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# AS ENGLISH LITERATURE B 7716/2A

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

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Mark scheme

June 2024

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Version: 1.0 Final



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

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

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

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

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

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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 organizational 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.

## MARK SCHEME – AS ENGLISH LITERATURE B – 7716/2A – JUNE 2024

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		Toolbar Tooltip: Needing textual support		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 SCHEME – AS ENGLISH LITERATURE B – 7716/2A – JUNE 2024

Mark	AO	Typical features	How to arrive at mark
<b>Band 5</b> <b>Perceptive/Assured</b> <b>21–25 marks</b>  ‘Perception’ is demonstrated when students are showing the depth of their understanding and responding sensitively to the texts and task.  ‘Assuredness’ is shown when students write with confidence and conviction.	AO5	<ul style="list-style-type: none"> <li>perceptive and confident engagement with the debate set up in the task</li> </ul>	This band is characterised by <b>perceptive</b> and <b>assured</b> work which shows confidence, sharpness of mind and sophistication in relation to the task.  At the top of the band students are consistently <b>assured</b> and will demonstrate sensitivity and <b>perception</b> across all five assessment objectives in the course of their response.  At the bottom of the band there will be coherence and accuracy with some <b>perception</b> but with less consistency and evenness.
	AO4	<ul style="list-style-type: none"> <li>perceptive exploration of connections across literary texts arising out of generic study</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>perceptive understanding of the significance of relevant contexts in relation to the task</li> <li>assuredness in the connection between those contexts and the genre studied</li> </ul>	
	AO2	<ul style="list-style-type: none"> <li>perceptive understanding of authorial methods in relation to the task</li> <li>assured engagement with how meanings are shaped by the methods used</li> </ul>	
	AO1	<ul style="list-style-type: none"> <li>perceptive, assured and sophisticated argument in relation to the task</li> <li>assured use of literary critical concepts and terminology; mature and impressive expression</li> </ul>	
<b>Band 4</b> <b>Coherent/Thorough</b> <b>16–20 marks</b>  ‘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	<ul style="list-style-type: none"> <li>thorough engagement with the debate set up in the task</li> </ul>	This band is characterised by <b>coherent</b> and <b>thorough</b> work where ideas are linked together in a focused and purposeful way in relation to the task.  At the top of the band students will demonstrate a fully <b>coherent</b> and <b>thorough</b> argument across all five assessment objectives in the course of their response.  At the bottom of the band ideas will be discussed in a shaped, relevant and purposeful way with a clear sense of direction, with one or two lapses in <b>coherence</b> and accuracy.
	AO4	<ul style="list-style-type: none"> <li>logical and consistent exploration of connections across literary texts arising out of generic study</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>thorough understanding of the significance of relevant contexts in relation to the task</li> <li>coherence in the connection between those contexts and the genre studied</li> </ul>	
	AO2	<ul style="list-style-type: none"> <li>thorough understanding of authorial methods in relation to the task</li> <li>thorough engagement with how meanings are shaped by the methods used</li> </ul>	
	AO1	<ul style="list-style-type: none"> <li>logical, thorough and coherent argument in relation to the task where ideas are debated in depth</li> <li>appropriate use of literary critical concepts and terminology; precise and accurate expression</li> </ul>	

<p>Band 3 <b>Straightforward/ Relevant</b> <b>11–15 marks</b></p> <p>'<b>Straightforward</b>' work is shown when students make their ideas in relation to the task clearly known.</p> <p>'<b>Relevant</b>' work is shown when students are focused on the task and use detail in an appropriate and supportive way.</p>	AO5	<ul style="list-style-type: none"> <li>straightforward engagement with the debate set up in the task</li> </ul>	<p>This band is characterised by <b>straightforward</b> and <b>relevant</b> work where the student's response to the task is clear and intelligible.</p> <p>At the top of the band students will demonstrate consistent <b>straightforward</b> understanding in the course of their argument. Ideas will be developed <b>relevantly</b>.</p> <p>At the bottom of the band there will be flashes of <b>relevant</b> understanding with evidence of <b>straightforward</b> thinking.</p>
	AO4	<ul style="list-style-type: none"> <li>explores connections across literary texts arising out of generic study in a straightforward way</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>straightforward understanding of the significance of relevant contexts in relation to the task</li> <li>relevant connections between those contexts and the genre studied</li> </ul>	
	AO2	<ul style="list-style-type: none"> <li>straightforward understanding of authorial methods in relation to the task</li> <li>relevant engagement with how meanings are shaped by the methods used</li> </ul>	
	AO1	<ul style="list-style-type: none"> <li>sensibly ordered ideas in a relevant argument in relation to the task</li> <li>some use of literary critical concepts and terminology which are mainly appropriate; straightforward and clear expression</li> </ul>	
<p>Band 2 <b>Simple/Generalised</b> <b>6–10 marks</b></p> <p>'<b>Simple</b>' work is shown when students write in an unelaborated and basic way in relation to the task.</p> <p>'<b>Generalised</b>' work is shown when students write without regard to particular details.</p>	AO5	<ul style="list-style-type: none"> <li>simple and generalised response to the debate set up in the task</li> </ul>	<p>This band is characterised by <b>simple</b> and <b>generalised</b> work which is mainly linked to the task.</p> <p>At the top of the band students will demonstrate a basic <b>generalised</b> understanding in the course of their answer. Ideas will be developed in a <b>simple</b> way.</p> <p>At the bottom of the band there will be inconsistency, but the beginnings of a <b>simple</b> and <b>generalised</b> understanding.</p>
	AO4	<ul style="list-style-type: none"> <li>simple exploration of connections across literary texts arising out of generic study</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>simple understanding of the significance of relevant contexts in relation to the task</li> <li>generalised connections between those contexts and the genre studied</li> </ul>	
	AO2	<ul style="list-style-type: none"> <li>simple understanding of authorial methods in relation to the task</li> <li>generalised engagement with how meanings are shaped by the methods used</li> </ul>	
	AO1	<ul style="list-style-type: none"> <li>a simple structure to the argument which may not be consistent but which does relate to the task</li> <li>generalised use of literary critical concepts and terminology; simple expression</li> </ul>	

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

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**John Keats selection**

Explore the significance of the openings of Keats' poems to the tragic experiences that follow.

You must refer to *Isabella; or, The Pot of Basil* 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, but as 'significance' relates to contextual, structural, linguistic and interpretative issues, some ideas will inevitably address more than one AO. In their answer students should refer to the significance that can be seen in the extract and how some of this significance may pertain to tragedy in the wider poem.

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.

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

**With respect to interpretative significances that can be found, there will be a variety of interpretations here. Students may choose to look at one significance or several. It is the quality of the student's response that matters.**

Some possible ideas:

- in the extract – the opening line where Keats sympathetically sets up the tragedy (Isabella is described as 'poor' – meaning unfortunate); the establishment of the love story where the two young people are desperately in love; the intensity of their love which causes them to weep and have sick longings when they are apart; the setting up of the joyful and prosperous beginning which will inevitably turn to tragedy
- in the rest of the poem – the tragic events that follow because of the depth of their mutual love; the brothers' jealousy, anger and trickery of Lorenzo; their brutal murder of him; Isabella's pining for her lover who does not return; his appearing to her in a dream; her going to the woods and discovering his body; her decapitating him and placing his head in her basil pot; the brothers' stealing the pot; her grief-stricken death
- *The Eve of St Agnes* and the establishment of the winter setting with its cold atmosphere and the romantic love story associated with the January setting; the focus on animal life which struggles with the cold; the sense of foreboding with the mention of the chapel and the 'sculptured dead'
- the way the opening leads to details of the ancient feud; Madeline's ritual and her dreaming of her lover; Porphyro's secretive entrance into the castle; his seduction of her and melting into her dream (possibly his rape of her); her awakening and being sad at the reality; their escape into the outer world 'like phantoms'
- *Lamia* and the faery land setting where Hermes sets his eyes on a nymph and stalks her; the way the opening leads to the pact Hermes makes with the serpent Lamia; his winning the nymph; Lamia's becoming a woman who falls in love with Lycius and enchants him; their living a blissful existence before Apollonius reveals her true identity at their wedding resulting in her disappearance and the death of Lycius
- *La Belle Dame Sans Merci* and the winter setting; the narrator's meeting with the knight-at-arms; his questioning of the knight who looks woe-begone; the way the opening leads to the knight's story of his encounter with the faery's child; their day of passion; her lulling him to sleep and deserting him or his seduction/rape of her; the nightmarish visions he has of the pale warriors; his being in thrall; the ending where the knight is in the same state as he was at the beginning
- etc.

**AO4 Explore connections across literary texts**

**With respect to significance of connections with the wider tragic genre students might focus on:**

- the aspect of suffering as a tragic experience felt by Isabella and the knight in *La Belle Dame*
- the aspect of despair as a tragic experience as seen in Isabella's pain when Lorenzo is murdered
- the aspect of grief as a tragic experience as seen in Lycius' reaction to Lamia's death which is a stark contrast to the opening stanzas
- etc.

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

**With respect to significance of contextual issues arising from the text in relation to the question students might focus on:**

- the literary context of openings to texts
- the social context as seen in the opening of *Isabella* and the difference in social positions of Isabella and Lorenzo
- the romantic context as seen in the love interest at the start of *Isabella*
- etc.

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

**With respect to significance and 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, where Isabella's story is set up with a focus on her initial prosperity and good fortune
- AO2 in the extract: the use of the narrator who is sympathetic to Isabella and of her love and passion for Lorenzo, the narrator's admiring of their mutual devotion, the use of sensuous imagery to convey their love, the use of intensifiers to show the strength of their growing love, the use of natural and religious imagery to elevate their love
- in the wider poem: the use of contrast with the idyllic opening stanzas (later the content and language which is macabre), the use of other voices to tell the story later in the poem, the use of the ottava rima form for the Italian setting
- the use of the openings of other poems and how the stories are set up in relation to the tragic experiences that follow
- different perspectives and voices in other poems in relation to the openings and tragic experiences
- the use of different verse forms elsewhere for the creation of the openings and tragic experiences
- the use of other methods as relevant, eg passionate and emotional language, use of description, use of place names, use of time references, use of imagery to create the openings and tragic experiences that follow
- 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.**



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**Thomas Hardy selection**

Explore the significance of the openings of Hardy's poems to the tragic experiences that follow.

You must refer to *The Mock Wife* and **at least one** other poem.

In your answer you need to analyse closely Hardy's 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, but as 'significance' relates to contextual, structural, linguistic and interpretative issues, some ideas will inevitably address more than one AO. In their answer students should refer to the significance that can be seen in the extract and how some of this significance may pertain to tragedy in the wider poem.

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.

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

**With respect to interpretative significances that can be found, there will be a variety of interpretations here. Students may choose to look at one significance or several. It is the quality of the student's response that matters.**

Some possible ideas:

- in the extract – the narrator's opening announcement that 'It's a dark drama'; that Canning 'met his fate'; that he was 'dying'; that his wife had been taken to prison for poisoning him; his ignorance of her crime and his desire to kiss her before his death
- in the rest of the poem – the tragic events that follow; the dilemma of his friends who do not want to torture him; their thinking of a hasty plan to impersonate his wife with a local woman; his falsely believing that his wife had come to him; his dying; the report that his wife was later hanged; the doubt that she was guilty
- *A Sunday Morning Tragedy* – the report of the narrator-mother that her daughter is dead; her reminiscing about her daughter's growing up and being loved by men; her daughter's succumbing to love and becoming pregnant; the way the opening leads to the story of the mother's involvement in the events that follow; her going to the girl's lover and asking him to marry her; the lover's refusal; the mother's desperate attempt to find a remedy to avoid shame; her seeking out a shepherd who produces a potion to induce an abortion; the girl's becoming sick and dying; the lover's late appearance and wanting to marry the girl; the ensuing sadness
- *Your Last Drive* – the narrator's reflection of the last journey made by the woman who is now dead; how she did not know it was her last journey and yet she passed the cemetery on that journey; the way the opening leads the narrator to reflect on his regret that he was not with the woman; that he did not read the signs of death; his imagining her remonstrating with him; his guilt and acknowledgement that he will carry on mourning her though he knows she is beyond him now
- etc.

**AO4 Explore connections across literary texts**

**With respect to significance of connections with the wider tragic genre students might focus on:**

- the aspect of suffering as a tragic experience felt by Canning the grocer
- the aspect of punishment as a tragic experience as seen by the imprisonment of Canning's wife
- the aspect of death as seen here and in other poems
- etc.

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

**With respect to the significance of contextual issues arising from the text in relation to the question students might focus on:**

- the literary context of openings to texts and Hardy's saying it is 'a dark drama'
- the social context as seen in the reactions of the locals to the dying Canning
- the marriage context as seen in the relationship between Canning and his wife, his supposed poisoner
- etc.

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

**With respect to significance and 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, where Canning's death is focused upon and the imprisonment of his wife for his supposed murder
- AO2 in the extract: the use of the seeming local narrator who verifies the truth of the tale; the use of precise time references; the voice of Canning who wants a kiss from his wife before he dies; the use of other voices and hearsay; the use of religious imagery
- in the wider poem: the use of other voices to tell the story later in the poem; the use of questions and commentary; the shift in focus at the end of the poem to the mock wife and the real wife; the use of quatrains to give a ballad-like feel to this poem
- the use of the openings of other poems and how the stories are set up in relation to the tragic experiences that follow
- different perspectives and voices in other poems in relation to the openings and tragic experiences
- the use of different verse forms elsewhere for the creation of the openings and tragic experiences
- the use of other methods as relevant, eg passionate and emotional language, use of description, use of place names, use of time references, use of imagery to create the openings and tragic experiences that follow
- 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.**

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**Poetry Anthology: Tragedy**

Explore the significance of the openings of the poems in the *Poetry Anthology: Tragedy* to the tragic experiences that follow.

You must refer to “*Out, out—*” 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, but as ‘significance’ relates to contextual, structural, linguistic and interpretative issues, some ideas will inevitably address more than one AO. In their answer students should refer to the significance that can be seen in the extract and how some of this significance may pertain to tragedy in the wider poem.

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.

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

**With respect to interpretative significances that can be found, there will be a variety of interpretations here. Students may choose to look at one significance or several. It is the quality of the student's response that matters.**

Some possible ideas:

- in the extract – the setting of the scene at dusk, the end of the working day; the menacing sound of the industrial saw; the narrator's wish that the day could have ended early; the sense that the unnamed boy is going to meet a tragic end; the dramatic action of the sister's calling the boy to supper
- the way the opening leads to the boy's losing concentration; how the saw leaps at the boy and cuts through one of his hands; how the boy screams and becomes delirious; how a doctor arrives but cannot save the hand or the boy; how his life is so suddenly snuffed out and the rest of the workforce turn 'to their affairs'
- *The Convergence of the Twain* – the setting of the sunken Titanic at the bottom of the ocean, the end point of the tragedy; how its opulence is now disregarded, mocked even, by the natural ocean life; how its beauty is now 'bleared and black and blind'; how the fish wonder how the disaster happened
- the way the opening leads to the back story – how the magnificent ship, built by proud owners and craftsmen, met its fate at the hands of the sinister iceberg; how the two came together in a strange ceremony, overseen by the fateful Spinner of the Years
- *Jessie Cameron* – the dramatic opening where Jessie, on the sea's edge, is addressed by her would-be lover who clearly wants a relationship; Jessie's rebuttal of his advances; the narrator's describing Jessie as fearless and outspoken; Jessie's determination not to be tied down and her insistence to the lover that she does not want him
- the way the opening leads to the story of the tide coming in ever closer; the lover's persistence, not allowing Jessie to go home; their argument and being trapped by the sea; their disappearance and supposed death
- etc.

**AO4 Explore connections across literary texts**

**With respect to significance of connections with the wider tragic genre students might focus on:**

- the tragic aspect of foreboding which sets up the introduction to the boy who will suffer the loss of his hand and then his life
- the aspect of the villain as seen in the snarling buzz saw which will snap off the boy's hand
- the aspect of the tragic victim as seen here and in other poems
- etc.

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

**With respect to significance of contextual issues arising from the text in relation to the question students might focus on:**

- the literary context of openings to texts and the narrator's wishing that the events of the story could have been different; the literary context of *Macbeth* for the title
- the social context as seen in the demands of the child to engage in man's work
- the geographical context as seen in the focus on the Vermont hills and their beauty in contrast to the events that are about to unfold
- etc.

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

**With respect to significance and 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, where the focus is on the industrial nature of the wood sawing and the boy who is nearing the end of his day's work
- AO2 in the extract: the use of the journalistic narrator who offers a commentary while telling the story; the use of sensuous imagery; the use of time references; the anonymity of the poem's subject
- in the wider poem: the use of the boy's voice to tell of his tragic experience; the use of short sentences and monosyllabic language for the simplicity of the tragedy; the use of dark humour; the use of the title to link with Macbeth's 'brief candle'
- the use of the openings of other poems and how the stories are set up in relation to the tragic experiences that follow
- different perspectives and voices in other poems in relation to the openings and tragic experiences
- the use of different verse forms elsewhere for the creation of the openings and tragic experiences
- the use of other methods as relevant, eg passionate and emotional language, use of description, use of place names, use of time references, use of imagery to create the openings and tragic experiences that follow
- 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 4*****The Great Gatsby* – F. Scott Fitzgerald**

Explore the view that ‘positives do not emerge at the end of the novel’.

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.

### **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:

- the death of Gatsby, murdered by Wilson who was misguided into believing that Gatsby was responsible for killing Myrtle
- Gatsby’s despair before his death, waiting for a call from Daisy which does not come
- the suicide of Wilson, who is a broken man
- the brutal death of Myrtle, hit by the car Daisy was driving
- the ignorance and arrogance of Tom Buchanan, his blatant refusal to own responsibility
- the silence of Daisy, her allowing Gatsby to take the blame, her subsequent failure to contact him
- that Tom and Daisy learn nothing and act like conspirators
- that Tom and Daisy’s lives continue as they did before the brief interlude with Gatsby
- the way that corruption in New York continues unchecked
- the desolation of Gatsby’s mansion which is graffitied
- Nick’s sadness
- Nick being so mesmerised by Gatsby that he makes light of Gatsby’s criminal dealings in his story of him
- etc.

Some students might consider:

- Nick’s learning from his experiences
- his decision to leave the East after Gatsby’s death and return to the Midwest
- his understanding that the East is forever haunted and tainted
- his appreciation of the hope and magic for which Gatsby stood
- his becoming a writer
- Gatsby’s father’s genuine grief, admiration and love for his son
- etc.



**AO4 Explore connections across literary texts**

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

- the aspect of positives within tragedy as seen in Nick's personal growth
- the aspect of the tragic ending with the death of Gatsby, Wilson and Myrtle
- the aspect of darkness and gloom at the end of tragic texts as seen in the sadness at the end of Gatsby
- 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 literary context of tragic texts where there is a pattern and emergent positives
- the context of mortality as seen in the death Gatsby and references to it
- the geographical and historical contexts of the novel's setting which shape the tragic pattern
- 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 retrospective narrator, who uses language to shape perceptions of Gatsby and himself
- structural issues relating to how events move towards the end of the novel
- the use of the setting of the swimming pool for Gatsby's death
- the use of other settings in the tying up of the story
- the final ambiguous words of the novel
- the use of contrasting voices at the end of the novel, for example Tom's and Nick's
- the use of 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.**

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

Explore the significance of children (including the young Tess) to the tragedy of the novel.

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, but as 'significance' relates to contextual, structural, linguistic and interpretative issues some strands listed could easily 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 interpretative significances that can be found, there will be a variety of interpretations here. Students may choose to look at one significance or several. It is the quality of the student's response that matters.**

Some possible ideas:

- the grooming and abuse of Tess by her parents and Alec D'Urberville when she is barely 16
- Alec's rape of Tess when she is still an innocent child
- Tess' pregnancy which marks the departure of Tess from her own childhood
- the birth of the child which marks Tess' shame and casts her as a fallen woman determining her fate
- Tess' caring for and feeding Sorrow which shows her tenderness and the love of which she is capable and which is cruelly denied her by his death
- her breast-feeding Sorrow when she is working in the fields showing the hardship of her life
- her father's refusal to allow the local parson to baptise the child because of the shame of Tess' having a child
- the pathos of Tess' baptising the infant
- her becoming a divine figure while she performs the baptism making her heroic
- her choice of name for Sorrow and its coming from Genesis 3:16 'in sorrow thou shalt bring forth children'
- the illness and death of the baby showing the hostility of fate
- Hardy's calling Tess 'a child's child', one who barely has the title of mother
- the humanity of the parson who says that Tess' baptising the child is the same as if he had done it
- the treatment of the dead child by the Church showing the harshness of conventional Christianity towards infants born out of wedlock
- the baby's being buried where 'unbaptised infants, notorious drunkards, suicides and others of the conjecturally damned are laid'
- the number of siblings that Tess has which contributes to the family's poverty
- the careless treatment of the Durbeyfield children by their parents showing their inadequacy
- the melancholy of Abraham when he is taking the bees to market with Tess, his saying they all live on a blighted star
- the way the children are used by Alec D'Urberville to blackmail Tess, his giving them presents
- the desperate condition the children are in after John Durbeyfield's death which drives Tess back to Alec
- the promise that Liza-Lu offers at the end of the novel after Tess tells Angel to marry her
- the abuse of female children by men – Tess at 16 is groomed and abused by Alec, Angel marries the child Liza-Lu
- etc.

**AO4 Explore connections across literary texts**

**With respect to significance of connections with the wider tragic genre students might focus on:**

- the tragic aspect of victims as seen in the way that children suffer
- the tragic aspect of cruelty as seen in the way that adults commit cruel acts on children
- the tragic aspect of death as seen in the death of Sorrow
- etc.

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

**With respect to significance of contextual issues arising from the text in relation to the question students might focus on:**

- the family context where Tess is seen in relation to her family and there being ‘too many children’ for the family to support
- the context of social class which the children of the poor are destined to suffer
- the religious context and the impact organised religion has on those who witness the death of Sorrow
- etc.

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

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

- the structural significance of where children appear or are mentioned in the novel; the way that the novel can be seen as Tess’ journey from childhood to adulthood
- the use of voices of children in the novel or voices of adults to comment on them
- the use of the names of children
- the use of the omniscient narrator who provides a commentary on the treatment of children in the novel
- 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.**

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

Explore the view that ‘rather than lightening the mood, the inclusion of humour in the story makes the tragedy more intense’.

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:

- the humorous and light-hearted moments like the chasing of Stevens by Miss Kenton to discover what he is reading; Stevens' being asked to tell Mr Cardinal the facts of life; the bantering that takes place between Mr Farraday and Stevens
- Ishiguro's creating a narrator who tries to be light-hearted and humorous – a light-heartedness which intensifies Stevens' emptiness since he tries to mask his emptiness with jollity
- the irony that cuts through the narration so that the reader is more aware of Stevens' emptiness than Stevens is, for example when Stevens talks philosophically about the need for change while the reader can see he yearns for the past
- the sadness of Stevens' tragic life which is ironically filtered through Stevens, who does not meaningfully intend to present himself as tragic
- the irony of the deluded narrator who is not deliberately trying to deceive
- Lord Darlington's joking with his guests where Stevens is humiliated; the cruelty of Mr Spencer and Lord Darlington who use Stevens as entertainment
- Stevens' being a performing monkey – a fool with no licence
- the surface humour of the narration which acts as an understatement below which is a turbulence about change, pain, thwarted love and death
- the irony of the journey which leads to Stevens' revealing his sad life and his weeping on Weymouth pier
- etc.

Some students might consider:

- the cast of characters behaving like those in a comedy of manners, absurd and funny
- the situational humour when Stevens is asked to explain the facts of life to Mr Cardinal – his typically British discomfort
- the opening pages which are charming and wistful, with an air of a comic novel, where Stevens tries to work out how to respond to his new employer who likes bantering
- Farraday's jokes, full of sexual innuendo (for example his joke about Stevens visiting his lady friend) linking the novel to dramatic comedy as Stevens' silent response is part of the humour
- the comedy of an English butler at work which links Stevens to other literary butlers
- the comic incident involving the Chinamen which is absurd
- the romantic chase between Miss Kenton and Stevens over Stevens' reading, humorous because Stevens seems not to know what is happening
- the humour of Stevens' pomposity and formality; the humour in Stevens' taking himself so seriously
- Stevens' serious belief that he can study bantering
- the way that Stevens' determination to master bantering at the end of the novel is a way that Stevens can face the remains of the day
- the way that bantering between employer and employed represents a new world of democracy and not the old deceitful ways of a corrupt aristocracy
- the way that bantering and humour are part of Stevens' growth, he learns from the yokels on his trip – 'You can't have dignity if you are a slave'

- at the end of the novel his lauding the virtues of bantering giving an upbeat resolution ('in bantering lies the key to human warmth')
- Stevens' embracing of the art of bantering suggesting that he can change; at the start he is disconcerted by bantering; at the end he wants to 'surprise' Farraday with his learning
- etc.



**AO4 Explore connections across literary texts**

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

- the tragic aspect of humour/comic relief as seen in Stevens' engaging playfully in bantering
- the tragic aspect of sadness which is intensified by the humour/light-heartedness
- the aspect of tragedy being relieved by that which is light-hearted and humorous
- 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' position as a butler serving Lord Darlington
- the literary context of butlers/servants with the potential to mock their aristocratic masters
- the context of the emotions with Stevens attempting to display humour but really masking his deep sadness
- 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 uses of humour and light-heartedness, for example the subject of bantering to begin and end the novel
- the voice of Stevens that tells the heart-breaking story but with attempts at being humorous
- the use of other voices for light-heartedness and humour
- the use of irony for humorous purposes or to foreground Stevens' tragedy
- the use of the different settings in which humorous events take place
- situational humour for comic relief
- 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.**