



---

A-level  
**ENGLISH LITERATURE A**  
**7712/2B**

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

---

Mark scheme

June 2024

---

Version: 1.0 Final



2 4 6 A 7 7 1 2 / 2 B / M S

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

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

No student should be disadvantaged on the basis of their gender identity and/or how they refer to the gender identity of others in their exam responses.

A consistent use of 'they/them' as a singular and pronouns beyond 'she/her' or 'he/him' will be credited in exam responses in line with existing mark scheme criteria.

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

#### **Copyright information**

AQA retains the copyright on all its publications. However, registered schools/colleges for AQA are permitted to copy material from this booklet for their own internal use, with the following important exception: AQA cannot give permission to schools/colleges to photocopy any material that is acknowledged to a third party even for internal use within the centre.

Copyright © 2024 AQA and its licensors. All rights reserved.

## Level of response marking instructions

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

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

### Step 1 Determine a level

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

When assigning a level you should look at the overall quality of the answer and not look to pick holes in small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level, ie if the response is predominantly level 3 with a small amount of level 4 material it would be placed in level 3 but be awarded a mark near the top of the level because of the level 4 content.

### Step 2 Determine a mark

Once you have assigned a level you need to decide on the mark. The descriptors on how to allocate marks can help with this. The exemplar materials used during standardisation will help. There will be an answer in the standardising materials which will correspond with each level of the mark scheme. This answer will have been awarded a mark by the Lead Examiner. You can compare the student's answer with the example to determine if it is the same standard, better or worse than the example. You can then use this to allocate a mark for the answer based on the Lead Examiner's mark on the example.

You may well need to read back through the answer as you apply the mark scheme to clarify points and assure yourself that the level and the mark are appropriate.

Indicative content in the mark scheme is provided as a guide for examiners. It is not intended to be exhaustive and you must credit other valid points. Students do not have to cover all of the points mentioned in the Indicative content to reach the highest level of the mark scheme.

An answer which contains nothing of relevance to the question must be awarded no marks.

## 7712/2B G4005 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 (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**

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

**Using the Mark Bands**

8. When placing answers in mark bands, examiners need to look closely at the descriptors and the detailed generic mark bands on page 8. The key words for the bands are important and are printed below.

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

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

**Advice about marking specific sections**

12. Examiners need to bear in mind the following key points when marking extract based questions:
- has the candidate engaged in a relevant debate?
  - does the candidate have an overview of the extract(s)/text(s)?
  - has the candidate written about authorial method(s)?
  - has the candidate seen the significance of the extract(s)/text(s) in relation to the central historicist literary concept?
  - has the candidate quoted from the extract(s)/text(s) to support ideas?
  - the candidate's AO1 competence.

13. Examiners need to bear in mind the following key points when marking questions based on single texts and compared texts:
- has the candidate engaged in a relevant debate or constructed a relevant argument?
  - has the candidate referred to different parts of the extract(s)/text(s) to support their views?
  - has the candidate seen the significance of the extract(s)/text(s) in relation to the central historicist literary concept?
  - has the candidate referred to authorial methods?
  - the candidate's AO1 competence.
14. Examiners need to bear in mind the following key points when marking questions connecting two texts:
- has the candidate focused on the central historicist literary concept set up in the question and referred to two texts?
  - has the candidate engaged in a relevant debate or constructed a relevant argument around the two texts?
  - has the candidate considered the writers' authorial methods in the two texts?
  - has the candidate adhered to the rubric?
  - has the candidate given substantial coverage of two texts?
  - the candidate's AO1 competence.

### **Annotation**

15. Examiners should remember that annotation is directed solely to senior examiners.
16. 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.
17. Please remember that scripts can go back to candidates, so although your audience is a senior examiner, you must express your views temperately.
18. Please use the e-Marker2 symbols provided as formative annotation, and a text box for a holistic summative comment.
19. Use the Model Marked Script(s) for guidance, along with the Standardisation scripts.

### **The Assessment Objectives and their significance**

20. All questions are framed to test AOs 2, 3, 4 and 5, so if candidates answer the question, then they will be addressing the AOs. In marking questions, however, examiners must also take account of AO1, which tests more than technical accuracy.

The AOs are as follows:

- AO5** Explore literary texts informed by different interpretations. (12%)
- AO4** Explore connections across literary texts. (12%)
- AO3** Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. (24%)
- AO2** Analyse ways in which meanings are shaped in literary texts. (24%)
- AO1** Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression. (28%)

Weightings for each question are as follows:

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

## Mark Scheme

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

Weightings for each question are as follows:

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

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

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

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

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

### Question 01

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

Examine the view that this collection is dominated by conflict between women and men.

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

**[25 marks]**

#### **Possible content:**

Please refer to pages 4 to 7.

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

Students might consider:

- that the title of the collection suggests that conflict between men and women may well be a dominant theme
- poems that may be seen to present the suffering of historical women across time as a dominant theme, with female suffering presented as largely caused by conflict with men and resulting from their actions and decisions, such as the stories of Marilyn and Diana in 'Beautiful', and 'History', which mentions Adolf Hitler
- the appeal of Mary to her son, Jesus, in 'The Virgin's Memo' as suggesting a conflict of ideas
- poems that may be seen to present men as too marginal to generate much conflict, eg Mr Mackay in 'TLOSGH' and the foreign princes rejected by 'The Long Queen'
- poems that may be seen to present loving, admiring, supportive and/or respectful male-female relationships, eg the story of Cleopatra and Mark Antony/Caesar in 'Beautiful', and within the teams/bands described in 'Sub'
- the significance of Duffy's relationships with men in real life, eg her decision to dedicate the collection to her four brothers, and the fact that 'Death and the Moon' is an elegy to Adrian Henri
- etc.

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

Focus might be on:

- poetic representations of conflict in modern literature
- poetic representations of gender, power and patriarchy in modern literature
- etc.

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

Focus might be on:

- how attitudes to conflict, 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 conflict, gender, power and patriarchy
- etc.

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

Focus might be on:

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

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

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

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

## Question 02

### *Feminine Gospels* – Carol Ann Duffy

'In the collection, Duffy presents women as always showing great personal courage.'

Examine this view.

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

[25 marks]

#### **Possible content:**

Please refer to pages 4 to 7.

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

Students might consider:

- that courage is shown in response to injustice, oppression and/or suffering caused by a variety of social and cultural factors in poems such as 'Sub', 'White Writing', 'Anon' and parts of 'Beautiful'
- that courage is shown in bearing personal loss and bereavement, eg 'Death and the Moon'
- that courage can be shown in terms of stoic endurance, eg 'History', 'Work', 'Loud'
- that courage can be collective, as shown by the female community in 'The Long Queen' or the girls and staff in 'TLOSGH', or the mother and child in 'The Cord'
- poems that are seen to offer ambiguous and/or layered meanings, eg that the suffering of women can be so extreme as to suppress women's courage and cause them to behave in a timid or disempowered manner, eg 'The Diet', 'The Woman Who Shopped'
- etc.

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

Focus might be on:

- poetic representations of violence in modern literature
- poetic representations of gender, power and patriarchy in modern literature
- etc.

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

Focus might be on:

- how attitudes to courage, 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 courage, gender, power and patriarchy
- etc.

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

Focus might be on:

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

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

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

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

### Question 03

#### **Skirrid Hill – Owen Sheers**

'In *Skirrid Hill*, Sheers presents masculinity as being always toxic.'

Examine this view of the collection.

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

**[25 marks]**

#### **Possible content:**

Please refer to pages 4 to 7.

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

Students might consider:

- poems that may be seen to reflect toxic masculinity as manifested in unequal relationships tinged with cruelty and/or violence, eg 'Joseph Jones', 'Drinking with Hitler' and 'The Farrier'
- poems that explore problems between men and women that may or may not be capable of resolution, eg 'Valentine', 'Four Movements in the Scale of Two' and 'Marking Time'
- poems that reflect ambiguous and complex representations of modern masculinity, including (but not limited to) representations of male-female relationships, eg 'Show', 'Valentine', 'Four Movements in the Scale of Two', 'Night Windows' and 'Marking Time'
- poems that may be seen to deal with a crisis around modern masculinity, be that collective ('The Steelworks,'), personal ('Joseph Jones') and/or political ('Drinking with Hitler')
- poems that offer a positive representation of modern masculinity, eg 'Winter Swans', with its message of healing and mutual support, or 'Amazon', with its admiring stance towards the cancer survivor, or those that present positive, or layered aspects of male relationships, eg 'Inheritance', 'Late Spring' and 'The Wake'
- the use of 'always' and 'toxic' in the wording of the given view
- etc.

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

Focus might be on:

- poetic representations of aspects of masculinity in modern literature
- etc.

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

Focus might be on:

- how attitudes to masculinity 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 masculinity
- etc.

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

Focus might be on:

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

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

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

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

**Question 04**

***Skirrid Hill* – Owen Sheers**

Examine the significance of pain in *Skirrid Hill*.

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

**[25 marks]**

**Possible content:**

Please refer to pages 4 to 7.

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

Students might consider:

- poems that may be seen to present pain as physical, and perhaps as part of the process of ageing or death, such as ‘Amazon’ and ‘On Going’
- poems that present pain as emotional or psychological, as in ‘Skirrid Fawr’
- poems that present a collective rather than personal sense of pain, eg ‘The Steelworks,’
- poems that present pain as a type of suffering inflicted upon others, eg the women subject to the toxic masculinity of Dr Hunzvi in ‘Drinking with Hitler’ or the eponymous ‘Joseph Jones’, or subject to the male gaze in ‘Show’
- poems that explore the concept of pain in ambiguous or layered ways, such as ‘Marking Time’, where the woman’s scar is presented as both physical and emotional
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- poetic representations of aspects of pain in modern literature
- etc.

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

Focus might be on:

- the presentation of pain from various perspectives
- discussion of how modern literature reflects aspects of pain
- the ways in which poetic methods are an integral part of strengthening the collection’s presentation of pain
- etc.

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

Focus might be on:

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

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

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

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

**Section B**

**Option 1: Drama and Prose Contextual Linking**

**Option 2: Prose and Poetry Contextual Linking**

**Option 3: Drama and Poetry Contextual Linking**

**Questions 05, 11 and 17**

Explore the significance of loneliness and social isolation in this extract.

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

**[25 marks]**

**Possible content:**

Please refer to pages 4 to 7.

**Students need to pay substantial attention to the extract and to the topic of loneliness and social isolation to progress up the mark scheme. Students may choose to focus on representations of loneliness and social isolation equally, or to prioritise one aspect of the task focus, or to concentrate on one aspect only. All these approaches are valid, as it is the overall focus and quality of the literary-critical response that matters.**

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

Focus might be on:

- how the three different settings – funeral parlour, countryside, home – all contribute to the sense of loneliness and isolation within the extract, as well as situating the extract very clearly post-2000 in the Modern Times synchronic time period
- issues of gender, power and class, given Aldridge’s presentation of Lee as an interesting and unusual character who, despite his apparent cheerfulness, seems to live a lonely and isolated life for a young man in his mid-twenties
- how Lee’s unusual job and difficult home life contribute to his loneliness and isolation
- the loneliness and grief associated with the idea of death possibly being mitigated by Lee’s interest in his work, the constant presence of Derek (however annoying) and the visit from Lorelle
- the possibility that Lee and Lorelle may develop a relationship that could assuage his loneliness
- the fact that Lee is surrounded by the lonely and grief-stricken – from the relatives of the dead he works with professionally, to the personal grief caused by the death of his mother, which seems to have left Lee as the carer for Ned, who is isolated by his deafness, and Lester, who has withdrawn from the real world in favour of watching television
- the pathos of Lee’s imagined conversations with the crow and view of the countryside from the kitchen sink in their isolated cottage suggesting he wants to connect with others and escape his isolation
- etc.

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

Focus might be on:

- representations of loneliness and social isolation, for example as caused by aspects of society, culture, gender, race, nationality, disability, sexuality, religion or class, as seen in modern literature
- etc.

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

Focus might be on:

- ideas about how various representations of loneliness and social isolation, and their possible causes, 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, sexuality and national identity are received and understood
- etc.

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

Focus might be on:

- Aldridge's decision to use a young man to represent ideas about loneliness and social isolation
- the use of a first-person narrative stance; the possible mix of pathos and humour in Lee's idiosyncratic voice and matter-of-fact descriptions of aspects of his unusual working life and rather sad home circumstances
- Lee's initial apparent cheerfulness and lively interest in things and other people may initially make him an atypical lonely or socially-isolated character, although this seems to change as the extract continues
- that Lee spends all day working with dead people, which he seems to accept calmly; being interrupted by the annoying Derek is clearly no antidote to loneliness or social isolation
- the pathos of Lee's dreams of a relationship with Lorelle, who seems positive, optimistic and full of life; Lee's obvious attraction to her and the seeming unlikeliness of them forming a relationship; the tragi-comic irony of the name of Lorelle's floristry business – 'Fleurtations'
- the three-part structure and the various relationships presented
- Aldridge's use of Lee's stepfather, Lester, to represent chronic loneliness and social isolation; the irony of his refusal to communicate with anyone but the 'reality people' on television, who are unlikely to be very 'real' at all, but edited media constructs
- Lee's imaginative and unusual interior monologue, including his conversations with the crow, which seem partly to compensate for the silence of Lester, who is obviously seriously depressed, and Ned, who is deaf – Lee's tart observation that 'Deaf is a political party in this house'
- the use of unusual language to suggest Lee's quirky and slightly offbeat personality: colloquialisms and slang phrases that may seem quaint or old-fashioned 'Tiptoe through the tulips'; the use of foreign greetings such as 'Buonasera' and 'Buenos dias' possibly suggesting a wish to travel and connect with others to avoid loneliness and social isolation
- Lee's close observations of the other characters possibly suggesting a desire to connect with others; his self-analysis and observations of nature; the pathos of his view out of the kitchen window at home when washing up alone
- how Aldridge's word choices and syntax within the narrative description suggests the cultural context of the post-2000 era – eg the use of verisimilitude in the references to 'reality' TV
- etc.

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

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

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

**Questions 06, 12 and 18**

Compare the significance of loneliness and social isolation 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.

**Students may choose to focus on representations of loneliness and representations of social isolation equally, or to prioritise either aspect of the task focus, or to concentrate on just one aspect**

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

Focus might be on:

- representations of one or both of the key terms 'loneliness' and 'social isolation', as caused by, for example, aspects of society, culture, gender, race, nationality, disability, sexuality, religion or class, as expressed in their two texts
- the extent to which the contrasting genres of the two texts affect the ways in which various types of loneliness and social isolation are presented
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

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

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

Focus might be on:

- relevant links to the shared historicist context of literature post-1945
- how various types and causes of loneliness and social isolation may be viewed differently over time
- how the theme of loneliness and social isolation contributes to a text or texts as a whole
- representations of various types and causes of loneliness and social isolation – eg as shown via character, scene, setting and/or situation – and their possible effects and impact
- the psychological effects of loneliness and social isolation; a comparison of characters who respond to loneliness and social isolation in various ways, eg overcoming or failing to cope with them
- etc.

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

Focus might be on:

- methods of presenting and explaining the reasons for the prevalence of the theme of loneliness and social isolation in modern literature
- possible purposes and effects of the presentation of loneliness and social isolation
- prose methods such as: narrative structure; point of view; chronology; use of dialogue; indirect speech; development of settings; ways of influencing the readers' response to character and incident
- dramatic methods such as: explicit structural devices; dramatic irony; stage directions; indirect ways of communicating the writers' messages and ideas; naturalistic, non-naturalistic, expressionist and other styles of representing character, incident and narrative
- 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 07**

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

Examine the significance of the relationship between Blanche and Stella 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:

- the key differences between the two sisters, eg Stella's pragmatic survival instinct contrasted with Blanche's romantic fantasies, but also Blanche's responsibilities for the family funerals and financial affairs at Belle Reve
- the sisters' shared past in Belle Reve and shared present in Elysian Fields evoking the social and cultural changes taking place in the post-war American South
- the affection between the sisters – eg Stella 'waiting on' Blanche and helping her with her clothes and hair; Blanche's patronising 'older sister' attitude
- how the play's representation of Blanche as a faded Southern belle reflects Williams' commitment to dramatising aspects of the American South; Blanche's symbolic function as an emblem of the declining traditional South, and the positioning of Stella as forced to choose between the past (symbolised by Blanche) and the future (symbolised by Stanley)
- the presentation of Stella as trapped between the forceful personalities of Blanche and 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
- Blanche's attempts to turn Stella against Stanley – which might be used to explain Stella's ultimate decision to betray her sister, despite having previously defended Blanche against Stanley's attacks and accusations
- 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 possible impact of particular production(s) on the interpretation of the question
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- dramatic representations of gender, class and culture in modern literature
- dramatic representations of contrasting ideals, norms and values as seen in modern literature
- dramatic representations of the American South in modern literature
- etc.

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

Focus might be on:

- how the powerful culture clash between the Old South and the new post-war America is reflected in the relationship between Blanche and Stella
- the extent to which the presentation of gender, class and culture is embedded in the play's specific contemporary context of production, and how responses to the text then and now can reflect changing attitudes over time
- the ways in which dramatic methods are integral to the text's presentation of gender, class and culture in post-war America
- etc.

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

Focus might be on:

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

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

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

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

**Question 08**

**A Streetcar Named Desire – Tennessee Williams**

Examine the significance of music and songs 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:

- the use of the Varsouviana as a non-naturalistic stage effect that moves Blanche in and out of her memories of the past and the night of Allan's death in particular
- the use of the Blue Piano to evoke the jazz and blues typical of New Orleans's vibrant multiracial culture
- the Xavier Cugat dance music on the radio that infuriates Stanley in the Poker Night scene
- the lyrics and dramatic impact of the popular sentimental songs Blanche sings in the play, eg 'Paper Moon' and 'From a Land of Clear Blue Water', and the folk song 'El pan de mais'
- the use of 'Goodnight Ladies' at the beginning of Scene 10, as Blanche retreats into her dreams of the past and wishes for a chivalric protector to appear
- the impact of music and song within Williams's dramaturgy, and how these effects contribute to the overall themes, motifs and ideas of the play
- the cries of the tamale vendor ('R-e-e-e-d H-o-o-o-t') and the flower seller ('Flores, flores para los Muertos...') as potentially types of street music
- the possible impact of particular production(s) on the interpretation of the question
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- dramatic representations of music and songs in modern literature
- dramatic representations of class and culture in modern literature
- dramatic representations of contrasting ideals, norms and values as seen in modern literature
- etc.

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

Focus might be on:

- how Williams' use of specific music and songs of the time period reflect and enhance his dramatisation of the play's central culture clash between the Old South and the new post-war America, and are integral to the text's presentation of its key themes
- the extent to which the presentation of the play's key themes using music and songs 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
- etc.

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

Focus might be on:

- specific examples of music and songs that feature within the text, both diegetic and non-diegetic
- aspects of dramatic form, eg melodrama, tragedy
- non-linear structure, flashbacks
- use of black comedy, non-naturalistic effects, music, sound, lighting
- dialogue and action and other dramatic methods, eg physical and verbal violence
- other possible stage effects and interpretations
- etc.

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

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

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

**Question 09**

***Top Girls* – Caryl Churchill**

'In *Top Girls*, Churchill presents a world in which there is no hope for the powerless.'

Examine this view.

**[25 marks]**

**Possible content:**

Please refer to pages 4 to 7.

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

Students might consider:

- the ways in which the fantasy dinner party guests' individual stories reveal patterns of systemic gender-based abuse of power, and reflect a patriarchal system where men hold power over women
- that as well as several of the dinner party guests from the past, several of the 1980s female characters also suffer mistreatment and are disempowered
- that Joyce and Marlene epitomise the play's key debates about class and power, with the ruthless Thatcherite Marlene destined to 'succeed' and Joyce, a working-class woman with heavy caring responsibilities, who is married to an unfaithful bully with a low-paid job, doomed to 'fail'
- that social, cultural and economic deprivation mean that neither Joyce nor Marlene's abandoned daughter Angie have any power to escape and achieve a more privileged life; the significance of Angie's last word, 'Frightening'
- the alternative view, that Marlene's rejection of her working-class background, and subsequent rise to become a 'top girl' in defiance of the odds stacked against her can be seen as an admirable achievement for someone born into a disempowered class, and may be seen to represent 'hope'
- that the stories of some of the dinner party guests achieved at least some historical or mythical 'status', and may therefore be seen to represent at least some hope for the powerless, even if this is only achieved by a few individuals
- the expressionist/non-naturalistic genre
- feminist perspectives in a play written by a woman with an all-female cast of characters
- the use of 'no hope' and 'the powerless' in the given view
- the possible impact of particular production(s) on the interpretation of the question
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- dramatic representations of aspects of power and power structures, gender, class and patriarchy as seen in modern literature
- etc.

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

Focus might be on:

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

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

Focus might be on:

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

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

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

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

**Question 10**

***Top Girls* – Caryl Churchill**

Examine the significance of resistance in *Top Girls*.

**[25 marks]**

**Possible content:**

Please refer to pages 4 to 7.

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

Students might consider:

- that Marlene's Thatcherite-style rise to the top suggests that 'success' may be achievable for individuals determined to resist prevailing gender and societal norms
- that Marlene explicitly identifies with and admires Margaret Thatcher, who resisted male authority and class prejudice to become a political trailblazer who fought her way to the top of a male-dominated political arena
- that the extremely unusual and non-conformist dinner party guests are presented as female pioneers who often resisted the patriarchy in an ongoing struggle for women's rights
- that some characters may be seen to resist family expectations, eg Angie, Joyce, Marlene
- that the bold and transgressive behaviour of various female characters is a constant thread throughout the play that transcends the very different social, cultural and historical contexts in which each story takes place, and suggests a pattern of resistance over time
- the view that some characters may not be seen as offering resistance, but are in fact conformist, such as Jeanine and Mrs Kidd
- the possible consequences for women of resistance or non-resistance
- that the play's non-linear structure reinforces Churchill's feminist message of resistance, defiance and strength
- the expressionist/non-naturalistic genre
- feminist perspectives in a play written by a woman with an all-female cast of characters
- the possible impact of particular production(s) on the interpretation of the question
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- dramatic representations of resistance, power, class, gender and patriarchy in modern literature
- etc.

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

Focus might be on:

- how the female characters are embedded within their respective social, historical and cultural contexts as well as that of the 1980s
- changing attitudes to resistance
- the ways in which dramatic methods are an integral part of strengthening the play's presentation of resistance, power, class, gender and patriarchy
- etc.

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

Focus might be on:

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

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

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

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

**Section B**

**Option 1: Drama and Prose Contextual Linking**

**Option 2: Prose and Poetry Contextual Linking**

**Option 3: Drama and Poetry Contextual Linking**

**Questions 05, 11 and 17**

Explore the significance of loneliness and social isolation in this extract.

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

**[25 marks]**

**Possible content:**

Please refer to pages 4 to 7.

**Students need to pay substantial attention to the extract and to the topic of loneliness and social isolation to progress up the mark scheme. Students may choose to focus on representations of loneliness and social isolation equally, or to prioritise one aspect of the task focus, or to concentrate on one aspect only. All these approaches are valid, as it is the overall focus and quality of the literary-critical response that matters.**

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

Focus might be on:

- how the three different settings – funeral parlour, countryside, home – all contribute to the sense of loneliness and isolation within the extract, as well as situating the extract very clearly post-2000 in the Modern Times synchronic time period
- issues of gender, power and class, given Aldridge’s presentation of Lee as an interesting and unusual character who, despite his apparent cheerfulness, seems to live a lonely and isolated life for a young man in his mid-twenties
- how Lee’s unusual job and difficult home life contribute to his loneliness and isolation
- the loneliness and grief associated with the idea of death possibly being mitigated by Lee’s interest in his work, the constant presence of Derek (however annoying) and the visit from Lorelle
- the possibility that Lee and Lorelle may develop a relationship that could assuage his loneliness
- the fact that Lee is surrounded by the lonely and grief-stricken – from the relatives of the dead he works with professionally, to the personal grief caused by the death of his mother, which seems to have left Lee as the carer for Ned, who is isolated by his deafness, and Lester, who has withdrawn from the real world in favour of watching television
- the pathos of Lee’s imagined conversations with the crow and view of the countryside from the kitchen sink in their isolated cottage suggesting he wants to connect with others and escape his isolation
- etc.

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

Focus might be on:

- representations of loneliness and social isolation, for example as caused by aspects of society, culture, gender, race, nationality, disability, sexuality, religion or class, as seen in modern literature
- etc.

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

Focus might be on:

- ideas about how various representations of loneliness and social isolation, and their possible causes, 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, sexuality and national identity are received and understood
- etc.

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

Focus might be on:

- Aldridge's decision to use a young man to represent ideas about loneliness and social isolation
- the use of a first-person narrative stance; the possible mix of pathos and humour in Lee's idiosyncratic voice and matter-of-fact descriptions of aspects of his unusual working life and rather sad home circumstances
- Lee's initial apparent cheerfulness and lively interest in things and other people may initially make him an atypical lonely or socially-isolated character, although this seems to change as the extract continues
- that Lee spends all day working with dead people, which he seems to accept calmly; being interrupted by the annoying Derek is clearly no antidote to loneliness or social isolation
- the pathos of Lee's dreams of a relationship with Lorelle, who seems positive, optimistic and full of life; Lee's obvious attraction to her and the seeming unlikelihood of them forming a relationship; the tragi-comic irony of the name of Lorelle's floristry business – 'Fleurtations'
- the three-part structure and the various relationships presented
- Aldridge's use of Lee's stepfather, Lester, to represent chronic loneliness and social isolation; the irony of his refusal to communicate with anyone but the 'reality people' on television, who are unlikely to be very 'real' at all, but edited media constructs
- Lee's imaginative and unusual interior monologue, including his conversations with the crow, which seem partly to compensate for the silence of Lester, who is obviously seriously depressed, and Ned, who is deaf – Lee's tart observation that 'Deaf is a political party in this house'
- the use of unusual language to suggest Lee's quirky and slightly offbeat personality: colloquialisms and slang phrases that may seem quaint or old-fashioned 'Tiptoe through the tulips'; the use of foreign greetings such as 'Buonasera' and 'Buenos dias' possibly suggesting a wish to travel and connect with others to avoid loneliness and social isolation
- Lee's close observations of the other characters possibly suggesting a desire to connect with others; his self-analysis and observations of nature; the pathos of his view out of the kitchen window at home when washing up alone
- how Aldridge's word choices and syntax within the narrative description suggests the cultural context of the post-2000 era – eg the use of verisimilitude in the references to 'reality' TV
- etc.

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

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

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

### Questions 06, 12 and 18

Compare the significance of loneliness and social isolation 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.

**Students may choose to focus on representations of loneliness and representations of social isolation equally, or to prioritise either aspect of the task focus, or to concentrate on just one aspect**

### AO5 Explore literary texts informed by different interpretations

Focus might be on:

- representations of one or both of the key terms 'loneliness' and 'social isolation', as caused by, for example, aspects of society, culture, gender, race, nationality, disability, sexuality, religion or class, as expressed in their two texts
- the extent to which the contrasting genres of the two texts affect the ways in which various types of loneliness and social isolation are presented
- etc.

### AO4 Explore connections across literary texts

Focus might be on:

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

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

Focus might be on:

- relevant links to the shared historicist context of literature post-1945
- how various types and causes of loneliness and social isolation may be viewed differently over time
- how the theme of loneliness and social isolation contributes to a text or texts as a whole
- representations of various types and causes of loneliness and social isolation – eg as shown via character, scene, setting and/or situation – and their possible effects and impact
- the psychological effects of loneliness and social isolation; a comparison of characters who

respond to loneliness and social isolation in various ways, eg overcoming or failing to cope with them

- etc.

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

Focus might be on:

- methods of presenting and explaining the reasons for the prevalence of the theme of loneliness and social isolation in modern literature
- possible purposes and effects of the presentation of loneliness and social isolation
- prose methods such as: narrative structure; point of view; chronology; use of dialogue; indirect speech; development of settings; ways of influencing the readers' response to character and incident
- dramatic methods such as: explicit structural devices; dramatic irony; stage directions; indirect ways of communicating the writers' messages and ideas; naturalistic, non-naturalistic, expressionist and other styles of representing character, incident and narrative
- 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 significance of the novel's Fenland setting.

**[25 marks]**

**Possible content:**

Please refer to pages 4 to 7.

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

Students might consider:

- Swift's representation of the Fens as an insular, eerie and mysterious part of the country, cut off and isolated, and inhabited by many eccentric and unusual characters
- parallels between the family history of the Cricks and the history of the Fens, and the tides of global history; the connections between narrator Tom Crick's descriptions of his Fenland ancestors and the setting in which they all lived
- the ongoing fight between people and land, where the crumbling topography and landscape is the enemy, and symbolises how life may be seen as unpredictable and inconstant
- how Swift uses the flatness of the landscape and the extent of the sky to signify possible meanings, and as shaping features of the environment
- how the 'waterland' setting is used to explore ideas about equilibrium and the tension between flow and resistance, in various ways
- the isolated fenland location of the Crick family and their lock-keeper's cottage
- possible connections between the Fenland and Greenwich settings
- how Swift's interweaving of a wide variety of plot strands, timescales and mini-essays, (eg the life cycle of the eel), all of which relate to the Fenland setting, is crucial to the novel's narrative design
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- the significance of settings in modern literature
- postmodernist aspects of narrative in modern literature
- etc.

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

Focus might be on:

- how the significance of Swift’s use of setting and narrative may reveal aspects of the specific social, historical and cultural contexts of both the 1940s and the 1980s and how responses to the construction of the text might suggest changing responses over time
- the ways in which narrative methods are an integral part of strengthening the novel’s presentation of the Fens
- relevant recent debates about environmentalism and how the natural world may shape human lives
- etc.

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

Focus might be on:

- aspects of narrative form and genre, especially the ways in which Swift has structured the text as a postmodern metafiction
- aspects of structure, eg the ways in which different types of ‘history’ are entwined within the narrative and the effect of the run-on chapter that mimics the Fenland waters
- language effects, eg dialogue and description
- how the retrospective and non-linear narrative may shape the reader’s response in relation to the question
- etc.

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

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

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

## Question 14

### *Waterland* – Graham Swift

Examine the view that men are presented as brutal oppressors of women in *Waterland*.

[25 marks]

#### **Possible content:**

Please refer to pages 4 to 7.

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

Students might consider:

- that the jealous Thomas Atkinson's attack on his much younger wife, Sarah, in the early 19th century, which leaves her severely injured and isolated for the next 60 years, is indeed 'brutal' and 'oppressive'
- that the incestuous relationship between Helen and her father, Ernest Atkinson, might also be viewed very negatively as an act of oppression/brutality
- the alternative view, that it is hard to see Henry Crick as a brutal oppressor of his wife Helen; in fact she allows him to believe that Dick is his son, and Henry only discovers that Dick was in fact born of Helen's incestuous relationship when Dick is an adult
- that while Tom Crick struggles to support his wife Mary, who is suffering a mental health crisis, this hardly seems to constitute 'brutal oppression', and that while Tom's decision to return the baby that Mary has taken from Safeways causes her extreme distress, it is still the right thing to do and brings comfort to the baby's mother
- recent relevant debates about domestic violence and the abuse of women
- the use of 'brutal' and 'oppressors' in the given view
- etc.

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

Focus might be on:

- typical prose representations of relationships between men and women as seen in modern literature
- etc.

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

Focus might be on:

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

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

Focus might be on:

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

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

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

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

**Question 15**

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

Examine the significance of the Aunts in the novel.

**[25 marks]**

**Possible content:**

Please refer to pages 4 to 7.

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

Focus might be on:

- the hierarchical Gileadean system, in which the Aunts are given limited power and exercise it on behalf of the male elite; their tendency to relish and abuse the limited authority that has been delegated to them
- the indoctrination of the Handmaids by the Aunts; the Gyn-Ed classes held at the Red Centre; their use of cattle-prods to enforce discipline
- the forced confessions stage-managed by the Aunts at the Red Centre – eg Janine's ritualised humiliation, encouraged by the Aunts and carried out by the other Handmaids
- the Aunts' role in presiding over the legally-sanctioned Salvaging and tacitly authorising the Particution, in which the Handmaids lynch a man falsely accused of rape
- Offred's memories of Aunt Lydia in particular; Moira's tricking of Aunt Elizabeth when escaping from the Red Centre wearing her brown robes
- what the role of the Aunts may reveal of Atwood's dystopian vision
- the explanation of the role of the Aunts offered in the 'Historical Notes'
- possible mention of the very different view of the Aunts in general and Aunt Lydia in particular, presented in Atwood's sequel to the novel, *The Testaments*
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

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

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

Focus might be on:

- the ways in which the representation of the Aunts within the novel is 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 the Aunts, and hence ideas about gender, power and patriarchy
- etc.

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

Focus might be on:

- aspects of narrative form and genre
- aspects of the ways in which Atwood has structured the text, eg the narrative stance of Offred and the privileging of her viewpoint and/or the references to 'the time before' and/or the 'Night' chapters
- language effects, eg dialogue and description
- etc.

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

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

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

**Question 16**

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

Examine the significance of mothers and motherhood in *The Handmaid's Tale*.

**[25 marks]**

**Possible content:**

Please refer to pages 4 to 7.

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

Focus might be on:

- descriptions of Offred's own mother, a radical feminist who elected to raise her daughter alone, both seen in the 'time before' and the filmed protest marches shown at the Red Centre
- Offred's own experience of motherhood with her own daughter, taken away by the Gileadean regime to be raised by an elite childless couple
- the flashback to the attempted kidnap of Offred's daughter by a psychologically disturbed woman in the 'time before'
- the way in which Serena Joy offers Offred a photograph of her lost daughter as a bribe in order to get Offred to sleep with Nick and hopefully get pregnant
- the fact that once female fertility is in decline, children become a precious resource the Commanders want to ring-fence for themselves
- the intense pressure and desire to become a mother felt by the Handmaids; the doctor's offer to 'help' Offred conceive
- the elaborate arrangements for conceiving (the Ceremony) and giving birth (the public spectacle of Janine/Ofwarren's labour)
- Janine's terrible experience, in which her baby is taken away immediately after birth and given to Commander Warren's Wife; the later discovery that this baby, Angela, has an unspecified developmental disability and is therefore an 'Unbaby' or 'Shredder'
- the rumour that the desperate Janine was impregnated by her doctor rather than Commander Warren; the likelihood that having her baby taken away leads to her complete psychological breakdown
- the extent of which the roles of the Aunts and/or the Marthas can, at times, be seen as quasi-maternal
- possible mention of motherhood as presented in Atwood's sequel to the novel, *The Testaments*
- recent relevant debates about issues such as surrogacy, abortion and the treatment of unmarried mothers
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- prose representations of mothers and motherhood as seen in modern literature, perhaps with a focus on the dystopian genre
- prose representations of gender, power and patriarchy as seen in modern literature, perhaps with a focus on the dystopian genre
- etc.

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

Focus might be on:

- how Atwood’s presentation of mothers and motherhood may reveal aspects of 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 mothers and motherhood
- etc.

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

Focus might be on:

- aspects of narrative form and genre
- aspects of the ways in which Atwood has structured the text, eg the narrative stance of Offred and the privileging of her viewpoint and/or the references to ‘the time before’ and/or the ‘Night’ chapters
- language effects, eg aspects of dialogue and description
- etc.

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

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

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

**Section B**

**Option 1: Drama and Prose Contextual Linking**

**Option 2: Prose and Poetry Contextual Linking**

**Option 3: Drama and Poetry Contextual Linking**

**Questions 05, 11 and 17**

Explore the significance of loneliness and social isolation in this extract.

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

**[25 marks]**

**Possible content:**

Please refer to pages 4 to 7.

**Students need to pay substantial attention to the extract and to the topic of loneliness and social isolation to progress up the mark scheme. Students may choose to focus on representations of loneliness and social isolation equally, or to prioritise one aspect of the task focus, or to concentrate on one aspect only. All these approaches are valid, as it is the overall focus and quality of the literary-critical response that matters.**

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

Focus might be on:

- how the three different settings – funeral parlour, countryside, home – all contribute to the sense of loneliness and isolation within the extract, as well as situating the extract very clearly post-2000 in the Modern Times synchronic time period
- issues of gender, power and class, given Aldridge’s presentation of Lee as an interesting and unusual character who, despite his apparent cheerfulness, seems to live a lonely and isolated life for a young man in his mid-twenties
- how Lee’s unusual job and difficult home life contribute to his loneliness and isolation
- the loneliness and grief associated with the idea of death possibly being mitigated by Lee’s interest in his work, the constant presence of Derek (however annoying) and the visit from Lorelle
- the possibility that Lee and Lorelle may develop a relationship that could assuage his loneliness
- the fact that Lee is surrounded by the lonely and grief-stricken – from the relatives of the dead he works with professionally, to the personal grief caused by the death of his mother, which seems to have left Lee as the carer for Ned, who is isolated by his deafness, and Lester, who has withdrawn from the real world in favour of watching television
- the pathos of Lee’s imagined conversations with the crow and view of the countryside from the kitchen sink in their isolated cottage suggesting he wants to connect with others and escape his isolation
- etc.

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

Focus might be on:

- representations of loneliness and social isolation, for example as caused by aspects of society, culture, gender, race, nationality, disability, sexuality, religion or class, as seen in modern literature
- etc.

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

Focus might be on:

- ideas about how various representations of loneliness and social isolation, and their possible causes, 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, sexuality and national identity are received and understood
- etc.

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

Focus might be on:

- Aldridge's decision to use a young man to represent ideas about loneliness and social isolation
- the use of a first-person narrative stance; the possible mix of pathos and humour in Lee's idiosyncratic voice and matter-of-fact descriptions of aspects of his unusual working life and rather sad home circumstances
- Lee's initial apparent cheerfulness and lively interest in things and other people may initially make him an atypical lonely or socially-isolated character, although this seems to change as the extract continues
- that Lee spends all day working with dead people, which he seems to accept calmly; being interrupted by the annoying Derek is clearly no antidote to loneliness or social isolation
- the pathos of Lee's dreams of a relationship with Lorelle, who seems positive, optimistic and full of life; Lee's obvious attraction to her and the seeming unlikelihood of them forming a relationship; the tragi-comic irony of the name of Lorelle's floristry business – 'Fleurtations'
- the three-part structure and the various relationships presented
- Aldridge's use of Lee's stepfather, Lester, to represent chronic loneliness and social isolation; the irony of his refusal to communicate with anyone but the 'reality people' on television, who are unlikely to be very 'real' at all, but edited media constructs
- Lee's imaginative and unusual interior monologue, including his conversations with the crow, which seem partly to compensate for the silence of Lester, who is obviously seriously depressed, and Ned, who is deaf – Lee's tart observation that 'Deaf is a political party in this house'
- the use of unusual language to suggest Lee's quirky and slightly offbeat personality: colloquialisms and slang phrases that may seem quaint or old-fashioned 'Tiptoe through the tulips'; the use of foreign greetings such as 'Buonasera' and 'Buenos dias' possibly suggesting a wish to travel and connect with others to avoid loneliness and social isolation
- Lee's close observations of the other characters possibly suggesting a desire to connect with others; his self-analysis and observations of nature; the pathos of his view out of the kitchen window at home when washing up alone
- how Aldridge's word choices and syntax within the narrative description suggests the cultural context of the post-2000 era – eg the use of verisimilitude in the references to 'reality' TV
- etc.

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

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

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

### Questions 06, 12 and 18

Compare the significance of loneliness and social isolation 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.

**Students may choose to focus on representations of loneliness and representations of social isolation equally, or to prioritise either aspect of the task focus, or to concentrate on just one aspect.**

### AO5 Explore literary texts informed by different interpretations

Focus might be on:

- representations of one or both of the key terms ‘loneliness’ and ‘social isolation’, as caused by, for example, aspects of society, culture, gender, race, nationality, disability, sexuality, religion or class, as expressed in their two texts
- the extent to which the contrasting genres of the two texts affect the ways in which various types of loneliness and social isolation are presented
- etc.

### AO4 Explore connections across literary texts

Focus might be on:

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

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

Focus might be on:

- relevant links to the shared historicist context of literature post-1945
- how various types and causes of loneliness and social isolation may be viewed differently over time
- how the theme of loneliness and social isolation contributes to a text or texts as a whole
- representations of various types and causes of loneliness and social isolation – eg as shown via character, scene, setting and/or situation – and their possible effects and impact
- the psychological effects of loneliness and social isolation; a comparison of characters who

respond to loneliness and social isolation in various ways, eg overcoming or failing to cope with them

- etc.

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

Focus might be on:

- methods of presenting and explaining the reasons for the prevalence of the theme of loneliness and social isolation in modern literature
- possible purposes and effects of the presentation of loneliness and social isolation
- prose methods such as: narrative structure; point of view; chronology; use of dialogue; indirect speech; development of settings; ways of influencing the readers' response to character and incident
- dramatic methods such as: explicit structural devices; dramatic irony; stage directions; indirect ways of communicating the writers' messages and ideas; naturalistic, non-naturalistic, expressionist and other styles of representing character, incident and narrative
- 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.**