



A-LEVEL

English Literature A

7712/2B

Final Mark Scheme

7712

June 2017

Version/Stage: v1.0

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

7712/2B June 2017 Mark Scheme

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

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

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

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

Arriving at Marks

- All questions are framed to address all the Assessment Objectives (AOs). Weightings are given above the generic mark scheme. Answers are marked holistically but, when deciding upon a mark in a band, examiners should bear in mind the relative weightings of the assessment objectives (see page 7) and be careful not to over/under credit a particular skill. This will be exemplified and reinforced as part of examiner training and standardisation. Examiners need to read the whole answer taking into account its strengths and weaknesses and then place it in the appropriate band.
- Examiners should avoid making early snap judgements before the whole answer has been read. Some candidates begin tentatively but go on to make relevant points.
- Examiners should be prepared to use the full mark range and not ‘bunch’ scripts in the middle for safety. Top band marks are attainable if candidates could not be expected to do more in the time and under the conditions in which they are working.
- Examiners should mark positively. Although the mark scheme provides some indicators for what candidates are likely to write about, examiners should be willing to reward what is actually there – **provided of course, that it is relevant to the question being asked.**
- Examiners should remember that there are no right answers. Candidates’ views which are relevant, well-argued and supported by appropriate textual evidence must receive credit whether the examiner agrees with the views or not. It is important to try to remain flexible if a candidate introduces unusual or unorthodox ideas.
- Examiners should remember that length and quality are not synonymous. Some brief answers may be relevant and concise. Equally, long answers may be diffuse and repetitive.

- If answers are short or incomplete, examiners can only reward what is there and assess accordingly. Some further credit can be given to answers finished in note form.

Using the Mark Bands

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

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

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

Advice about marking specific sections

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

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

Annotation

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

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

18. Use the Practice 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 concepts and terminology, and coherent, accurate written expression. (28%)

Weightings for each question are as follows:

AO5: 3 marks AO4: 3 marks AO3: 6 marks AO2: 6 marks AO1: 7 marks

Mark Scheme

It is important to remember that these students, in the main, are 18 years old so we are judging their skills at the end of Key Stage 5.

Weightings for each question are as follows:

AO5: 3 marks AO4: 3 marks AO3: 6 marks AO2: 6 marks AO1: 7 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"> 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>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"> thorough engagement with the debate set up in the task 	
<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</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</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 	

and supportive way.	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 	evidence of straightforward thinking.
<p>Band 2 Simple/Generalised 6-10 marks</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"> • simple and generalised response to the debate set up in the task 	<p>This band is characterised by simple and generalised work which is mainly linked to the task.</p> <p>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.</p> <p>At the bottom of the band there will be inconsistency, but the beginnings of a simple and generalised understanding.</p>
	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

‘By dedicating *Feminine Gospels* to her four brothers, Duffy makes it clear that her poems are aimed just as much at educating men as they are at empowering women.’

Examine this view. You should refer to **at least two** poems in your answer.

[25 marks]

Possible content:

Please refer to pages 3 to 6.

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 Duffy’s replacing the four evangelists (Matthew, Mark, Luke and John) as the original tellers of the ‘gospel truth’ with her four brothers as dedicatees and implied ‘listeners’
- the significance of the idea of women’s stories needing to be more widely shared among both genders and men needing to listen (poems that might be used here include, but are not limited to, ‘Beautiful’, ‘Sub’, ‘History’ and ‘Loud’)
- poems about the absence/powerlessness of women across time, e.g. ‘Anon’, ‘The Virgin’s Memo’
- explicit and implicit didactic and empowering references
- poems that may be seen to unite and celebrate male-female relationships, e.g. ‘North-West’, ‘Death and the Moon’ – even parts of ‘Beautiful’
- references to men real or imagined and to methods, themes and ideas that might be seen to appeal to men – e.g. use of humour, sporting and musical references, entertaining qualities
- expressions of affection, good will and respect towards men
- Duffy’s focus as being largely on the female experience and the foregrounding of women
- that some poems criticise men and may thus divide or alienate them from women as opposed to uniting them
- that there is so little to interest men in some poems that they may not pay attention to any possible message, e.g. ‘The Diet’, ‘The Woman Who Shopped’

AO4 Explore connections across literary texts

Focus might be on:

- typical poetic representations of gender, power and patriarchy 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
- methods that might arguably appeal to men and/or women

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

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

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

Question 02

Examine the view that the collection ‘fails because it falls apart into three totally separate sections that have nothing in common with each other’.

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

[25 marks]

Possible content:

Please refer to pages 3 to 6.

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 early poems in the collection are mainly ‘tall tales’ about women’s roles written from a woman’s point of view
- that ‘TLOSGH’ is unique in its length and status as a mock-heroic allegory for the rise of feminism
- that the last poems are mainly autobiographical and personal love poems and meditations
- that given these apparent generic and thematic differences, the collection does fall part
- that on the contrary the premise that the collection ‘fails’ because of its tripartite structure is erroneous and that this in fact is a strength giving *Feminine Gospels* a broader range of themes and aspects
- that Duffy’s poetic methods serve to unite the poems – e.g. her use of myth and fairy-tale
- that key overarching themes unite the poems, e.g. love, gender, history and the changing roles and responsibilities of women

AO4 Explore connections across literary texts

Focus might be on:

- typical poetic representations of gender, power and patriarchy in modern literature

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
- methods that might arguably appeal to men and/or women

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

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

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

Question 03

'In *Skirrid Hill* men are shown to be either failures or bullies.'

Examine this view of Sheers' presentation of men in the collection. You should refer to **at least two** poems in your answer.

[25 marks]

Possible content:

Please refer to pages 3 to 6.

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 about apparently unpleasant men who may well be viewed negatively, e.g. 'Joseph Jones', 'Drinking With Hitler' and 'The Farrier'
- poems about men in decline who may be seen as weak, e.g. 'The Steelworks', 'The Wake' and 'The Singing Men'
- poems that present men positively, optimistically and/or sympathetically, e.g. 'Farther', 'Y Gaer' and 'The Hill Fort'
- poems that show love and harmony between men and women, e.g. 'Winter Swans'
- poems that suggest men are more complex than the key words imply – perhaps as flawed individuals who nonetheless want to forge positive relationships, e.g. 'Valentine', 'Keyways'
- poems about men who may be seen as sensitive, brave, stoic and/or heroic, as seen in 'Shadow Man', 'The Fishmonger', 'Farther', 'Happy Accidents', 'Liable to Floods' and 'Mametz Wood'

AO4 Explore connections across literary texts

Focus might be on:

- typical poetic representations of gender, power and patriarchy 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 representations of men and aspects of male behaviour are expressed within this poetry collection and how this reflects changing attitudes over time
- how representations of men and aspects of male behaviour 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
- methods that might arguably appeal to men and/or women

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

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

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

Question 04

Owen Sheers notes that the word ‘Skirrid’ is derived from a Welsh word meaning ‘divorce or separation’.

Examine the view that the collection is dominated by the theme of separation. You should refer to **at least two** poems in your answer.

[25 marks]

Possible content:

Please refer to pages 3 to 6.

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:

- close links between Sheers’ title and his interest in divisions and separations of many kinds
- poems about physical and geographical divisions and separations such as ‘Y Gaer’ and ‘The Hill Fort’
- poems that reflect on divisions and separations in human relationships and aspects of loneliness and isolation, e.g. ‘Keyways’, ‘Drinking With Hitler’, ‘L.A. Evening’, ‘Joseph Jones’
- poems about life and death, and the separation between this world and the next, e.g. ‘Mametz Wood’ and ‘On Going’
- that Sheers is also interested in connections, endurance and stability, or other prevailing moods both personal and on a wider scale, e.g. ‘Amazon’, ‘Winter Swans’, ‘History’, ‘Inheritance’ and ‘Skirrid Fawr’
- that the placing of ‘Y Gaer’ and ‘The Hill Fort’ on facing central pages suggests a sense of coherence and connection at the very heart of the collection

AO4 Explore connections across literary texts

Focus might be on:

- typical poetic representations of the relationship between the individual and society/ human relationships 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 separation from various perspectives in modern literature
- how modern literature can reflect the often complex and fragmented nature of society
- the ways in which poetic methods are an integral part of strengthening the collection's presentation of division and separation

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
- methods that might arguably reflect division, separation or other words relevant to the key words from the question and/or the title of the collection

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

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

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

Section B**Option 1 – Drama and Prose Contextual Linking****Option 2 – Prose and Poetry Contextual Linking****Option 3 – Drama and Poetry Contextual Linking**

Read the insert carefully. It is taken from *I Am Charlotte Simmons*, a novel by Tom Wolfe published in 2004. Charlotte, a poor but highly gifted teenager from a small town in rural Alabama, USA, has just arrived at elite Dupont University to start her freshman (first) year of undergraduate study. Her mother and father have driven her to Dupont in their pickup truck.

Answer **both** questions.

Questions 5, 11, 17

Explore the significance of insecurity in this extract.

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

[25 marks]

AO5 Explore literary texts informed by different interpretations

Students will respond differently to the passage and may focus on some of the following aspects:

- the affluent American college campus setting
- Wolfe's presentation of Charlotte and her rural working class parents
- the awkwardness of Charlotte's social position and the ways in which it reflects the classic literary trope of the arrival of the outsider or the 'fish out of water'
- Charlotte's worries about her clothes as typical of a teenage girl
- Charlotte's thoughts and feelings about how other students may view her parents
- the extent to which Charlotte's parents are isolated by their ideas and values
- the powerful divisive influences of class and culture Wolfe presents here, despite the students all being notionally 'equal' in having won places at Dupont

Accept any valid interpretations, any valid comments on contexts of production and reception and any relevant comment on narrative methods that are embedded into the argument.

AO4 Explore connections across literary texts

Focus might be on:

- ideas about the significance of insecurity and alienation as seen in modern literature
- ideas about the significance of gender, class and culture 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 insecurity and what can cause this, e.g. gender, class, culture, race
- ideas about the insecurity of women in particular
- ideas about places/locations/situations that can lead to insecurity

AO2 Analyse ways in which meanings are shaped in literary texts

As this is an extract-based question, students are expected to pay close attention to the methods used by the writer to achieve his effects and use detailed and accurate quotations to support their points.

Focus might be on:

- narrative point of view, especially the focalisation through Charlotte and how seeing her parents in a different context creates insecurity – the ways in which as she sees people staring at Daddy her initial pride turns to embarrassment; the use of ellipses to suggest her growing doubts; the shame she feels when overhearing the boys mock Daddy's tattoo
- Wolfe's use of setting and location; e.g. accumulated details of clothing worn by Charlotte (who may fit in) and Momma and Daddy (who certainly won't)
- aspects of characterisation, e.g. hints of the Simmons family's poverty but appetite for hard work (Daddy and Momma preparing to sleep in the pickup overnight rather than pay for a hotel; Daddy's strength being the result of hard manual labour)
- structural aspects, e.g. the initial presentation of Dupont as a dream or fantasy being steadily undermined by a dawning mundane but worrying reality
- Wolfe's use of direct speech, word choices and syntax, e.g. use of Americanisms and representation of Daddy's regional dialect set against the Standard American English used by Charlotte and the male students
- symbolism of the tattoo of the 'mermaid blushing' representing Charlotte, a 'fish out of water' trying to walk on land (i.e. negotiate a strange new world) for the first 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 6, 12, 18

‘In modern literature insecurity is shown to be a condition that profoundly affects the lives of ordinary people.’

Compare the significance of insecurity 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.

[25 marks]

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 nature and possible forms and causes of insecurity represented in their two texts
- the extent to which the different genres of their two texts affect the ways in which insecurity is presented

Accept any valid interpretations, any valid comments on contexts of production and reception and any relevant comment on narrative methods that are embedded into the argument.

AO4 Explore connections across literary texts

In exploring the nature of insecurity as presented in their two texts, students will be connecting with the representation of a central issue within modern literature from 1945 to the present day. Answers should be framed by a wider understanding of the concept of insecurity in modern literature drawn from their connective reading in this area.

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.

In exploring the nature of insecurity as presented in their two texts, students will be engaging with not only the specific context of modern literature from 1945 to the present day but the contexts of when texts were written and how they have been received.

Focus might be on:

- direct and indirect feelings of insecurity, fear or anger
- physical insecurity due to settings and places
- psychological causes and effects of insecurity
- insecurity as a result of gender, language, culture, religion, belief, attitude, class or age
- the significance of insecurity as a theme or aspect within the text as a whole

AO2 Analyse ways in which meanings are shaped in literary texts

As this is an extract-based question, students are expected to pay close attention to the methods used by the writer to achieve his effects and use detailed and accurate quotations to support their points.

Focus might be on:

- possible purposes and effects of presenting insecurity
- prose methods such as: narrative structure; point of view; chronology; use of dialogue; indirect speech; settings; ways of influencing readers' responses to character and incident etc.
- dramatic methods such as: stage directions; dramatic irony; settings; naturalistic, non-naturalistic and expressionist ways of communicating messages and ideas etc.
- poetic methods such as: types of verse form; structural features; tropes for rhetorical effect; aural devices; elliptical and condensed 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

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

Question 07

‘At its heart, this play is a hymn of praise to the American Dream.’

Examine this view of *A Streetcar Named Desire*.

[25 marks]

Possible content:

Please refer to pages 3 to 6.

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 traditional idea of the American Dream as a positive force of change and an aspirational goal
- Stanley as a confident second-generation American determined to make his way in the world
- conflict between the genteel Old South in decline and the thrusting post-war new America (with Belle Reve/Elysian Fields reflecting the very different values of various social groups just after WWII)
- that far from offering a ‘hymn of praise’, Williams finds much to question about the notion of the American Dream, and presents it as potentially negative and demeaning
- the relative poverty of working-class New Orleans and the gulf between the ordinary everyday realities of life in the Quarter as opposed to the fictive dream of a better life
- the positive cultural connotations of the American Dream when set against the annihilation of Blanche’s entire way of life by the play’s end
- the Gothic horror of Blanche’s memories of Belle Reve reflecting the annihilation of the DuBois family as well as a whole moribund culture and way of life

AO4 Explore connections across literary texts

Focus might be on:

- typical dramatic representations of the American Dream in modern literature
- typical dramatic representations of contrasting ideals, norms and values in modern literature
- typical dramatic representations of power in modern literature
- typical dramatic representations of the relationship between the individual and wider society 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 post-war America 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 winners and losers in terms of the American Dream and post-war America
- how Williams appears to question or criticise the nature of the American Dream as it existed in post-war popular culture

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- aspects of dramatic form, e.g. melodrama, tragedy
- non-linear structure, flashbacks
- use of black comedy, non-naturalistic effects, music, sound, lighting
- dialogue and action and other dramatic methods, e.g. physical and verbal violence
- methods that might draw attention to the subject of the American Dream, such as the symbolic functions of Blanche and Stanley and/or Belle Reve/Elysian Fields

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

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

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

Question 08

Examine the significance of Steve and Eunice Hubbel in the play.

[25 marks]

Possible content:

Please refer to pages 3 to 6.

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 relatively limited roles of Eunice and Steve when set against those of the main characters
- that in a play full of tragic strife, they may be seen as little more than a source of minor comic relief
- that although Eunice and Stella are friendly, their cultural and class differences create a gulf between them – e.g. Stella's laughing at aspects of Eunice's stormy marriage to Steve and reporting them with amusement to Blanche
- that Eunice can offer no alternative view when Stella feels forced to have Blanche committed to the asylum, and that Steve offers no challenge to the status quo either
- Eunice and Steve as typical inhabitants of the Quarter who add to Williams' portrayal of its turbulent vivacity
- the significance of Eunice's being the first person to greet Blanche upon her arrival and the irony of her first words, 'What's the matter, honey? Are you lost?'
- Eunice and Steve's volatile relationship as foreshadowing that of Stella and Stanley
- Eunice's outrage on Stella's behalf after Stanley's violence on the poker night and her offer of shelter; Steve's trying to sober Stanley up
- the presentation of Eunice as gentle and supportive towards both Blanche and Stella in the final scene and how her enhanced role here contrasts with her presentation earlier in the play
- the significance of Steve's having the play's crucial last line, 'This game is seven-card stud.'

AO4 Explore connections across literary texts

Focus might be on:

- typical dramatic representations of gender, power and patriarchy in modern literature
- typical dramatic representations of class and culture in modern literature
- typical dramatic representations of the relationship between the individual and wider society 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 Eunice and Steve is embedded within the play's post-war context and how responses then and now can reflect changing attitudes over time
- how dramatic methods are an integral part of strengthening the play's presentation of Eunice and Steve and their relationships with the major characters

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
- comic methods, e.g. Eunice's arguments with Steve; her threat to pour boiling water over the poker players
- methods that contrast Eunice, Blanche and Stella
- the markedly different aspects to Eunice's character seen at the start of the play, during the main action and in the final scene

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

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

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

Question 09

‘Marlene should be admired for fighting her way to the top, not harshly condemned for the difficult choices she had to make in order to get there.’

Examine this view.

[25 marks]

Possible content:

Please refer to pages 3 to 6.

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 difficulties women faced when the play was first performed (and are still facing today) in breaking through the glass ceiling; e.g. the conversations Marlene has with potential employees about the problems of combining a career with marriage and/or children
- that when the play was first performed (and possibly still today) a man would not have faced the tough choices Marlene does, thus arguably making it unfair to blame her for the choices she makes when she is operating within a rigged and biased system
- that Marlene is as much a victim of patriarchalism as the historical women at the dinner party, and that a capitalist society may be seen to inevitably warp and distort the value of human relationships
- readings of the presentation of powerful women like the fictional Marlene and the real-life Margaret Thatcher as positive role models (and the fact that Thatcher was - until 2016 - the only woman PM, or ‘top girl’, the UK has ever had)
- the presentation of Marlene in the present (and possibly the dinner party guests in the past) as a deeply selfish and flawed individual
- the extent to which pity is evoked for Mrs. Kidd, or for Joyce and Angie, the ‘victims’ left in the wake of Marlene’s rise
- the idea that powerful women in particular tend to be selfish loners or ‘hollow’ childless careerists who do little to move things forward for other women
- implicit criticisms of Margaret Thatcher, Thatcherism and the capitalist model of powerful women inherent in the play

AO4 Explore connections across literary texts

Focus might be on:

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

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

Focus might be on:

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

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, possibly suggesting that the achievements of powerful women like Marlene can be characterised as selfish or hollow
- 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
- relevance to task
- use of appropriate concepts and terminology
- technical accuracy

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

Question 10

Examine the view that the dinner party scene in *Top Girls* is an irrelevant distraction that has nothing in common with the rest of the play.

[25 marks]

Possible content:

Please refer to pages 3 to 6.

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 dinner party guests appear in Act One only
- that they are historical and/or fictional and exist outside the play's contemporary 1980s setting
- that the audience is primarily interested in the story of Marlene and that the dinner party scene is a confusing and unsettling non-naturalistic diversion
- that the dinner guests' stories are often so extreme, surreal and bizarre as to be very hard to relate to Marlene's much more realistic struggle to build a career
- that Marlene's presence at the dinner party in fact connects this scene closely with the rest of play
- the significance of the guests' experiences as pioneering women whose stories provide evidence of 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 stories of the dinner party guests illuminate not only Churchill's contemporary debate about powerful women in the 1980s, but also the situation today, nearly forty years later

AO4 Explore connections across literary texts

Focus might be on:

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

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

Focus might be on:

- how the opportunities and limitations of the female characters are embedded within their respective social, historical and cultural contexts as well as that of the 1980s
- how responses to the dinner party guests 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:

- expressionist and non-naturalistic aspects of dramatic form
- the structuring of the text, with the dinner party scene as a preamble to the rest of the action
- use of dialogue and action
- ironic/satiric methods
- use of the dinner party guests as symbols of larger ideas or abstract concepts relevant to a debate about the changing roles of women 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
- relevance to task
- use of appropriate concepts and terminology
- technical accuracy

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

Question 13

“Man is the storytelling animal,” says Tom Crick.

Examine the view that *Waterland* is, above all, a novel about telling stories.

[25 marks]

Possible content:

Please refer to pages 3 to 6.

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:

- Tom Crick’s job as a history teacher – one whose job is to ‘tell stories’ and make narrative sense of the past in order to understand the present and contemplate the future – and the importance of the classroom scenes
- chapters that exclusively or mainly describe aspects of history (or the history of the Crick family)
- the interconnectedness of different layers of history, e.g. those of the land, the eel, the Fenland people, the central characters and the narrator himself
- Swift’s development of Tom’s voice as a narrative method to tell various historical narratives; e.g. his tendencies towards reflection, introspection and philosophy
- places when the narrative is suspended to meditate on the significance of storytelling and/or history
- Swift’s interplay between past and present and his ideas about the ways in which an uncertain future may make people wish for a ‘finished’ narrative instead of an open ending; his concerns for the present and future as well as the past
- the use of ‘above all’ and/or the use of ‘telling stories’ in the question; the idea that it is history that dominates the novel
- other compelling, mysterious aspects of the novel which might be said to lie at its heart, such as the Gothic secrets of the Crick family

AO4 Explore connections across literary texts

Focus might be on:

- typical prose representations of history, storytelling, myth, memory and nostalgia in modern literature
- typical prose representations of continuity and change in modern literature
- typical prose 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 history, stories and storytelling within the novel is 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 history, stories and storytelling

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- aspects of narrative form and genre, especially the ways in which Swift has structured the text as a postmodern metafiction
- aspects of structure, e.g. the ways in which history and 'his story' (i.e. the personal life of the narrator, Tom Crick) are entwined within the narrative
- language effects, e.g. dialogue and description; the blending and blurring of chapter endings at times

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

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

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

Question 14

Examine the significance of Martha Clay in the novel.

[25 marks]

Possible content:

Please refer to pages 3 to 6.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- the presentation of Martha as symbolic of the mysterious Gothic hidden world of the fens and its strange and unique inhabitants
- the presentation of Martha's interactions with Mary as being extremely important in terms of the tragedy that defines Mary's life; the religious connotations of 'Martha and Mary'
- the presentation of Martha as an isolated, witch-like 'wise woman' who can be seen in some ways to represent a fairy-tale archetype, and hence one who is a suitably rich and unusual character to include in a postmodern text
- Martha's involvement with one of the novel's darkest secrets
- Martha's relatively limited role within the novel and the fact that she interacts with few of the characters
- her possible function as a symbolic archetype as opposed to a fully-rounded character, especially when set against other (more realistically drawn) characters

AO4 Explore connections across literary texts

Focus might be on:

- typical prose representations of gender and power 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 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 this isolated old woman 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 women

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- aspects of narrative form and genre(s)
- aspects of the ways in which Swift has used the character of Martha Clay to structure the narrative and her function within it
- language effects, e.g. dialogue and description, that shed light on Martha's significance

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

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

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

Question 15

‘Gilead’s women are powerless because they are utterly divided and unsupportive of each other.’

Examine this view of Atwood’s presentation of the female characters in *The Handmaid’s Tale*.

[25 marks]

Possible content:

Please refer to pages 3 to 6.

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 women as hostile, bitter, jealous and antagonistic towards each other, both personally (e.g. Serena Joy and Offred; Moira and Janine) and as members of the different groups within the Gileadean hierarchy (e.g. Wives, Handmaids, Marthas, Jezebels and Econowives)
- the ways in which the regime encourages and enforces separation between women (e.g. through their distinctive clothing and at events like the Salvaging, the Particution and the birth of Janine’s baby)
- stories of conflict and violence between different groups of women, (e.g. the story of a Wife stabbing a Handmaid to death)
- the strong and supportive bond that develop between Offred and Ofglen
- the longstanding friendship of Offred and Moira
- the unity found among the members of Mayday
- the ways in which the Jezebels combine to thwart the Gileadean rules, in turning to lesbianism for example
- instances of unlikely alliances being forged between rival women – e.g. Serena Joy’s telling Offred to sleep with Nick to get pregnant in return for providing a photograph of Offred’s lost daughter
- Moira’s instructing Offred in how to deal with Janine when she has a breakdown in the Red Center in order to protect the rest of the group
- the presentation of the Handmaids whispering together in the dark at the Red Center, in defiance of the Aunts
- challenging the premise of the question by suggesting that women are not ‘powerless’ as the given view states, but in fact find ways of resisting within the text (and that the Gileadean regime falls in the end)

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:

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

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- aspects of narrative form and genre(s)
- aspects of the ways in which Atwood has structured the text, e.g. narrative point of view of Offred; flashbacks and the day/night sections
- language effects, e.g. dialogue and description, e.g. the ways in which women are presented within the text

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

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

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

Question 16

Examine the significance of Janine in the novel.

[25 marks]

Possible content:

Please refer to pages 3 to 6.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- that Janine may be seen as being of limited interest when set against other (stronger) female characters
- how Atwood stresses Janine's weakness and conformity and that the other Handmaids despise her passivity – her being referred to as 'that whining bitch, Janine'
- Janine's satisfaction in fulfilling her core mission as a Handmaid and becoming pregnant, perhaps contrasted with Moira's daring escape from the Red Center
- that Janine's story can be seen as exemplifying many of Atwood's key ideas about the anti-feminist backlash against women and that it is precisely because of Janine's ordinariness that she is an ideal tool with which to explore issues such as sexual violence against women and their more general repression
- the significance of Janine's brainwashing by the Aunts at the Red Center, e.g. the scene in which she is forced to confess to being to blame for being raped as a teenager
- the birth of Angela, who is later discovered to be an Unbaby or Shredder
- that Janine is said to have become pregnant by her doctor, which links to the scene where Offred's doctor makes a similar 'offer'
- Janine's regression to her former life as a waitress and eventual descent into outright madness at the Particution
- that Janine can be seen as a template for the damaging effects of the Gileadean theocracy's treatment of women, and the horrors of totalitarian rule in general

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

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- aspects of narrative form and genre(s)
- aspects of the ways in which Atwood has structured the text, e.g. narrative point of view, depictions of Janine's strange behaviour as seen both in the flashbacks to the Handmaids' time at the Red Centre and in the novel's present, e.g. when she gives birth to Angela or resorts to extreme violence at the Particicution; the overall effect of Atwood's dually-structured presentation of Janine/Ofwarren
- language effects, e.g. aspects of dialogue and description such as the ways in which Offred and Moira speak to and about Janine; Janine's own dialogue; the ways in which she is described within the text

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

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

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