

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 2020

Version: 1.0 Final Mark Scheme

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

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

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Level of response marking instructions

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

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

Step 1 Determine a level

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

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

Step 2 Determine a mark

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

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

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

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

7712/2B June 2020 Mark Scheme

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

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

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

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

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

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

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

Arriving at Marks

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

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

Using the Mark Bands

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

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

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

Advice about marking specific sections

- 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.

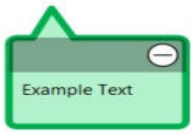
13. Examiners need to bear in mind the following key points when marking questions based on single texts and compared texts:

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 using EM2:

Annotation Name	Toolbar Image	Details	Examples of Use on Script	Y/N
Annotation Type: Stamp				
Correct		Toolbar Tooltip: Correct Positive points that make a material difference to the success of the answer		Y
Seen		Toolbar Tooltip: Seen To acknowledge plans and footnotes. Not to be used on blank pages		Y
Green Empty Comment		Toolbar Tooltip: Green Empty Comment No Default Text - text shown in screenshot was typed into annotation by user For formative annotation where necessary and for the summative comment. These should be formed so as to not obscure the student's answer.		Y

Lack Of Clarity		Toolbar Tooltip: Lack of Clarity For unclear/irrelevant points, unclear line of argument, problematic expression etc.		Y
Factual Inaccuracy		Toolbar Tooltip: Factual Inaccuracy For factual inaccuracy only, not issues with SPaG. Use only to indicate serious factual errors		Y

You can use words and phrases from the Mark Scheme and/or your own when using the purple comment box. However:

- Comments and key words MUST correspond to the mark given (see 'headline' descriptors for Bands 1 to 5)
- You may use ellipsis where appropriate but avoid excessive abbreviation and adopting your own private code
- Team Leader and Awarding examiners MUST be able to read and decode your comments easily. Centres and students must also be able to understand comments easily.
- Please adopt and sustain a professional style relevant to the Mark Scheme when annotating.
- Your marked scripts should look EXACTLY like the Model Marked Scripts used at Standardisation.

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

18. Use the Model Marked Script for guidance.

The Assessment Objectives and their significance

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

The AOs are as follows:

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

Weightings for each question are as follows:

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

For AS it is important to remember that these students are 16 to 17 years old so we are judging their skills midway through KS5.

Mark Scheme

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

Weightings for each question are as follows:

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

Mark	AO	Typical features	How to arrive at mark
Band 5 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	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	perceptive exploration of connections across literary texts arising out of historicist study	
	AO3	- 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	- perceptive understanding of authorial methods in relation to the task - assured engagement with how meanings are shaped by the methods used	
	AO1	- perceptive, assured and sophisticated argument in relation to the task - assured use of literary critical concepts and terminology; mature and impressive expression	

Band 4 Coherent/ Thorough 16-20 marks '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. 'Thoroughness' is shown when students write carefully, precisely and accurately.	AO5	thorough engagement with the debate set up in the task	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. 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. 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.
	AO4	logical and consistent exploration of connections across literary texts arising out of historicist study	
	AO3	- 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	- thorough understanding of authorial methods in relation to the task - thorough engagement with how meanings are shaped by the methods used	
	AO1	- 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	

Band 3 Straightforward/ Relevant 11-15 marks ‘Straightforward’ work is shown when students make their ideas in relation to the task clearly known. ‘Relevant’ work is shown when students are focused on the task and use detail in an appropriate and supportive way.	AO5	straightforward engagement with the debate set up in the task	This band is characterised by straightforward and relevant work where the student’s response to the task is clear and intelligible. At the top of the band students will demonstrate consistent straightforward understanding in the course of their argument. Ideas will be developed relevantly. At the bottom of the band there will be flashes of relevant understanding with evidence of straightforward thinking.
	AO4	explores connections across literary texts arising out of historicist study in a straightforward way	
	AO3	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	- straightforward understanding of authorial methods in relation to the task - relevant engagement with how meanings are shaped by the methods used	
	AO1	- sensibly ordered ideas in a relevant argument in relation to the task - some use of literary critical concepts and terminology which are mainly appropriate; straightforward and clear expression	

Band 2 Simple/Generalised 6-10 marks ‘Simple’ work is shown when students write in an unelaborated and basic way in relation to the task. ‘Generalised’ work is shown when students write without regard to particular details.	AO5	• simple and generalised response to the debate set up in the task	This band is characterised by simple and generalised work which is mainly linked to the task. At the top of the band students will demonstrate a basic generalised understanding in the course of their answer. Ideas will be developed in a simple way. At the bottom of the band there will be inconsistency, but the beginnings of a simple and generalised understanding.
	AO4	• simple exploration of connections across literary texts arising out of historicist study	
	AO3	• 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	• simple understanding of authorial methods in relation to the task • generalised engagement with how meanings are shaped by the methods used	
	AO1	• 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	

Band 1 Largely irrelevant/largely misunderstood/largely inaccurate 1-5 marks ‘Largely irrelevant’ work is shown when students write in an unclear way with only occasional reference to what is required by the question. ‘Largely misunderstood’ and ‘largely inaccurate’ work is shown when knowledge of the text is insecure, hazy and often wrong.		• 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	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. 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. At the bottom of the band there will be no connection with the task; the writing will be hard to follow and irrelevant.
0 marks		No marks for response when nothing is written or where response has no connection to the text(s) or task.	

Question 01

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

‘A collection dominated by the all-powerful figure of the mother.’

Examine this view of *Feminine Gospels*.

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 in the collection that show powerful maternal characters and/or relationships, eg *The Long Queen*, *The Cord*, and the girls and staff of *TLOSGH*
- how later poems such as *Wish* and *The Cord* reflect the collection’s first poem, *The Long Queen*, in their matriarchal focus and fairytale imagery
- poems that may be seen to show weaker maternal characters and/or relationships, eg *The Virgin’s Memo* and *History*
- poems that show complex maternal characters and/or relationships, eg *Sub* and *Work*
- the extent to which mothers may be seen as present within the collection but not dominant
- etc.

AO4 Explore connections across literary texts

Focus might be on:

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

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

Focus might be on:

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

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

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

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

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

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

Question 02

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

Examine the view that, in *Feminine Gospels*, women are presented as failing to bring about change.

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 in the collection that may be seen to show women as powerless, ignored or trapped, such as *Beautiful*, *History*, *Loud* and *The Virgin's Memo*
- poems that may be seen to show women as strong, active and effective, eg *The Long Queen*, *Sub* and *TLOSGH*
- poems such as *White Writing*, *Work* and *Anon* that may be seen to reflect the changing roles and responsibilities of women over time
- etc.

AO4 Explore connections across literary texts

Focus might be on:

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

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

Focus might be on:

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

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- aspects of poetic form and genre
- aspects of structure, eg use of stanzas
- aspects of language, eg rhyme, rhythm, imagery

- the overall organisational structure and coherence of the collection and the links and connections that may be made between the sections
- etc.

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

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

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

Question 03

***Skirrid Hill* – Owen Sheers**

Examine the view that *Skirrid Hill* is a positive celebration of Welsh culture and traditions.

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 offer a positive and/or celebratory view of aspects of Welsh culture and traditions such as *Y Gaer*, *The Hill Fort*, *Farrier*, *Border Country*, *Skirrid Hill* and *Inheritance*
- poems that may be seen to offer a less positive view of aspects of Welsh culture and traditions, and indeed reflect possible difficulties, changes and challenges, such as *Flag*, *Joseph Jones* and *The Steelworks*, *Y Gaer*, *The Hill Fort*, *Farrier*
- etc.

AO4 Explore connections across literary texts

Focus might be on:

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

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

Focus might be on:

- how attitudes to culture and traditions are expressed within this poetry collection and how this reflects changing attitudes over time
- ideas about culture and traditions as expressed within this poetry collection and how this reflects changing attitudes over time
- the ways in which poetic methods are an integral part of strengthening the collection's presentation of culture and traditions
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- aspects of poetic form and genre

- aspects of structure, eg use of stanzas, and also the collection's overall organisational structure and coherence, and the links and connections that may be made across and between individual poems
- aspects of language, eg rhyme, rhythm, imagery
- methods that might affect the ways in which culture and traditions are presented within the collection
- etc.

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

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

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

Question 04

***Skirrid Hill* – Owen Sheers**

‘Sheers presents women as far stronger than men in *Skirrid Hill*.’

Examine this view.

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

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- poems that present either gender as strong, such as *Amazon*, *On Going* and *The Wake*
- poems that present either gender as vulnerable, such as *L.A. Evening* and *The Steelworks*,
- poems that present problematic relationships between men and women that may suggest a power imbalance, such as *Drinking With Hitler* and *Joseph Jones*
- the significance of poems that present more shifting or subtle power relationships between men and women, such as *Winter Swans*, *Valentine* and *Four Movements in the Scale of Two*
- etc.

AO4 Explore connections across literary texts

Focus might be on:

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

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

Focus might be on:

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

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

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

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

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

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

Section B

Option 1: Drama and Prose Contextual Linking

Option 2: Prose and Poetry Contextual Linking

Option 3: Drama and Poetry Contextual Linking

Questions 05, 11 and 17

Explore the significance of inequality in this extract.

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

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Focus might be on:

- Ng's presentation of Marilyn's personal experience of inequality as the only female science student in her class at college, in which first her gender and then her intellect set her apart from her male peers
- the significance of the early 1950s setting, just after World War II and before the mainstream emergence of second wave feminism
- the significance of the educational settings of the college and high school being places where students should be judged on merit and talent, but are in fact assigned to courses based on gender as opposed to aptitude
- how Ng uses the rules and limitations that occur within the two educational settings to suggest how far they are typical of society as a whole within the broader socio-cultural context of the 1950s
- Ng's presentation of Marilyn's thoughts and feelings as opposed to her mother's and father's
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- ideas about representations of inequality as seen in modern literature
- etc.

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

Focus might be on:

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

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- Ng's decision to focalise the events through Marilyn's point of view while retaining a third person stance
- the interpolation of comically patronising dialogue from various male students and teachers
- aspects of Ng's structure, eg the movement back in time from college to high school to show the repeating pattern of educational inequality
- the symbolism of 'shop' and 'home ec' as such stereotypically 'male' and 'female' subjects that taking different courses is simply not open to question
- the way Marilyn's college science experiments ironically mimic the home ec lessons she was forced to take at high school, with the mention of 'taffy' and 'baking soda'
- the comic portrayal of sexist behaviours and ideas, such as Mr Tolliver 'patt[ing] her hand' and suggesting that Marilyn is attractive enough to distract the boys from studying
- the use of description to suggest Marilyn's awareness of being patronised; her lack of a 'true smile'; her position 'slouched in the back row of the home ec class' and resentful body language – 'drumming her fingers' – ironically showing her disgust within the very class taught by her own mother, Doris
- the significance of Ng's use of italics to suggest Marilyn's frustration with a curriculum her mother claims is designed to 'teach them everything a *young lady* needed to keep a house'
- how Ng's word choices and syntax within the narrative description suggests the 1950s context and setting – eg the young male students wearing 'suits' under their lab coats; Marilyn's name and blonde hair perhaps suggesting the iconic Marilyn Monroe
- 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 inequality in **two** other texts you have studied.

Remember to include in your answer reference to how meanings are shaped in the texts you are comparing.

You must use **one** drama text and **one** prose text in your response.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Focus might be on:

- interpretations of the significance of inequality as expressed in their two texts
- the extent to which the contrasting genres of the two texts affect the ways in which inequality is presented
- etc.

AO4 Explore connections across literary texts

Focus might be on:

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

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

Focus might be on:

- differing representations of inequality and its possible effects and impact
- the psychological effects
- an analytical comparison of characters who respond to inequality in various ways
- how inequality may be viewed differently over time
- how the theme of inequality contributes to a text or texts as a whole
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- methods of presenting and explaining the reasons for the prevalence and significance of the theme of inequality in modern literature
- possible purposes and effects of the presentation of inequality

- 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**

‘Williams presents Stanley Kowalski as no more than a brutal thug.’

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:

- Stanley’s cruelty, cunning, insensitivity and violence (including his violence towards Stella, his pregnant wife) to be characteristic of a ‘brutal thug’
- how Williams uses Stanley to illustrate the changing society and values of the American South just after World War II
- the significance of Stanley’s role as a returning war hero aspiring to the American Dream
- his dramatic positioning as the antagonist to Blanche
- Stanley’s passionate love for Stella, which is fully reciprocated
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- dramatic presentations of masculinity and sexuality in modern literature
- dramatic presentations of contrasting ideals, norms and values as seen in modern literature
- dramatic representations of class and culture in modern literature
- dramatic representations of the American Dream in modern literature
- etc.

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

Focus might be on:

- how the powerful culture clash between the Old South and the new post-war America is reflected in the contrast between Blanche and Stanley
- the extent to which the presentation of masculinity, 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 an integral part of strengthening the text’s presentation of masculinity, 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
- 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 the American South 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 significance of the American South as a powerful cultural construct
- ideas of cultural decline and the loss of something beautiful, albeit tarnished – the ‘civilization gone with the wind’ romantic ‘lost cause’ mythology
- the use of Belle Reve and Elysian Fields as symbols of New Orleans and the American South
- how the play’s representation of Blanche as a faded Southern belle reflects Williams’ conscious commitment to dramatising his core ideas about the American South
- references to the Southern Gothic literary tradition
- Blanche’s symbolic function as an emblem of the declining South and the positioning of Stella as having to make a forced choice between the dead past her sister represents and the new post-war future symbolised by Stanley
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- dramatic representations of class and culture in modern literature
- etc.

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

Focus might be on:

- how Williams’ presentation of the American South is embedded in its specific contemporary context of production, and how responses to the text then and now can reflect changing attitudes over time
- the ways in which dramatic methods are an integral part of strengthening the text’s presentation of the American South
- the ways in which Williams appearing to question or criticise the nature of post-war America through his representation of the American South
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- aspects of dramatic form, eg melodrama, tragedy
- aspects of dramatic structure, such as the positioning of Blanche and Stanley as representative of the Old South and the new post-war America
- dramatic methods used to present the South, such as the contrast between Belle Reve and the Quarter; elements of the Southern Gothic such as descriptions of Belle Reve/references to Edgar Allan Poe
- etc.

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

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

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

Question 09

***Top Girls* – Caryl Churchill**

Examine the view that, in *Top Girls*, Churchill presents women as haunted by the past.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- Churchill's presentation of Marlene's rise to the top having involved the sacrifice of her family relationships and a conscious rejection of all reminders of her past (including Joyce and Angie); her dislike of her father and his behaviour – and the implied criticism of Thatcherite/capitalist model of powerful women such as Marlene as prepared to ditch the past in order to achieve success
- the argument that Marlene is not 'haunted' by the past, but willing and able to reject it
- how the dinner party guests as well as several of the 1980s office-based characters have suffered trauma, abuse and mistreatment in the past, which they are able to recall in graphic detail
- etc.

AO4 Explore connections across literary texts

Focus might be on:

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

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

Focus might be on:

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

- Churchill's use of Angie, Marlene's abandoned daughter who is raised by Joyce, to give a focus to the warring sisters' relationship
- how Angie's limitations relate to her disadvantaged socio-economic status, and illustrate how far Marlene has moved away from her working class family background
- how Angie's relationship with Joyce – arguably leading to the loss of Joyce's own child – is essential to the message of the play, given that the sisters symbolise the great debate of the 1980s, with Marlene espousing classically Thatcherite views about the primacy of the individual and Joyce taking a socialist perspective that defends the traditional working class and the need to help the vulnerable
- the significance of Churchill's decision to give Angie the last line of the play, 'Frightening'
- etc.

AO4 Explore connections across literary texts

Focus might be on:

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

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

Focus might be on:

- how the opportunities and limitations of the female characters, especially Angie, are embedded within their respective social, historical and cultural contexts as well as that of the 1980s
- how responses to representations of gender, social class and culture can reflect changing attitudes over time
- the ways in which dramatic methods are an integral part of strengthening the play's presentation of gender, social class and culture
- 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 Angie as a symbol of larger ideas or abstract concepts relevant to a debate about changing attitudes to social class and culture 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 inequality in this extract.

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

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Focus might be on:

- Ng's presentation of Marilyn's personal experience of inequality as the only female science student in her class at college, in which first her gender and then her intellect set her apart from her male peers
- the significance of the early 1950s setting, just after World War II and before the mainstream emergence of second wave feminism
- the significance of the educational settings of the college and high school being places where students should be judged on merit and talent, but are in fact assigned to courses based on gender as opposed to aptitude
- how Ng uses the rules and limitations that occur within the two educational settings to suggest how far they are typical of society as a whole within the broader socio-cultural context of the 1950s
- Ng's presentation of Marilyn's thoughts and feelings as opposed to her mother's and father's
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- ideas about representations of inequality as seen in modern literature
- etc.

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

Focus might be on:

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

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- Ng's decision to focalise the events through Marilyn's point of view while retaining a third person stance
- the interpolation of comically patronising dialogue from various male students and teacher
- aspects of Ng's structure, eg the movement back in time from college to high school to show the repeating pattern of educational inequality
- the symbolism of 'shop' and 'home ec' as such stereotypically 'male' and 'female' subjects that taking different courses is simply not open to question
- the way Marilyn's college science experiments ironically mimic the home ec lessons she was forced to take at high school, with the mention of 'taffy' and 'baking soda'
- the comic portrayal of sexist behaviours and ideas, such as Mr Tolliver 'patt[ing] her hand' and suggesting that Marilyn is attractive enough to distract the boys from studying
- the use of description to suggest Marilyn's awareness of being patronised; her lack of a 'true smile'; her position 'slouched in the back row of the home ec class' and resentful body language – 'drumming her fingers' – ironically showing her disgust within the very class taught by her own mother, Doris
- the significance of Ng's use of italics to suggest Marilyn's frustration with a curriculum her mother claims is designed to 'teach them everything a *young lady* needed to keep a house'
- how Ng's word choices and syntax within the narrative description suggests the 1950s context and setting – eg the young male students wearing 'suits' under their lab coats; Marilyn's name and blonde hair perhaps suggesting the iconic Marilyn Monroe
- 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 inequality in **two** other texts you have studied.

Remember to include in your answer reference to how meanings are shaped in the texts you are comparing.

You must use **one** prose text and **one** poetry text in your response, at least **one** of which must be a text written post-2000.

You must write about **at least two** poems.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Focus might be on:

- interpretations of the significance of inequality as expressed in their two texts
- the extent to which the contrasting genres of the two texts affect the ways in which inequality is presented
- etc.

AO4 Explore connections across literary texts

Focus might be on:

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

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

Focus might be on:

- differing representations of inequality and its possible effects and impact
- the psychological effects
- an analytical comparison of characters who respond to inequality in various ways
- how inequality may be viewed differently over time
- how the theme of inequality contributes to a text or texts as a whole
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- methods of presenting and explaining the reasons for the prevalence and significance of the theme of inequality in modern literature
- possible purposes and effects of the presentation of inequality
- 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 role of Dick Crick in *Waterland*.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- Swift's presentation of Dick as a tragic and symbolic figure: illiterate, mentally retarded and unable to speak coherently
- the contrast between the Crick brothers, with Dick working on a dredger on the Ouse and Tom becoming a history teacher
- Dick's jealousy over Mary leading him to murder Freddie Parr
- Dick's suicide upon discovering the circumstances of his own incestuous birth and Swift's presentation of his achieving a tragic dignity in death as he dives into the Ouse; the idea that he may ironically become the 'saviour of the world' at last, as his deluded father once foretold
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- prose representations of tragic characters in modern literature
- prose representations of male characters in modern literature
- prose representations of the mentally ill in modern literature
- prose representations of the relationship between the individual and wider society as a whole in modern literature
- etc.

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

Focus might be on:

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

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

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

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

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

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

Question 14

***Waterland* – Graham Swift**

Examine the significance of education in *Waterland*.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- the wide variety of different types of education, formal and informal, present in the text
- the presentation of the relationship between teacher Tom Crick and his history class; and the role of Price and the rest of the students as Crick's narratees
- the role of Crick as an educator and thus a potential dispeller of ignorance through his analysis of past events
- the significance of the extra-curricular meeting between Price and Crick in the pub, and the teacher's explanation of his personal beliefs
- Crick's abandonment of the mainstream history syllabus in favour of a more personal kind of teaching and learning, and the class's response to this
- Ideas about 'coming of age' and the loss of innocence, linked to the ways in which some characters achieve sexual, emotional or psychological knowledge and awareness as opposed to academic knowledge
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- prose representations of education as seen in modern literature, perhaps especially postmodernist metafiction
- 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 education 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 education
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- aspects of narrative form and genre, especially the ways in which Swift has structured the text as a postmodern metafiction
- aspects of structure, eg the ways in which Crick teaches his students about both broad patterns of history and his own personal life
- 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**

'It is impossible to feel any sympathy for Serena Joy.'

Examine Atwood's presentation of Serena Joy in the light of this view.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- Serena Joy's jealousy of Offred and spiteful behaviour towards her; the limitations of their roles within the toxic triangular relationship between Commander, Wife and Handmaid
- the irony of Serena Joy's having proselytized for 'family values' before the Gileadean coup when she had a public television career
- Serena Joy's undermining of the fiction of the Commander's fertility in organising for Offred to sleep with Nick in exchange for seeing a photograph of her lost child
- how Atwood may be seen to create some sympathy for Serena Joy, both from the narrative perspective of Offred, and from the viewpoint of the reader – Serena is elderly, suffering from arthritis, lonely and both humiliated and betrayed by the serially unfaithful husband she still seems to love
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- prose representations of gender, power and patriarchy in modern literature, perhaps especially in relation to postmodernism, metafiction and dystopian writing
- prose representations of the relationship between the individual and wider society as a whole in modern literature
- etc.

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

Focus might be on:

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

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- aspects of narrative form and genre(s)
- aspects of the ways in which Atwood has structured the text, eg the narrative stance of Offred and the privileging of her viewpoint; descriptions of the scenes between Serena and Offred
- 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**

'I made that up. It didn't happen that way. Here is what happened,' declares Offred.

Examine the significance of storytelling in *The Handmaid's Tale* in the light of this quotation.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- Offred's stated mission as one whose job is to 'tell stories' and attempt to make narrative sense of her past and present
- references to narratives and ways of telling stories; Atwood's development of Offred's narrative voice
- the suspension of Offred's narrative to allow for the interpolation of Moira's story
- Atwood's interweaving of past and present and the unusual ending of the text; the conclusion of the novel with the Historical Notes, which states that Offred's narrative was patched together by two male academics who transcribed 'the Handmaid's Tale' from the old cassette tapes she recorded after escaping north to Bangor, Maine
- Atwood's analysis of the limitations of academic discourse, as Pieixoto undercuts the subjective 'truth' of Offred's 'herstory' in favour of male 'history' as he glosses her narrative
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- typical prose representations of gender, power and patriarchy in modern literature, perhaps especially in relation to postmodernism, metafiction and dystopian writing
- etc.

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

Focus might be on:

- how the ways in which ideas about storytelling are embedded within the specific social, historical and cultural contexts of the 1980s, and how responses to this 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 stories and storytelling
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

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

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

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

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

Section B

Option 1: Drama and Prose Contextual Linking

Option 2: Prose and Poetry Contextual Linking

Option 3: Drama and Poetry Contextual Linking

Questions 05, 11 and 17

Explore the significance of inequality in this extract.

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

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Focus might be on:

- Ng's presentation of Marilyn's personal experience of inequality as the only female science student in her class at college, in which first her gender and then her intellect set her apart from her male peers
- the significance of the early 1950s setting, just after World War II and before the mainstream emergence of second wave feminism
- the significance of the educational settings of the college and high school being places where students should be judged on merit and talent, but are in fact assigned to courses based on gender as opposed to aptitude
- how Ng uses the rules and limitations that occur within the two educational settings to suggest how far they are typical of society as a whole within the broader socio-cultural context of the 1950s
- Ng's presentation of Marilyn's thoughts and feelings as opposed to her mother's and father's
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- ideas about representations of inequality as seen in modern literature
- etc.

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

Focus might be on:

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

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- Ng's decision to focalise the events through Marilyn's point of view while retaining a third person stance
- the interpolation of comically patronising dialogue from various male students and teacher
- aspects of Ng's structure, eg the movement back in time from college to high school to show the repeating pattern of educational inequality
- the symbolism of 'shop' and 'home ec' as such stereotypically 'male' and 'female' subjects that taking different courses is simply not open to question
- the way Marilyn's college science experiments ironically mimic the home ec lessons she was forced to take at high school, with the mention of 'taffy' and 'baking soda'
- the comic portrayal of sexist behaviours and ideas, such as Mr Tolliver 'patt[ing] her hand' and suggesting that Marilyn is attractive enough to distract the boys from studying
- the use of description to suggest Marilyn's awareness of being patronised; her lack of a 'true smile'; her position 'slouched in the back row of the home ec class' and resentful body language – 'drumming her fingers' – ironically showing her disgust within the very class taught by her own mother, Doris
- the significance of Ng's use of italics to suggest Marilyn's frustration with a curriculum her mother claims is designed to 'teach them everything a *young lady* needed to keep a house'
- how Ng's word choices and syntax within the narrative description suggests the 1950s context and setting – eg the young male students wearing 'suits' under their lab coats; Marilyn's name and blonde hair perhaps suggesting the iconic Marilyn Monroe
- 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 inequality in **two** other texts you have studied.

Remember to include in your answer reference to how meanings are shaped in the texts you are comparing.

You must use **one** drama text and **one** poetry text in your response, at least **one** of which must be a text written post-2000.

You must write about **at least two** poems.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Focus might be on:

- interpretations of the significance of inequality as expressed in their two texts
- the extent to which the contrasting genres of the two texts affect the ways in which inequality is presented
- etc.

AO4 Explore connections across literary texts

Focus might be on:

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

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

Focus might be on:

- differing representations of inequality and its possible effects and impact
- the psychological effects
- an analytical comparison of characters who respond to inequality in various ways
- how inequality may be viewed differently over time
- how the theme of inequality contributes to a text or texts as a whole
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- methods of presenting and explaining the reasons for the prevalence and significance of the theme of inequality in modern literature
- possible purposes and effects of the presentation of inequality
- 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.