

AS

ENGLISH LITERATURE B

7716/2A

Paper 2A Literary genres: Prose and Poetry: Aspects of tragedy

Mark scheme

June 2022

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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.

Information for examiners marking Aspects of Tragedy Paper 2A: open book

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

The significance of open book

Examiners must understand that in marking an open book exam there are examining implications. Students 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 students 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 students 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 8) 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 students 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 marks are attainable if students 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 students 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 is no one right answer. Students' 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 student introduces unusual or unorthodox ideas.
6. Examiners should remember that length and quality are not synonymous. Some brief answers may be relevant and concise. Equally, long answers may be diffuse and repetitive.
7. If answers are short or incomplete, examiners can only reward what is there and assess accordingly. Some further credit can be given to answers finished in note form.

Using the Mark Bands

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

MARK BAND DESCRIPTORS	
Band 5 (21–25)	perceptive/assured
Band 4 (16–20)	coherent/thorough
Band 3 (11–15)	straightforward/relevant
Band 2 (6–10)	simple/generalised
Band 1 (1–5)	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 each section**Section A**

12. Examiners need to bear in mind the following key points when marking extract based questions:
- has the student engaged in a relevant debate or constructed a relevant argument about their poetry text?
 - has the student referred to different parts of the text to support their views?
 - has the student referred to the writer's/writers' authorial method?
 - the student's AO1 competence.

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

Section B

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

- has the student engaged in a relevant debate or constructed a relevant argument about their prose text?
- has the student referred to different parts of the novel to support their views?
- has the student referred to the writer's authorial method?
- the student's AO1 competence.

In the case of a significant omission to an answer 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 student performance.
16. Use the model marked script for guidance.

The following annotation is available for use on e-Marker 2:

Annotation Name	Toolbar Image	Details	Examples of Use on Script	Y/N
Annotation Type: Stamp				
Correct		Toolbar Tooltip: Correct		Y
Seen		Toolbar Tooltip: Seen		Y
NotRelevant		Toolbar Tooltip: Not Relevant		Y
Red Line		Toolbar Tooltip: Red Line		Y
Green Empty Comment		Toolbar Tooltip: Green Empty Comment No Default Text - text shown in screenshot was typed into annotation by user		Y
AssessObjective1		Toolbar Tooltip: Assessment Objective 1		Y
Repetition		Toolbar Tooltip: Repetition		Y
Vague		Toolbar Tooltip: Vague		Y
Development		Toolbar Tooltip: Development		Y
SomethingHere		Toolbar Tooltip: Something here		Y
Unfocused		Toolbar Tooltip: Unfocused		Y
UnclearExpression		Toolbar Tooltip: Unclear expression		Y
LackOfClarity		Toolbar Tooltip: Lack of Clarity		Y
FactualInaccuracy		Toolbar Tooltip: Factual Inaccuracy		Y
PartiallyMadePoint		Toolbar Tooltip: Partially made point		Y
Text	T	Toolbar Tooltip: Needing textual support	T	Y

17. Please remember that scripts can go back to students, so although your audience is a senior examiner, you must express yourself temperately when writing in the comment boxes.

The assessment objectives and their significance

18. All questions are framed to test Assessment Objectives (AOs) 5, 4, 3 and 2, so if students answer the question, then they will be addressing the AOs. In marking questions, however, examiners must also take account of AO1.

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%)

It is important to remember that these students are 16 to 17 years old, so we are judging their skills midway through Key Stage 5.

Weightings for each question are as follows:

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

Mark	AO	Typical features	How to arrive at mark
Band 5 Perceptive/Assured 21–25 marks 'Perception' is demonstrated when students are showing the depth of their understanding and responding sensitively to the texts and task. 'Assuredness' is shown when students write with confidence and conviction.	AO 5	<ul style="list-style-type: none"> perceptive and confident engagement with the debate set up in the task 	This band is characterised by perceptive and assured work which shows confidence, sharpness of mind and sophistication in relation to the task. At the top of the band students are consistently assured and will demonstrate sensitivity and perception across all five assessment objectives in the course of their response. At the bottom of the band there will be coherence and accuracy with some perception but with less consistency and evenness.
	AO 4	<ul style="list-style-type: none"> perceptive exploration of connections across literary texts arising out of generic study 	
	AO 3	<ul style="list-style-type: none"> perceptive understanding of the significance of relevant contexts in relation to the task assuredness in the connection between those contexts and the genre studied 	
	AO 2	<ul style="list-style-type: none"> perceptive understanding of authorial methods in relation to the task assured engagement with how meanings are shaped by the methods used 	
	AO 1	<ul style="list-style-type: none"> perceptive, assured and sophisticated argument in relation to the task assured use of literary critical concepts and terminology; mature and impressive expression 	
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.	AO 5	<ul style="list-style-type: none"> 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.
	AO 4	<ul style="list-style-type: none"> logical and consistent exploration of connections across literary texts arising out of generic study 	
	AO 3	<ul style="list-style-type: none"> thorough understanding of the significance of relevant contexts in relation to the task coherence in the connection between those contexts and the genre studied 	
	AO 2	<ul style="list-style-type: none"> thorough understanding of authorial methods in relation to the task thorough engagement with how meanings are shaped by the methods used 	
	AO 1	<ul style="list-style-type: none"> logical, thorough and coherent argument in relation to the task where ideas are debated in depth appropriate use of literary critical concepts and terminology; precise and accurate expression 	
Band 3 Straightforward/	AO 5	<ul style="list-style-type: none"> straightforward engagement with the debate set up in the task 	This band is characterised by straightforward and relevant

<p>Relevant 11–15 marks</p> <p>‘Straightforward’ work is shown when students make their ideas in relation to the task clearly known.</p> <p>‘Relevant’ work is shown when students are focused on the task and use detail in an appropriate and supportive way.</p>	AO 4	<ul style="list-style-type: none"> explores connections across literary texts arising out of generic study in a straightforward way 	<p>work where the student’s response to the task is clear and intelligible.</p> <p>At the top of the band students will demonstrate consistent straightforward understanding in the course of their argument. Ideas will be developed relevantly.</p> <p>At the bottom of the band there will be flashes of relevant understanding with evidence of straightforward thinking.</p>
	AO 3	<ul style="list-style-type: none"> straightforward understanding of the significance of relevant contexts in relation to the task relevant connections between those contexts and the genre studied 	
	AO 2	<ul style="list-style-type: none"> straightforward understanding of authorial methods in relation to the task relevant engagement with how meanings are shaped by the methods used 	
	AO 1	<ul style="list-style-type: none"> sensibly ordered ideas in a relevant argument in relation to the task some use of literary critical concepts and terminology which are mainly appropriate; straightforward and clear expression 	
<p>Band 2 Simple/Generalised 6–10 marks</p> <p>‘Simple’ work is shown when students write in an unelaborated and basic way in relation to the task.</p> <p>‘Generalised’ work is shown when students write without regard to particular details.</p>	AO 5	<ul style="list-style-type: none"> simple and generalised response to the debate set up in the task 	<p>This band is characterised by simple and generalised work which is mainly linked to the task.</p> <p>At the top of the band students will demonstrate a basic generalised understanding in the course of their answer. Ideas will be developed in a simple way.</p> <p>At the bottom of the band there will be inconsistency, but the beginnings of a simple and generalised understanding.</p>
	AO 4	<ul style="list-style-type: none"> simple exploration of connections across literary texts arising out of generic study 	
	AO 3	<ul style="list-style-type: none"> simple understanding of the significance of relevant contexts in relation to the task generalised connections between those contexts and the genre studied 	
	AO 2	<ul style="list-style-type: none"> simple understanding of authorial methods in relation to the task generalised engagement with how meanings are shaped by the methods used 	
	AO 1	<ul style="list-style-type: none"> a simple structure to the argument which may not be consistent but which does relate to the task generalised use of literary critical concepts and terminology; simple expression 	

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

0 ***John Keats selection***

- 1** Explore the view that ‘in Keats’ tragic stories women can be admired regardless of whether they are villains or victims’.

You must refer to *Lamia* and **at least one** other poem.

In your answer you need to analyse closely Keats’ authorial methods and include comments on the extract below.

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed. Some ideas will inevitably address more than one AO.

Examiners must also remember that because students have read and studied *John Keats selection* through the lens of **tragedy**, the AOs must necessarily be connected to that genre through the task.

Given that this is an **open book** exam, textual references to support comments about the ways meanings are shaped in relation to the task will be expected to be specific and accurate.

Please refer to pages 4–8.

A05 Explore literary texts informed by different interpretations

With respect to meanings and interpretations, students may choose to look at all sides of the debate or just one. It is the quality of the student's response that matters.

Some students might consider:

- in the extract – Lamia's extraordinary beauty; the extravaganza of colour and design on her skin; the celestial and magical references to enhance her beauty; the focus on the exquisite nature of her mouth and the sadness of her fair eyes; the poem's focus on her links with Love itself; the sweetness of her voice as she prepares to negotiate with Hermes
- in the rest of the poem – her determination and resourcefulness in finding love and securing her dream of being with Lycius; her commitment to him and her ability to give him happiness; the magic of her palace of love; her attempt to prevent Lycius from listening to cold reason and philosophy instead of the world of love and dream
- *La Belle Dame Sans Merci* – the beauty of the faery with her long hair; her lightness of foot and her passion; the quality of her voice as she sings to the knight; her ministering to the knight, providing him with manna; her words of love and giving the knight the magic of reverie; her being admired for enacting revenge – if it is argued that the knight seduced/raped her
- *The Eve of St Agnes* – the virginal beauty and innocence of Madeline who is a disciple of love; her commitment to the dream of St Agnes Eve, her religious faith and piety; her saintliness; her sensuality; her preparedness and bravery to leave her family home and run away with Porphyro into the unknown
- *Isabella; or The Pot of Basil* – Isabella's innocence and beauty; her voice; her capacity to love; the depth of her love for Lorenzo; her loyalty; her agency in going into the forest, and treasuring his severed head; her dying for love
- etc.

Some students might consider:

- *Lamia* – her scheming and deceitful character, which is anything but admirable; her being prepared to sacrifice the happiness of the nymph to bargain with Hermes for her own gains; her enchanting Lycius, luring him into her fantasy world; Apollonius' distrust of her, his contempt for her falseness
- *La Belle Dame Sans Merci* – her trickery of the knight which is not admirable; her weaving him into her spell; her destruction of him; her history of entralling other illustrious men making her despicable
- *The Eve of St Agnes* – Madeline's not being admirable but weak, acted upon by Porphyro and though disappointed in him, is still dependent on him and prepared to run away with him
- *Isabella; or The Pot of Basil* – Isabella's not being admirable but despised for her behaviour; her endless grief and wailing; her decapitating the head off the torso of Lorenzo in a macabre display of excessive love; her dying of grief; her brothers' lack of respect for her, certainly their not admiring her, as they prevent her marrying the man she loves, their contempt for her feelings, unconcerned about her suffering
- etc.

Students might legitimately argue that the women are admired or otherwise by the narrator, other characters within the narratives or by readers.

AO4 Explore connections across literary texts

With respect to connections with the wider tragic genre focus might be on:

- the tragic aspect of victims as seen in the character of Isabella
- the tragic aspect of villains as seen in the character of Lamia
- the tragic aspect of admiration being felt for tragic women by readers, narrators or by characters within texts
- etc.

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

With respect to contextual issues arising from the text in relation to the question, focus might be on:

- the context of gender as seen in the portrayal of women as villains or victims
- the context of the affections as seen in the way the tragic women are regarded in terms of their appearance or their morality
- the literary context of the femme fatale
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to analysis of authorial methods in relation to the task focus might be on:

- the extract and its structural position near to the start of the poem, where Lamia's transformation into a woman is exotically described
- AO2 in the extract: the use of the narrator who is in awe of Lamia's extraordinary beauty, the use of colour and animal imagery to create a magical picture, the use of light imagery to create a celestial image, the use of demonic imagery to set up Lamia's link with evil forces, the use of classical references to give Lamia a mythological status
- in the wider poem: the use of contrast to create the ambiguity surrounding Lamia, the use of description and different voices and perspectives as characters respond to her
- the use of different perspectives and voices in other poems in relation to women and whether they can be admired regardless of whether they are victims or villains
- the use of different verse forms elsewhere for the creation of stories about women and how they are presented and responded to
- the use of other methods as relevant, eg passionate and emotional language, use of description, use of place names, use of imagery to present women
- etc.

Given that this is an **open book** exam, comment on the ways meanings are shaped should be specific and accurate.

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

With respect to competence in writing focus needs to be on the:

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

Accept any valid discussion of interpretations, any valid discussion of contexts and any valid discussion of authorial methods that are embedded into the argument.

0 ***Thomas Hardy selection***

2 Explore the view that ‘in Hardy’s poetry, it is women who cause suffering and unhappiness’.

You must refer to *The Newcomer’s Wife* and **at least one** other poem.

In your answer you need to analyse closely Hardy’s authorial methods and include comments on the poem below.

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed. Some ideas will inevitably address more than one AO.

Examiners must also remember that because students have read and studied *Thomas Hardy selection* through the lens of **tragedy**, the AOs must necessarily be connected to that genre through the task.

Given that this is an **open book** exam, textual references to support comments about the ways meanings are shaped in relation to the task will be expected to be specific and accurate.

Please refer to pages 4–8.

A05 Explore literary texts informed by different interpretations

With respect to meanings and interpretations, students may choose to look at all sides of the debate or just one. It is the quality of the student's response that matters.

Some students might consider:

- in *The Newcomer's Wife* – the implication that the newcomer's wife has tricked the newcomer pretending to be sexually innocent when she was not, causing him pain and shame and misery; her having had numerous lovers before she secures the hand of the unknowing newcomer who suffers when he learns of her inglorious past; her playing games with men; the newcomer's being the last of a line, leading to his suffering and suicide
- *A Sunday Morning Tragedy* – the mother of the girl who seeks out the shepherd for the potion to bring about abortion; the mother who administers it to her daughter causing the daughter untold physical suffering and a painful death
- the 'Emma Poems' (for example *The Going*) – the suffering felt by the narrator who is grief stricken and lonely as a result of Emma's death, unable to communicate with her to express his sadness; his regret at things said or not said; his guilt at how he treated her while she was alive
- *A Trampwoman's Tragedy* – the cruel pretence that the female narrator plays on her lover to make him jealous; her pretending to be the lover of 'jeering John'; her lie that the child she is carrying is that of John; his uncontrollable jealousy and suffering which leads him to kill John and then be hanged for murder
- *The Forbidden Banns* – the woman's causing the suffering to her husband-to-be through marrying him when she came from a family with madness in her blood; the husband's father's futile attempt to stop the wedding leading to his suffering and death; the son's suffering at the death of his father who is proved right when the woman produces 'idiot' children; the intensity of the husband's hatred which leads him to kill her and himself
- etc.

Some students might consider:

- that it is a male writer, and often a seeming male narrator, who skews the narratives to demonise the female characters
- *The Newcomer's Wife* – the suffering being caused to the newcomer by gossip and harsh social attitudes where women are condemned for sex outside of marriage but where men are not
- *The Mock Wife* – the female neighbour who kindly agrees to pretend to play the wife of the dying man to give him some happiness rather than allowing his suffering to continue; the cruel judgement of society that condemns the wife to death for apparently poisoning her husband even though the evidence is in doubt
- *The Forbidden Banns* – the suffering's being caused by harsh social attitudes; the woman's being a victim as much as the man and also suffering
- the female narrator in *The Haunter* who has clearly suffered at the hands of her husband who ignored her while she was alive
- *Tess's Lament* – the sadness of Tess who suffers as a result of her lover's departure and how cruel fate has been
- *At Castle Boterel* – where the male narrator is sensitive and doesn't blame the woman for his suffering, but blames Time – at whose hands the woman is a victim too
- etc.

Students might legitimately write about time, place or weather settings.

AO4 Explore connections across literary texts

With respect to connections with the wider tragic genre focus might be on:

- the tragic aspect of suffering
- the tragic aspect of unhappiness
- the tragic aspect of human beings causing misery to others
- etc.

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

With respect to contextual issues arising from the text in relation to the question, focus might be on:

- the gender context – the focus here is on women
- the social context as seen in the attitudes towards women in *The Newcomer's Wife*
- the context of the affections as seen in how human beings feel
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to analysis of authorial methods in relation to the task focus might be on:

- *The Newcomer's Wife* and the story it tells from the husband's overhearing gossip at the liquor-bar through to his suicide in the final stanza; the use of voices for the middle three stanzas to comment on the wife's past and her backstory; the smuttiness of the voices (which seem to be male) and the derogatory comments made about the wife ('the Hack of the Parade'); the use of quatrains and simple AABB rhyme scheme for the ballad-like story; the anonymous detached voice of the narrator for the first and last stanzas; the use of the seaside setting and the public house; the use of contrasts and natural imagery etc
- the use of different perspectives and voices in other poems in relation to women and whether they cause suffering and unhappiness
- the use of different verse forms elsewhere for the creation of stories about women and how they are presented in relation to causing suffering and unhappiness
- the use of other methods as relevant, eg passionate and emotional language, use of description, use of place names, use of imagery to present women
- etc.

Given that this is an **open book** exam, comment on the ways meanings are shaped should be specific and accurate.

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

With respect to competence in writing focus needs to be on the:

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

Accept any valid discussion of interpretations, any valid discussion of contexts and any valid discussion of authorial methods that are embedded into the argument.

0 ***Poetry Anthology: Tragedy***

3 Explore the view that in the *Poetry Anthology: Tragedy* the tragic figures are ordinary, unexceptional people.

You must refer to *Miss Gee* and **at least one** other poem.

In your answer you need to analyse closely the poets' authorial methods and include comments on the extract below.

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed. Some ideas will inevitably address more than one AO.

Examiners must also remember that because students have read and studied *Poetry Anthology: Tragedy* through the lens of **tragedy**, the AOs must necessarily be connected to that genre through the task.

Given that this is an **open book** exam, textual references to support comments about the ways meanings are shaped in relation to the task will be expected to be specific and accurate.

Please refer to pages 4–8.

A05 Explore literary texts informed by different interpretations

With respect to meanings and interpretations, students may choose to look at all sides of the debate or just one. It is the quality of the student's response that matters.

Some students might consider:

- in the extract from *Miss Gee* – the ordinariness of her name and where she lives; her ordinary looks and clothing; her methodical behaviour; her riding a bicycle which does not function properly; the narrator's focusing on her doing a lot of knitting which seems to demean her; her loneliness and poverty
- in the rest of the poem – the routine nature of her yearly round; her being ignored by others; her regular going to church; her fear of her sexuality; her becoming ill and visiting the doctor; her diagnosis of cancer; the callous way in which she is treated; the lack of announcement of her death in the poem; her being nothing more than a lesson in anatomy; the unexceptional nature of her life
- *Death in Leamington* – the unnamed woman who has died, her passing while alone one evening; her living alone in a house that is decaying; the crochet which signals her simple – and now lack of – activity; her death being at first unseen by the nurse who, when she does realise the woman has died, creeps out of the house displaying no emotion
- *'Out, out -'* – the unnamed boy who is busy working at a man's job with an industrial saw; the accident that occurs at the end of the day where his hand is lost and then his life; his simple passing and the continuation of the rest of the world which turns to its affairs seemingly unconcerned
- *The Death of Cuchulain* – Cuchulain's wife, Emer, who has been abandoned by her husband who has sought a younger woman; Emer's simple task of dyeing cloth; her rural existence; her being ignored after the first half of the poem; her unexceptional existence in comparison to Cuchulain and her son; Finmole's simplicity in obeying his mother's wishes to seek out a man, his fighting the man – who is his father – and dying without ceremony or attention since the focus turns to Cuchulain
- *Jessie Cameron* – Jessie's ordinariness as a young woman who lives with her mother in a simple coastal town, who goes to the beach and tells a young man who wants to marry her that she doesn't want him; her disappearance as the tide comes in and the lack of certainty of her ending
- etc.

Some students might consider:

- *Miss Gee* – her being extraordinary in her dreams, imagining that she is the Queen of France, dancing with the vicar; in her fantasies her having extraordinary sexual desire
- *Extract from 'The Prologue of the Monk's Tale'* – the Monk's telling that tragic figures are of high degree who fall from great prosperity into misery, their being 'popes, emperours, or kinges'
- *The Convergence of the Twain* – the extraordinary Titanic with all its opulence and glamour which meets its end at the hands of the iceberg and now lies at the bottom of the ocean
- *The Death of Cuchulain* – Cuchulain who is a mighty warrior who has slain mighty armies and great kings, who falls from a great height after killing his son and takes his own life in the sea
- Satan in *Extract from Paradise Lost* who is the king of Hell, who chooses not to be ordinary and serve in Heaven but instead reign in Hell
- etc.

AO4 Explore connections across literary texts

With respect to connections with the wider tragic genre focus might be on:

- the traditional tragic expectation of tragedy being about extraordinary people which is turned upside down in *Miss Gee*
- the tragic aspect of tragic heroes and heroines
- the aspects that contribute to making 'figures' tragic, eg suffering, misery, loneliness, death
- etc.

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

With respect to contextual issues arising from the text in relation to the question, focus might be on:

- the social context of class as seen in Miss Gee's lowly status
- the context of power as seen in Miss Gee's powerlessness
- the gender context given that the ordinary people in the poems are largely women
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to analysis of authorial methods in relation to the task focus might be on:

- the extract and its structural position at the start of the poem which sets out Miss Gee's ordinariness before Auden tells of her dream of being the Queen of France and her ensuing tragic story
- AO2 in the extract and the use of the ballad form with the detached narrator who speaks of Miss Gee's being a 'little story'; Miss Gee's name and its ordinariness – just a letter of the alphabet; the use of descriptive detail; the sing song rhythm which further minimises her importance; the use of simple language much of which is monosyllabic; the use of Miss Gee's voice to draw attention to her loneliness
- in the wider poem: the use of other voices (the male medics) to comment on her cancer and the decline of her body; the contrast of her own voice which focuses on her inner life and her suffering; the use of natural imagery; the use of repetition for the cyclical nature of the seasons; the detached ending and the casual dismissing of her life and body by the Oxford Groupers who carefully dissect her knee
- the use of different perspectives and voices in other poems in relation to ordinary people as tragic figures
- the use of different verse forms elsewhere for the creation of ordinary tragic figures
- the use of other methods as relevant, eg passionate and emotional language, use of description, use of place names, use of imagery to present ordinary tragic figures
- etc.

Given that this is an **open book** exam, comment on the ways meanings are shaped should be specific and accurate.

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

With respect to competence in writing focus needs to be on the:

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

Accept any valid discussion of interpretations, any valid discussion of contexts and any valid discussion of authorial methods that are embedded into the argument.

0 ***The Great Gatsby* – F. Scott Fitzgerald**

4 Explore the view that ‘George Wilson is not a victim: he is weak, deceiving and vengeful’.

Remember to include in your answer relevant analysis of Fitzgerald’s authorial methods.

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed. Some ideas will inevitably address more than one AO.

Examiners must also remember that because students have read and studied *The Great Gatsby* through the lens of **tragedy**, the AOs must necessarily be connected to that genre through the task.

Given that this is an **open book** exam, textual references to support comments about the ways meanings are shaped in relation to the task will be expected to be specific and accurate.

Please refer to pages 4–8.

A05 Explore literary texts informed by different interpretations

With respect to meanings and interpretations, students may choose to look at all sides of the debate or just one. It is the quality of the student's response that matters.

Some students might consider:

- Wilson as the murderer of Gatsby who kills on information from Tom Buchanan without questioning its veracity
- his ready belief in Tom Buchanan which shows his weakness and inability to pursue evidence
- Wilson's creeping in the shadows like an obsessed man who kills the unarmed Gatsby as he lies on an inflatable bed in his swimming pool
- Wilson's being capable of extreme violence when he murders Gatsby and then shoots himself
- his taking the law into his own hands
- his being a spiritless man, weighed down by life and failure
- his being resigned to a working-class existence
- his being his wife's man (according to Nick)
- his deception of Myrtle when they got married – when he pretends he has money but borrows a suit
- the facade he creates (according to Myrtle) of being a gentleman who knew about breeding
- his pitiful pleading with Tom Buchanan to sell him a car so that he can resell it and make a profit
- his locking his wife in a room above the garage when he suspects her of having an affair
- his violence towards Myrtle just before she runs into the road (Michaelis quotes Myrtle: 'Throw me down and beat me')
- his faith in God which is actually faith in an advertisement
- etc.

Some students might consider:

- that Nick's presentation of him is unfairly biased and unsympathetic
- that Wilson is a victim of an unfair society in which the rich prosper and where the poor have no prospect of bettering themselves
- that Wilson is powerless in comparison to those who are rich
- that Wilson is stuck in the Valley of the Ashes, forever wedded to the hopeless landscape
- that Wilson is a victim of Tom Buchanan who pretends to be doing business with him as a cover for his affair with Myrtle
- that Wilson is mocked and criticised by Myrtle for his lack of success
- that Wilson is lied to by Tom Buchanan about who was driving in the car accident that killed Myrtle
- that Wilson was devoted to Myrtle and loved her
- etc.

A04 Explore connections across literary texts

With respect to connections with the wider tragic genre focus might be on:

- the aspect of tragic victims as seen in George Wilson
- the tragic aspect of revenge as seen in Wilson's murder of Gatsby
- the aspect of deception as seen in Wilson's own deception of Myrtle and of Tom and Myrtle's deception of him
- etc.

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

With respect to contextual issues arising from the novel in relation to the question, focus might be on:

- the social context of class as seen in Wilson's being a mechanic with no prospects and little income
- the gender context and issue around what is manly and what is weakness
- the geographical context in relation to where Wilson lives and how he is defined by his landscape
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to analysis of authorial methods in relation to the task focus might be on:

- Fitzgerald's use of Nick as first person narrator who uses language in a way to reductively present Wilson
- structural issues relating to when Wilson appears in the text or when he is spoken of
- the use of the setting of the Valley of the Ashes to characterise Wilson; his only leaving the Valley when he embarks on his lonely walk to kill Gatsby and then shoot himself
- the use of voices and language to characterise Wilson, the way he is described
- the use of contrasts as seen in the way that Gatsby is presented – or Tom – in juxtaposition to Wilson
- the use of death/sickness/ghost imagery to describe Wilson
- etc.

Given that this is an **open book** exam, comment on the ways meanings are shaped should be specific and accurate.

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

With respect to competence in writing focus needs to be on the:

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

Accept any valid discussion of interpretations, any valid discussion of contexts and any valid discussion of authorial methods that are embedded into the argument.

0 ***Tess of the D'Urbervilles* – Thomas Hardy**

- 5** Explore the view that journeys undertaken by Tess and those close to her always intensify her suffering.

Remember to include in your answer relevant analysis of Hardy's authorial methods.

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed. Some ideas will inevitably address more than one AO.

Examiners must also remember that because students have read and studied *Tess of the D'Urbervilles* through the lens of **tragedy**, the AOs must necessarily be connected to that genre through the task.

Given that this is an **open book** exam, textual references to support comments about the ways meanings are shaped in relation to the task will be expected to be specific and accurate.

Please refer to pages 4–8.

AO5 Explore literary texts informed by different interpretations

With respect to meanings and interpretations, students may choose to look at all sides of the debate or just one. It is the quality of the student's response that matters.

Some students might consider:

- her journey to market with the bee hives when Prince is killed because of her negligence, making her feel guilty and with no choice but to obey her parents and go to Trantridge to claim kin
- Tess' journey to Trantridge which is filled with anxiety, when she is forced to grow up quickly and where she is sexually violated
- her journey to the fair in Chaseborough while at Trantridge when her female companions abandon her and she is left alone
- her journey back from the fair when she is preyed upon by Alec D'Urberville and raped in the woods
- her journey home as a 'fallen woman' when she meets the sign writer and believes herself damned
- her journey to Emminster after Angel leaves her when she is so desperate that she intends to seek help from Angel's parents – a journey which ends in failure and increased suffering
- her journey home after Angel abandons her when she is husbandless, having to face the questions from her family and her own heartbreak, intensified by their poverty
- her journey to Flintcomb-Ash which is dark and miserable
- the journey of her family who leave Marlott after Angel's abandonment of Tess when they are destitute, a journey which indirectly pushes Tess back to Alec
- her journey to Sandbourne when she is dejected and prepared to sell her soul for her family's benefit and live with Alec
- Angel's journey to Brazil which leaves Tess utterly wretched, alone and isolated
- etc.

Some students might consider:

- that Tess' journeys are all part of her pilgrimage to fulfilment, like those in *The Pilgrim's Progress*
- her early journeys from Trantridge to Chaseborough on Saturday nights with the local girls which she enjoys
- her journey to Talbothays which offers Tess the promise of a new life
- her journey on foot from the Dairy to Mellstock Church when Angel carries her over the flooded ground and when they are both overcome with passionate feeling
- her journey with Angel to the railway station beyond Edgon Heath when he secures her hand in marriage
- her journey to Stonehenge when she feels strangely liberated and calm
- her readiness for her final journey to Wintonchester where she will be hanged; her telling Angel that she is almost glad and then quietly saying to the men who have come to arrest her 'I am ready'
- etc.

AO4 Explore connections across literary texts

With respect to connections with the wider tragic genre focus might be on:

- the tragic aspect of the journey as seen in Tess' progress through journeys to understanding
- the tragic aspect of suffering as seen in Tess' agony when on her journey to Flintcomb-Ash
- the tragic aspect of catharsis seen in Tess' journey to Stonehenge and her readiness to go to Wintonchester jail
- etc.

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

With respect to contextual issues arising from the novel in relation to the question, focus might be on:

- the gender context where Tess' vulnerability as a woman is foregrounded when she journeys across the Dorset countryside
- the context of social class which puts Tess at a disadvantage when travelling with the wealthier Alec D'Urberville and the middle-class Clare
- the geographical context as Tess moves across the countryside and Angel travels to Brazil
- the literary context of the picaresque novel and *The Pilgrim's Progress*
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to analysis of authorial methods in relation to the task focus might be on:

- the structural significance of the journeys to the development of the novel
- the use of repetition in terms of the journeys Tess makes, for example her leaving home and returning to it
- the use of voices of characters that Tess meets on her journeys
- the use of place names as Tess journeys across the countryside
- the use of the omniscient narrator who provides a commentary on Tess' fate while she journeys
- the use of descriptive detail
- the use of natural imagery
- etc.

Given that this is an **open book** exam, comment on the ways meanings are shaped should be specific and accurate.

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

With respect to competence in writing focus needs to be on the:

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

Accept any valid discussion of interpretations, any valid discussion of contexts and any valid discussion of authorial methods that are embedded into the argument.

0 ***The Remains of the Day* – Kazuo Ishiguro**

6 Explore the view that Stevens is a tragic victim whom readers pity.

Remember to include in your answer relevant analysis of Ishiguro's authorial methods.

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed. Some ideas will inevitably address more than one AO.

Examiners must also remember that because students have read and studied *The Remains of the Day* through the lens of **tragedy**, the AOs must necessarily be connected to that genre through the task.

Given that this is an **open book** exam, textual references to support comments about the ways meanings are shaped in relation to the task will be expected to be specific and accurate.

Please refer to pages 4–8.

AO5 Explore literary texts informed by different interpretations

With respect to meanings and interpretations, students may choose to look at all sides of the debate or just one. It is the quality of the student's response that matters.

Some students might consider:

- Stevens as a victim of the social class system in which he is condemned to servitude
- Stevens as a victim of Lord Darlington who exerts his control and power and ridicules Stevens to entertain his guests
- Stevens as a victim of historical or cultural circumstances beyond his control; he is a victim of the 1920s and 30s
- Stevens as a victim of his upbringing and parental conditioning – his father's having taught him to repress his feelings
- pity that is felt for the way that Stevens is brainwashed into believing it is his duty to serve
- pity for Stevens who does not see the personal human cost of his unquestioning devotion to Lord Darlington
- pity for Stevens who does not see the ignominy of his position
- pity for Stevens who sacrifices family feeling rather than his duty to Lord Darlington
- pity for Stevens who, even after Lord Darlington is disgraced, believes that he should still defend him
- pity for Stevens who sacrifices his chance to find romantic love because of his overriding belief that serving Lord Darlington is honourable
- pity for Stevens for the life that is wasted
- pity for Stevens who takes his journey to Weymouth believing that 'Miss Kenton' feels as he does about the value of service
- pity for Stevens whose story and faith crumble at the end of his narrative
- etc.

Some students might consider:

- that Ishiguro's making Stevens the narrator creates the idea that Stevens has some autonomy
- that Stevens makes his own choices and that it is his decision to devote himself to Lord Darlington
- that Stevens chooses to accept authority
- that Stevens is not without intelligence and chooses to ignore class inequality and upper-class deception
- that Lord Darlington treats him rather well and apologises after he mocks him
- that Stevens does not see himself as a victim
- that Stevens chooses to ignore the pull on his heart by Miss Kenton
- that Stevens chooses to ignore the warnings that Miss Kenton gives about the needs of others, including his father
- that on his journey to Cornwall he learns more about himself and by the end is no longer a victim
- etc.

Students might legitimately argue that Stevens is a victim but that no pity is felt or that he is not a victim but that he can still be pitied.

AO4 Explore connections across literary texts

With respect to connections with the wider tragic genre focus might be on:

- the aspect of tragic victim as seen in Stevens' being abused by the class system
- the aspect of tragic victim as seen in Stevens' being controlled by Lord Darlington
- the aspect of pity that readers feel for Stevens' repressed and lonely life
- etc.

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

With respect to contextual issues arising from the novel in relation to the question, focus might be on:

- the social context of class as seen in Stevens' devoting his life to serving Lord Darlington
- the historical context of the novel's setting – Stevens is a victim of the circumstances 1920s and 30s
- the context of the emotions and the range of feelings that readers might experience as they read of Stevens' thwarted life
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to analysis of authorial methods in relation to the task focus might be on:

- the voice of Stevens that tells the heartbreaking story
- the retrospective narration where Stevens tells the story of his past while simultaneously coming to terms with it
- the unemotional tone and matter of factness of the narration which sets Stevens up as a tragic victim – or otherwise
- the motif of the journey that Ishiguro uses to take Stevens towards understanding how he is a victim
- the structure that the journey provides in the development of Stevens' story
- the use of other voices to foreground Stevens' victim status
- the use of irony in establishing Stevens as a victim
- the use of the different settings in which Stevens is presented as a victim who should be pitied
- etc.

Given that this is an **open book** exam, comment on the ways meanings are shaped should be specific and accurate.

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

With respect to competence in writing focus needs to be on the:

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

Accept any valid discussion of interpretations, any valid discussion of contexts and any valid discussion of authorial methods that are embedded into the argument.