the final section are indeed more personal and autobiographical and differ considerably from those in the first section
- that the poems in the final section are nevertheless in tune with the overarching themes of the collection, and reflect the notion that the ‘personal is political’
- that the trio of poems about women writing (‘A Dreaming Week’, ‘Gambler’ and ‘White Writing’) blend the personal and the political and are concerned with issues of gender, sexuality, identity and equality
- that the poems about motherhood reflect the first poem in the collection, ‘The Long Queen’, in their matriarchal focus and fairytale imagery
- that ‘North-West’ has links with ‘Sub’ in its specific evocation of time and place within the modern times context
- that the dedication of ‘Death and the Moon’ to Catherine Marcangeli reflects ideas about a community of supportive women seen in poems such as ‘The Long Queen’ and ‘The Laughter of Stafford Girls’ High’
- that poems like ‘White Writing’, ‘Wish’ and ‘The Cord’ closely reflect the changing roles and responsibilities of women over time

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

Focus might be on:

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

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

Focus might be on:

- how attitudes to gender, 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

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

Focus might be on:

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

**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 Sheers' presentation of women in the collection.

You must refer to **at least two** poems in your answer.

**[25 marks]**

#### Possible content:

Please refer to pages 4 to 7.

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

Students might consider:

- poems about women of all ages and in several different contexts undergoing various emotions, experiences, difficulties and/or challenges such as ‘Amazon’ and ‘L.A. Evening’
- poems that present aspects of male/female relationships such as ‘Drinking With Hitler’, ‘Keyways’, ‘Marking Time’, ‘Joseph Jones’, ‘Night Windows’, ‘Song’, ‘Landmark’, ‘Show’, ‘Inheritance’, ‘Valentine’, ‘Stitch in Time’, ‘Winter Swans’ and ‘Amazon’

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

Focus might be on:

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

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

Focus might be on:

- how attitudes to women are expressed within this poetry collection and how this reflects changing attitudes over time
- ideas about women 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 women

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

Focus might be on:

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

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

- quality of argument
- organisation of ideas
- 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 4

##### ***Skirrid Hill* – Owen Sheers**

‘Sheers is more interested in exploring characters than exploring settings in *Skirrid Hill*.’

Examine this view of the collection.

You must refer to **at least two** poems in your answer.

**[25 marks]**

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

Please refer to pages 4 to 7.

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

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

Students might consider:

- poems that seem to work as character vignettes, such ‘Drinking With Hitler’, ‘Joseph Jones’, ‘L.A. Evening’, ‘The Wake’, ‘Inheritance’ and ‘Amazon’
- evidence that Sheers is also interested in characters within relationships, as presented in ‘On Going’, ‘Four Movements in the Scale of Two’, ‘Winter Swans’ etc.
- poems which seem to focus on landscape and setting, such as ‘Y Gaer’, ‘The Hill Fort’, ‘Border Country’ and ‘Skirrid Hill’
- poems suggesting that Sheers is equally interested in both character and place, blending these themes in works such as ‘The Steelworks,’ and ‘Inheritance’

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

Focus might be on:

- typical poetic representations of character and setting in modern literature
- typical poetic representations of the relationship between the individual and wider society as a whole in modern literature

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

Focus might be on:

- the presentation of character and setting from various perspectives
- discussion of how modern literature reflects character and setting
- the ways in which poetic methods are an integral part of strengthening the collection’s presentation of character and setting

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

Focus might be on:

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

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

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

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

## Section B

### Option 1: Drama and Prose Contextual Linking

### Option 2: Prose and Poetry Contextual Linking

### Option 3: Drama and Poetry Contextual Linking

#### Questions 5, 11 and 17

Explore the significance of cultural differences in this extract.

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

- Tyler's presentation of two generations of a family discussing a life-changing decision which is seen very differently by the participants depending on their social and cultural perspectives
- the very different viewpoints of the Iranian-born and American-born Yazdans and the stresses and strains of their relative positions within contemporary society, with Sami and Ziba sympathetic to Dave's attempts to honour Iranian culture and Maryam resenting him as both suffocating and patronising
- how Tyler uses the typical dilemma about assimilation/integration at the personal level of Maryam's possible marriage to Dave to tap into a much broader socio-cultural debate about how far this is necessary or desirable within society as a whole
- Tyler's presentation of Maryam's thoughts and feelings about both the personal and wider cultural significance of Dave's proposal, and the extent to which Sami and Ziba contest her negative interpretation of the situation
- how the actions and motivations of the unseen character of Dave Donaldson might be interpreted

### AO4 Explore connections across literary texts

Focus might be on:

- typical ideas about representations of cultural differences as seen in modern literature

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

Focus might be on:

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

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

Focus might be on:

- the shifting narrative point of view, especially Tyler's decision to move between Maryam's long stretches of dialogue and description of Ziba's more objective perspective – the use of the slightly distanced viewpoint of the daughter-in-law in this triangular conversation, watching her husband and his mother
- aspects of Tyler's structure, e.g. her representation of Maryam's impassioned dialogue interspersed with the shorter and often unfinished utterances of Sami and Ziba as they struggle to understand Maryam's contradictory arguments
- use of comedy to depict generational and cultural conflict, e.g. Ziba's careful response to Maryam's strong personality – shades of the stereotypical antipathy between mother-in-law and daughter-in-law – in the phrase 'Ziba dared to say'; Ziba's having a post-party hangover; Ziba's comment that it isn't Dave's nationality that makes him 'take up so much space' but his gender, followed by her swiftly checking that this comment hasn't offended Sami
- the use of italics to suggest the gulf in communication and the level of intergenerational conflict in Sami's protest that Dave's attempt to honour Iranian customs is '*good*'
- how Tyler uses Ziba's perceptive interpretation of Maryam's feelings – e.g. her unusually 'stilted' delivery and heightened Iranian accent – to show how far Maryam has been thrown off balance by Dave's proposal
- how Tyler creates a sense of the complexity of the situation by having Ziba acknowledge some truth in Maryam's accusations of Dave's having culturally appropriated the 'sugar ceremony', but also feel great 'sympathy' for his well-meant gesture
- the fact that even though Maryam realises that she is not thinking in a 'logical' way about the proposal, she declares that her feelings are still genuine
- Maryam's insistence on Dave's typical 'Americanness' as lying at the heart of their incompatibility; also the blend of serious and comic accusations she levels at Dave, from his public marriage proposal to his inflicting an unwanted 'teapot' on her
- Sami and Ziba's concerted attempts to defend Dave and smooth over the rift caused by social and cultural conflict
- how Tyler's word choices and syntax within the narrative description suggests the contemporary context and setting

**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 6, 12 and 18

Compare the significance of cultural differences 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 cultural differences as expressed in their two texts
- the extent to which the contrasting genres of their two texts affect the ways in which cultural differences are presented

### AO4 Explore connections across literary texts

Focus might be on:

- connections of similarity and/or difference at the level of subject matter/genre/attitudes and/or methods

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

Focus might be on:

- representations of cultural differences as shown in the attitudes, beliefs, values, norms and ethics expressed in the chosen texts in relation to a wide variety of possible issues, e.g. gender, class, race, sexuality, religion, nationality etc.
- possible effects and impact of cultural differences
- an analytical comparison of characters who respond to cultural differences in various ways
- how cultural issues may be viewed differently over time
- how the theme of cultural differences contributes to a text or texts as a whole

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

Focus might be on:

- methods of presenting and explaining the reasons for the prevalence and significance of the theme of cultural differences in modern literature
- possible purposes and effects of the presentation of cultural differences
- prose methods such as: narrative structure; point of view; chronology; use of dialogue; indirect speech; development of settings; ways of influencing the readers' response to character and incident, etc.
- dramatic methods such as: explicit structural devices; dramatic irony; stage directions; indirect

ways of communicating the writers' messages and ideas; naturalistic, non-naturalistic, expressionist and other styles of representing character, incident and narrative, etc.

- poetic methods such as: types of verse form; explicit and implicit structural features; use of tropes for rhetorical effect; use of aural devices for rhetorical effect; elliptical use of language, etc.

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

- quality of argument
- organisation of ideas
- 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 7

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

Examine the significance of the unseen characters Allan Grey and Shep Huntleigh in *A Streetcar Named Desire*.

**[25 marks]**

#### **Possible content:**

Please refer to pages 4 to 7.

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

Students might consider:

- that as Shep and Allan are present only in Blanche's memory and imagination, they strongly contrast with the real-life Stanley and Mitch
- how Williams offsets Stanley and Mitch with Shep and Allan to illustrate the changing society and values of the American South just after World War II
- that Allan, the tortured homosexual, is a signifier for Blanche's haunted past (signalled by the onset of the Varsouviana polka tune) and is represented on stage by the packet of love letters Blanche grabs back from Stanley
- the symbolism of Shep's affiliation to the elite Alpha Tau Omega college fraternity, which aimed to unify North and South after the Civil War, and thus positions him as an old-school Southern gentleman and Stanley's polar opposite
- that Williams uses both unseen characters to create powerful dramatic and symbolic effects, with Allan representing the primal sexual trauma that sent Blanche spiraling into despair, and Shep representing what she sees as her last hope of escape from Elysian Fields, 'a cruise of the Caribbean on a yacht' with a Texas oil millionaire
- the significance of Shep's name, given that Blanche confuses the doctor who takes her to the asylum with her former beau. The doctor can be seen as both a good 'shepherd' who guides and supports her and the 'hunter' who finally captures her
- the possibility that Shep may be a figment of Blanche's imagination

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

Focus might be on:

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

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

Focus might be on:

- how the powerful culture clash between the Old South and the new postwar America is reflected in the contrast between Shep and Allan/Stanley and Mitch

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

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

Focus might be on:

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

**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 8

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

'In *A Streetcar Named Desire*, Stella's final betrayal of her sister is impossible to forgive.'

Examine this view.

**[25 marks]**

#### **Possible content:**

Please refer to pages 4 to 7.

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

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

Students might consider:

- the presentation of Stella as trapped in an impossible situation, between the two extreme personalities of Blanche and Stanley
- the significance of Eunice's reassuring Stella that she had no choice but to disbelieve Blanche's accusation of rape and stick with Stanley, given that he is the father of her baby
- the presentation of Stella as trapped by her gender and pregnancy, and broader socio-economic powerlessness, as much as by her passion for Stanley
- how Blanche frightens and upsets Stella in the first scene of the play; her snobbish airs and graces shown when she treats Stella like a maid; her attempts to turn Stella against Stanley – factors which might be used to explain Stella's ultimate decision
- Stella's frequent intercessions on Blanche's behalf with Stanley
- how the play's representation of Blanche as a faded Southern belle reflects Williams's conscious commitment to dramatising his core ideas about the South, and how the uncomfortable truth of the charge of cultural decline Blanche levels at Stanley may suggest that Stella herself has been coarsened by her exposure to Stanley and life in the Quarter
- the weight of Blanche's symbolic function as an emblem of the declining South and the subsequent positioning of Stella as having to make a forced choice between the past her sister represents and the new post-war future symbolised by Stanley
- the ways in which dramatic methods are an integral part of strengthening the play's presentation of the increasingly and visibly pregnant Stella

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

Focus might be on:

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

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

Focus might be on:

- how Williams's presentation of Stella is embedded in its 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 Stella
- the ways in which Williams appears to question or criticise the nature of postwar America through his representation of Stella and her decision

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

Focus might be on:

- aspects of dramatic form, e.g. melodrama, tragedy
- aspects of dramatic structure, such as the positioning of Stella as caught in an impossible bind between Blanche and Stanley and the frequent one-on-one separate dialogues she has with Stanley and Blanche
- dramatic methods used to present Stella, such as her pregnancy; her down-to-earth dialogue; her pragmatism, her ability to survive the transition from Belle Reve to the Quarter, and her passion for Stanley

#### **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**

'We've all come a long way,' says Marlene to her dinner party guests.

Examine the view that *Top Girls* is a triumphant celebration of female empowerment.

**[25 marks]**

**Possible content:**

Please refer to pages 4 to 7.

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

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

Students might consider:

- that Marlene's rise to the top of her chosen business in defiance of the odds stacked against her can be seen as admirable
- implicit criticisms of Margaret Thatcher/Thatcherism and the capitalist model of powerful women such as Marlene as selfish loners or 'hollow' childless careerists
- that Churchill's presentation of the difficulties women faced in the 1980s is still highly relevant today, as women still face difficulties in breaking through the glass ceiling etc. - e.g. the conversations Marlene has with potential employees about the problems of combining a career with marriage and/or children
- that when the play was first performed (and possibly still today) a man would not have faced the tough choices Marlene has to make about combining parenthood and a career, thus arguably suggesting that society is still fundamentally unequal
- that, as well as several of the dinner party guests from the past having suffered, several of the 1980s female characters also suffer mistreatment, disaster and disempowerment

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

Focus might be on:

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

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

Focus might be on:

- how the opportunities and limitations of the female characters in the play as a whole, and Marlene in particular as representative of them, are embedded within their respective social, historical and cultural contexts as well as that of the 1980s, when the play was written
- how responses to the play when it was written and now can reflect changing attitudes over time
- the ways in which dramatic methods are an integral part of strengthening the play's presentation of

women

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

Focus might be on:

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

**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 social class 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 Marlene's background and her relationship with Joyce is essential to the presentation of class in the play, given that on a political level the sisters symbolise the great debate of the 1980s, with Marlene espousing classically Thatcherite views about the primacy of the individual whereas Joyce takes a socialist perspective that defends the traditional working class
- the way in which Marlene is presented as believing in self-help and self-improvement, expressing contempt for the cultural values of the working class, while Joyce defaces Rolls Royces to express her hatred of the rich
- Churchill's moving beyond agit-prop to dramatise the sisters' different feelings for their father - Marlene despising him as a violent drunken 'bastard' while Joyce sees his problems as stemming from his difficult and disadvantaged socio-economic background

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

Focus might be on:

- typical dramatic representations of social class and culture in modern literature
- typical dramatic representations of the relationship between the individual and wider society as a whole in modern literature

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

Focus might be on:

- how responses to representations of social class can reflect changing attitudes over time
- the ways in which dramatic methods are an integral part of strengthening the play's presentation of social class

#### **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 Marlene and Joyce as symbols of larger ideas or abstract concepts relevant to a debate

about changing attitudes to social class over time

**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 5, 11 and 17

Explore the significance of cultural differences in this extract.

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

- Tyler's presentation of two generations of a family discussing a life-changing decision which is seen very differently by the participants depending on their social and cultural perspectives
- the very different viewpoints of the Iranian-born and American-born Yazdans and the stresses and strains of their relative positions within contemporary society, with Sami and Ziba sympathetic to Dave's attempts to honour Iranian culture and Maryam resenting him as both suffocating and patronising
- how Tyler uses the typical dilemma about assimilation/integration at the personal level of Maryam's possible marriage to Dave to tap into a much broader socio-cultural debate about how far this is necessary or desirable within society as a whole
- Tyler's presentation of Maryam's thoughts and feelings about both the personal and wider cultural significance of Dave's proposal, and the extent to which Sami and Ziba contest her negative interpretation of the situation
- how the actions and motivations of the unseen character of Dave Donaldson might be interpreted

### AO4 Explore connections across literary texts

Focus might be on:

- typical ideas about representations of cultural differences as seen in modern literature

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

Focus might be on:

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

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

Focus might be on:

- the shifting narrative point of view, especially Tyler's decision to move between Maryam's long

stretches of dialogue and description of Ziba's more objective perspective – the use of the slightly distanced viewpoint of the daughter-in-law in this triangular conversation, watching her husband and his mother

- aspects of Tyler's structure, e.g. her representation of Maryam's impassioned dialogue interspersed with the shorter and often unfinished utterances of Sami and Ziba as they struggle to understand Maryam's contradictory arguments
- use of comedy to depict generational and cultural conflict, e.g. Ziba's careful response to Maryam's strong personality – shades of the stereotypical antipathy between mother-in-law and daughter-in-law – in the phrase 'Ziba dared to say'; Ziba's having a post-party hangover; Ziba's comment that it isn't Dave's nationality that makes him 'take up so much space' but his gender, followed by her swiftly checking that this comment hasn't offended Sami
- the use of italics to suggest the gulf in communication and the level of intergenerational conflict in Sami's protest that Dave's attempt to honour Iranian customs is '*good*'
- how Tyler uses Ziba's perceptive interpretation of Maryam's feelings – e.g. her unusually 'stilted' delivery and heightened Iranian accent – to show how far Maryam has been thrown off balance by Dave's proposal
- how Tyler creates a sense of the complexity of the situation by having Ziba acknowledge some truth in Maryam's accusations of Dave's having culturally appropriated the 'sugar ceremony', but also feel great 'sympathy' for his well-meant gesture
- the fact that even Maryam realises that she is not thinking in a 'logical' way about the proposal, but declares that her feelings are still genuine
- Maryam's insistence on Dave's typical 'Americanness' as lying at the heart of their incompatibility; also the blend of serious and comic accusations she levels at Dave, from his public marriage proposal to his inflicting an unwanted 'teapot' on her
- Sami and Ziba's concerted attempts to defend Dave and smooth over the rift caused by social and cultural conflict
- how Tyler's word choices and syntax within the narrative description suggests the contemporary context and setting

**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 6, 12 and 18

Compare the significance of cultural differences 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 cultural differences as expressed in their two texts
- the extent to which the contrasting genres of their two texts affect the ways in which cultural differences are presented

### AO4 Explore connections across literary texts

Focus might be on:

- connections of similarity and/or difference at the level of subject matter/genre/attitudes and/or methods

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

Focus might be on:

- representations of cultural differences as shown in the attitudes, beliefs, values, norms and ethics expressed in the chosen texts in relation to a wide variety of possible issues, e.g. gender, class, race, sexuality, religion, nationality etc.
- possible effects and impact of cultural differences
- an analytical comparison of characters who respond to cultural differences in various ways
- how cultural issues may be viewed differently over time
- how the theme of cultural differences contributes to a text or texts as a whole

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

Focus might be on:

- methods of presenting and explaining the reasons for the prevalence and significance of the theme of cultural differences in modern literature

- possible purposes and effects of the presentation of cultural differences
- prose methods such as: narrative structure; point of view; chronology; use of dialogue; indirect speech; development of settings; ways of influencing the readers' response to character and incident, etc.
- dramatic methods such as: explicit structural devices; dramatic irony; stage directions; indirect ways of communicating the writers' messages and ideas; naturalistic, non-naturalistic, expressionist and other styles of representing character, incident and narrative, etc.
- poetic methods such as: types of verse form; explicit and implicit structural features; use of tropes for rhetorical effect; use of aural devices for rhetorical effect; elliptical use of language, etc.

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

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

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

### Question 13

#### **Waterland – Graham Swift**

Examine the view that Swift presents the Fens as a strange and hostile environment in *Waterland*.

**[25 marks]**

**Possible content:**

Please refer to pages 4 to 7.

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

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

Students might consider:

- the significance of Swift's presentation of the hidden (and often horrific, Gothic and surreal) world of the Fens and its inhabitants, complete with incest, inbreeding, domestic violence etc.
- how the adult Tom Crick sees the defining events of his life as defined by his growing up in the isolated rural Fens in the 1940s
- the often lyrical, mysterious and beautiful descriptions of the Fens, such as the chapter describing the life cycle of the eel
- how Swift's use of fairy-tale elements and archetypes and evocation of the Fens is part of a repertoire of rich and unusual postmodern narrative effects

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

Focus might be on:

- typical prose representations of settings in modern literature
- typical prose representations of the relationship between the individual and wider society as a whole in modern literature
- typical prose representations of settings in literary postmodernism and metafiction in modern literature

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

Focus might be on:

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

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

Focus might be on:

- aspects of narrative form and genre, especially the ways in which Swift has structured the text as a postmodern metafiction
- aspects of structure, e.g. the ways in which history of the Fens and the linked personal life of Tom Crick are entwined within the narrative
- language effects. e.g. dialogue and description
- how the retrospective narrative may be seen to shape the reader's response in relation to the question

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

- quality of argument
- organisation of ideas
- 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 the relationship between Tom Crick and Price in *Waterland*.

**[25 marks]**

#### **Possible content:**

Please refer to pages 4 to 7.

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

Students might consider:

- the presentation of the 1980s teenager, Price, as much more ‘streetwise’ than the history teacher Crick himself when a young man
- Swift’s presentation of the 1980s Cold War context, with Price and his friends forming a ‘Holocaust Club’
- Price and his friends being subject to media and cultural influences that arguably make them grow up much more quickly and become more nihilistic and disillusioned than the youth of previous generations
- the role of Price and the rest of the history class as Crick’s narratees
- the role of Crick as a history teacher and thus a potential dispeller of ignorance – and possibly innocence – in the young – through his analysis of past events
- the significance of the extra-curricular meeting between Price and Crick in the pub, and the teacher’s explanation of his personal beliefs
- Crick’s abandonment of the mainstream history syllabus in favour of a more personal kind of history, and the class’s response to this

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

Focus might be on:

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

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

Focus might be on:

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

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

Focus might be on:

- aspects of narrative form and genre, especially the ways in which Swift has structured the text as a postmodern metafiction
- aspects of structure, e.g. the ways in which broader patterns of history and the linked personal life of Tom Crick are entwined within the narrative; the similarities and differences that exist between Crick and Price
- language effects e.g. dialogue and description
- how the retrospective narrative may be seen to shape the reader's response in relation to the question

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

- quality of argument
- organisation of ideas
- 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 Moira 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:

- Atwood's presentation of Moira as an individualist rebel who is far more aware of what the regime is up to than the narrator, Offred
- her role in informing Offred of what is really going on both before and after the Gileadean coup, and the way the narrative is constructed to make her apocalyptic warnings fully believable
- Moira's lesbianism making her by definition an 'Unwoman'
- Moira's finding daring (and even comic) ways of resisting the regime, such as hogtying an Aunt and stealing her clothes to escape from the Red Center
- the ways in which Atwood uses Janine (weak, conformist and passive) to contrast with and hence emphasise Moira's bravery; e.g. Janine's satisfaction in fulfilling her core mission as a Handmaid and becoming pregnant may be contrasted with Moira's conscious decision to become a Jezebel

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

Focus might be on:

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

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

Focus might be on:

- the ways in which women, and possibly specifically lesbian women, are represented within the novel and how these are embedded within the specific social, historical and cultural contexts of the 1980s, and how reactions to this might suggest changing responses over time
- the ways in which narrative methods are an integral part of strengthening the novel's presentation of ideas about gender, power and sexuality

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

Focus might be on:

- aspects of narrative form and genre(s)
- aspects of the ways in which Atwood has structured the text, e.g. the narrative stance of Offred and the privileging of her viewpoint; descriptions of the intimate scenes between Moira and Offred; the fact that Moira is seen in all three main parts of the text (i.e. the scenes set in the Red Center; the scenes set in Gilead; and the scenes set in the time before the revolution)
- language effects. e.g. dialogue and description; Moira's humour, wit, seriousness and sharpness

**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 view that the 'Historical Notes' section is a confusing and irrelevant addition to *The Handmaid's Tale*.

[25 marks]

**Possible content:**

Please refer to pages 4 to 7.

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

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

Students might consider:

- that the Historical Notes appear to confirm that Offred did in fact escape the Gileadean regime with Nick's help, as they are said to have been transcribed from old cassette tapes found in a safe house in Bangor, Maine, strongly suggesting that Offred crossed the border into Canada
- that Pieixoto's research confirms or aligns with many of the elements contained within Offred's narrative, e.g. his analysis of the role of the Aunts, his uncovering of Commander Fred's probable true identity and the fact that he was himself 'purged' by the very regime he helped to establish
- Atwood's analysis of the limitations of academic discourse, as Pieixoto undercuts the subjective 'truth' of Offred's 'herstory' in favour of male 'history' as he glosses her narrative
- the future date stamp of the conference and Native American names of Professors Johnny Running Dog and Maryann Crescent Moon suggesting that the heyday of the WASP patriarchy is long gone
- the irony and cultural associations of the cassette tapes on which Offred records her narrative: Elvis, Boy George, Mantovani, Twisted Sister and the indigenous music of Lithuania
- the significance of the last line of the novel, addressed to the audience at the conference by Pieixoto, 'Are there any questions?'

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

Focus might be on:

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

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

Focus might be on:

- how the ways in which the ideas about gender, power and patriarchy as presented in the Historical Notes are embedded within the specific social, historical and cultural contexts of the 1980s, and how responses to these themes might suggest changing responses over time
- the ways in which narrative methods are an integral part of strengthening the novel's presentation

of ideas about gender, power and patriarchy

**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, e.g. aspects of dialogue and description; representation of key features of the classic lecture/symposium format; Atwood's punning wit with the setting of the 'University of Denay, Nunavit' and the Professor's generally condescending attitude to the narrative he decides to call 'The Handmaid's Tale'

**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 5, 11 and 17

Explore the significance of cultural differences in this extract.

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

- Tyler's presentation of two generations of a family discussing a life-changing decision which is seen very differently by the participants depending on their social and cultural perspectives
- the very different viewpoints of the Iranian-born and American-born Yazdans and the stresses and strains of their relative positions within contemporary society, with Sami and Ziba sympathetic to Dave's attempts to honour Iranian culture and Maryam resenting him as both suffocating and patronising
- how Tyler uses the typical dilemma about assimilation/integration at the personal level of Maryam's possible marriage to Dave to tap into a much broader socio-cultural debate about how far this is necessary or desirable within society as a whole
- Tyler's presentation of Maryam's thoughts and feelings about both the personal and wider cultural significance of Dave's proposal, and the extent to which Sami and Ziba contest her negative interpretation of the situation
- how the actions and motivations of the unseen character of Dave Donaldson might be interpreted

### AO4 Explore connections across literary texts

Focus might be on:

- typical ideas about representations of cultural differences as seen in modern literature

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

Focus might be on:

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

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

Focus might be on:

- the shifting narrative point of view, especially Tyler's decision to move between Maryam's long stretches of dialogue and description of Ziba's more objective perspective – the use of the slightly distanced viewpoint of the daughter-in-law in this triangular conversation, watching her husband and his mother

- aspects of Tyler's structure, e.g. her representation of Maryam's impassioned dialogue interspersed with the shorter and often unfinished utterances of Sami and Ziba as they struggle to understand Maryam's contradictory arguments
- use of comedy to depict generational and cultural conflict, e.g. Ziba's careful response to Maryam's strong personality – shades of the stereotypical antipathy between mother-in-law and daughter-in-law – in the phrase 'Ziba dared to say'; Ziba's having a post-party hangover; Ziba's comment that it isn't Dave's nationality that makes him 'take up so much space' but his gender, followed by her swiftly checking that this comment hasn't offended Sami
- the use of italics to suggest the gulf in communication and the level of intergenerational conflict in Sami's protest that Dave's attempt to honour Iranian customs is '*good*'
- how Tyler uses Ziba's perceptive interpretation of Maryam's feelings – e.g. her unusually 'stilted' delivery and heightened Iranian accent – to show how far Maryam has been thrown off balance by Dave's proposal
- how Tyler creates a sense of the complexity of the situation by having Ziba acknowledge some truth in Maryam's accusations of Dave's having culturally appropriated the 'sugar ceremony', but also feel great 'sympathy' for his well-meant gesture
- the fact that even though Maryam realises that she is not thinking in a 'logical' way about the proposal, she declares that her feelings are still genuine
- Maryam's insistence on Dave's typical 'Americanness' as lying at the heart of their incompatibility; also the blend of serious and comic accusations she levels at Dave, from his public marriage proposal to his inflicting an unwanted 'teapot' on her
- Sami and Ziba's concerted attempts to defend Dave and smooth over the rift caused by social and cultural conflict
- how Tyler's word choices and syntax within the narrative description suggests the contemporary context and setting

**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 6, 12 and 18

Compare the significance of cultural differences 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 cultural differences as expressed in their two texts
- the extent to which the contrasting genres of their two texts affect the ways in which cultural differences are presented

### AO4 Explore connections across literary texts

Focus might be on:

- connections of similarity and/or difference at the level of subject matter/genre/attitudes and/or methods

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

Focus might be on:

- representations of cultural differences as shown in the attitudes, beliefs, values, norms and ethics expressed in the chosen texts in relation to a wide variety of possible issues, e.g. gender, class, race, sexuality, religion, nationality etc.
- possible effects and impact of cultural differences
- an analytical comparison of characters who respond to cultural differences in various ways
- how cultural issues may be viewed differently over time
- how the theme of cultural differences contributes to a text or texts as a whole

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

Focus might be on:

- methods of presenting and explaining the reasons for the prevalence and significance of the theme of cultural differences in modern literature
- possible purposes and effects of the presentation of cultural differences
- prose methods such as: narrative structure; point of view; chronology; use of dialogue; indirect

speech; development of settings; ways of influencing the readers' response to character and incident, etc.

- dramatic methods such as: explicit structural devices; dramatic irony; stage directions; indirect ways of communicating the writers' messages and ideas; naturalistic, non-naturalistic, expressionist and other styles of representing character, incident and narrative, etc.
- poetic methods such as: types of verse form; explicit and implicit structural features; use of tropes for rhetorical effect; use of aural devices for rhetorical effect; elliptical use of language, etc.

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

- quality of argument
- organisation of ideas
- 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.**