



AS
ENGLISH LITERATURE B
7716/2A

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

Mark scheme

June 2019

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 Assessment Writer.

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

Further copies of this mark scheme are available from aqa.org.uk

System Name	Description
SEEN	blank pages noted
Tick	relevant point, idea, reference or development/support for idea
V Wavy	acting like a marginal bracket
?	an unclear point
IR	irrelevant point or material
On Page Comment	to explain a tick/ to describe an aspect of candidate performance
REP	ideas or material repeated

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 2: 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 5 and 6) 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 7. 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. Please remember that scripts can go back to students, so although your audience is a senior examiner, you must express your views temperately.
17. Use the model marked script for guidance.

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%)

Mark scheme

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

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

<p>Band 1 Largely irrelevant/largely misunderstood/largely inaccurate 1-5 marks</p> <p>‘Largely irrelevant’ work is shown when students write in an unclear way with only occasional reference to what is required by the question.</p> <p>‘Largely misunderstood’ and ‘largely inaccurate’ work is shown when knowledge of the text is insecure, hazy and often wrong.</p>		<ul style="list-style-type: none"> • some vague points in relation to the task and some ideas about task and text(s) • the writing is likely to be unclear and incorrect; if it is accurate the content will be irrelevant • little sense of the AOs in relation to the task; little sense of how meanings are shaped; little sense of any relevant contexts; little sense of any connection arising out of 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 | 1

John Keats selection

Explore the view that the male tragic lovers in Keats' poetry are presented as foolish rather than noble.

You must refer to *La Belle Dame Sans Merci* and **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 4–7.

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:

- in the extract - the knight's foolish admission to an anonymous stranger of what happened to him, how he behaved and his emasculation, his willingness (in his story) to accept the relish sweet and his foolish, naive or arrogant belief that the lady loves him even though her language is strange and there is no verification from the lady herself; his willingness to be lulled asleep by her and then trapped
- his foolish abandonment of the real world (he saw nothing else all day long but her)
- his pitiful state at the start and end of the poem which could be seen as emanating from foolishness and not what is expected of a noble knight
- the knight's being foolish and deluded in his fantasising the whole encounter with the faery child
- Lorenzo's foolishness in being unable to function because of his love for Isabella, his being in a dream and weeping at night when he is not with her, his only being able to think of her whatever he is doing or wherever he is, his speaking words of love to his pillow, the length of time he takes before he confesses his love to her, the power of his love taking away any critical judgement to see the evil of the brothers
- the physical description of the ghost of Lorenzo – which renders him ridiculous, his strange song, his appeal to Isabella to drop tears on his grave
- Isabella's and her nurse's cutting off Lorenzo's head and putting it in her basil pot, watering it with her tears as evidence of his being deemed foolish by readers
- Lycius' foolish abandoning of youthful pursuits, his charioting and masculine friendships, his intoxication by love and Lamia to the point where he says that if she vanished he would die, his being enticed by every word she speaks, his unwise refusal to acknowledge Apollonius
- his arrogant and foolish desire to parade Lamia in marriage, his 'mad pompousness' and stupid pride, his angry rant at Apollonius after Lamia goes into a trance
- Porphyro's foolish risking of his life to enter Madeline's family home

- his hiding in Madeline's closet which makes him look foolish
- etc

Some students might consider:

- the nobility of the knight and his love for the lady being pure and something to value
- his being an agent in the relationship with the lady rather than her victim, his having power and purpose
- Lycius' being elevated and ennobled by the love he feels for Lamia, the dreamlike quality of that love, his finding his old life inadequate in comparison to the love he feels for her
- his dying for love which gives him tragic grandeur
- Lorenzo's dignity and respect for Isabella which elevates him, making him noble despite his lowly origins
- Porphyro's courage to enter the castle of Isabella, the risk he takes as he rescues her from her cruel family
- his planning and determination which are admirable and noble
- the depth of his love for Madeline which makes him take action, his virtue and masculine determination to take her with him into the future as his bride, the consolation he gives her when she is anxious – all evidence of his innate nobility
- etc

Some might argue that nobility is not the alternative to foolishness. Some might focus on pity felt for the male lovers or their villainy as a counter argument to their being foolish.

AO4 Explore connections across literary texts

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

- the aspect of tragic love that completely consumes the male lovers as seen in the knight's despair
- the aspect of nobility which the male lovers possess as seen in the depth of their feeling
- the aspect of the loss of greatness as the lovers become emasculated by love as seen in the pale and fevered brow of the knight
- the aspect of emotional and tragic excess as seen in the passionate love experienced by the male lovers
- the aspect of errors of judgement which result from the lovers giving their rational beings up to love as seen in Lycius' abandonment of logic and philosophy
- 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 question and the poem focus might be on:

- the context of the human affections as seen in the love experienced by all four tragic lovers
- the gender context in relation to how women are perceived by the tragic male lovers, the way men glorify or manipulate women
- the social contexts of the different pairs of lovers which play a part in how the male lovers are judged by readers
- supernatural contexts that impact on the love between the various lovers and how the male lovers are judged, their being controlled by the more powerful other worldly forces
- 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 in the middle of the poem, a part of the story that the knight tells the anonymous narrator
- AO2 in the extract: use of the narrator who records and comments on the knight and his story, the voice of the knight who is proud and naive – and also woeful and self-pitying, the reported speech of the pale kings and princes who seal the knight's fate and who explain why the knight is alone and palely loitering in the frame narrative, the magical and yet terrifying setting of the elfin grot which heightens the knight's foolishness / nobility, use of emotive and sensuous language (relish sweet, manna-dew, sighed full sore, kisses four, lulled me asleep), use of the conjunction 'And' for the cumulating narrative, echo of the title in the words of the kings and princes, etc
- the narrative structures, tragic trajectories where the tragic heroes change or behave differently at different moments in the stories
- the use of the ballad form for the whole poem and its appropriateness for the tragic love story, the disjointed effect of the short final line
- the setting of the cold hill side in the frame narrative to foreground the knight's tragic story
- the use of different perspectives and voices in the other poems
- the use of different settings in the other poems
- the use of other methods as relevant, eg passionate language, use of names and forms of address, use of titles, use of excessive language and exaggeration to highlight the foolishness of the male lovers' behaviour and attitudes, the use of elevated language to highlight the nobility of the tragic lovers
- 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 2

Thomas Hardy selection

Explore the significance of time and the past to the tragic experiences in Hardy's poetry.

You must refer to *Your Last Drive* 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. 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 4–7.

AO5 Explore literary texts informed by different interpretations

With respect to interpretative significances that can be found, there will be a variety of interpretations.

Some possible ideas:

- in the extract - the speaker's reflections on his wife's last journey a week before her death, how neither the speaker nor his wife knew this would be her last week alive, how the speaker in the present is now reflecting on her death (in his past) and her final resting place which is everlasting, the significance of the *evening* drive and the lights in the borough which lit her face in an almost spiritual sense, how reflections of the past heighten the tragedy of death
- *Your Last Drive* (other parts of the poem) and the speaker's reflections and guilt that he was not with her on her last drive, his musings that even if he had been there he would not have read the signs of death, his imagining of the voice of his wife who censures him in terms of his future and whether or not he misses her and how she will not care
- the speaker of *Under the Waterfall's* recalling a wonderful memory from her past of 'a fugitive day' in August, and her suggesting that the past is better than the present since now she yearns for lost romantic love, the contrast between the sadness of the thickening shroud of grey in the present and the thought of the eternal presence of the chalice which lies intact 'by night, by day'
- the speaker of *Lament* who philosophically contrasts the life and activity of his wife on specific occasions in the past and her being shut forever now in 'her tiny cell', how the contrast sharpens his sadness and grief, the contrast of specific times and happy occasions and the 'infinite rest' that she now has
- the different time periods mentioned in *The Going* (her youthful days on Beeny Crest, the couple's not speaking in latter days and their not revisiting their earlier happiness, her unannounced day of death when she didn't say goodbye) which show the stages in the breakdown of Hardy's marriage with his wife - foregrounded here to sharpen his grief and regret
- the significance of the night time in *The Haunter*, the time when the female speaker haunts her former lover suggesting a supernatural, and perhaps eternal, presence
- the ageing speaker in *At Castle Boterel* who, in the present, imagines a specific time in the past 'in dry March weather' when he experienced an intense moment with his lover, a moment which filled

but a minute but which connected the couple with the primeval rocks and ‘Earth’s long order’, thereby giving the poem a metaphysical quality

- the specific time periods of *The Forbidden Banns* (the ‘Eighteen-Thirties’) and *The Mock Wife* (1705) and the effects of historical social contexts on the fates of the married couples in the stories
- etc

AO4 Explore connections across literary texts

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

- the tragic aspect of death as seen in *Your Last Drive*, *The Going*, *At Castle Boterel*
- the tragic aspect of misery and unhappiness as seen in *Your Last Drive*, *The Mock Wife*, *A Sunday Morning Tragedy*
- the tragic aspect of time bringing about change as in *The Going*, *Lament*,
- the tragic aspect of inevitability as seen in the progression towards death in *At Castle Boterel*, *The Forbidden Banns*, *Tess’s Lament*
- the tragic aspect of regret as seen in *Your Last Drive*, *A Sunday Morning Tragedy*
- 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 contexts in relation to the task focus might be on:

- the context of marriage as seen in the tragic experiences that result from the marital statuses of characters as in *Your Last Drive*, *The Forbidden Banns*, *The Mock Wife*
- the gender context as seen in the attitudes of the various speakers to their relationships and partners as seen in *Under the Waterfall*, *The Going*, *Lament*
- the social context as seen in the tragic experiences in *At an Inn*, *Lament*
- the context of the affections as seen in the grief of the speaker in *Your Last Drive*, *At Castle Boterel*
- the context of mortality as seen in the focus of time in all the poems
- etc

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to significance 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 importance of time is established
- AO2 in the extract: use of the narrator who is Hardy’s representation of himself, the addressee who is his deceased wife, the mournful and stunned tone of the speaker, use of language relating to death (‘face of the dead’, ‘never again’, ‘you were to lie’, ‘one who was not’, ‘halt everlastingly’), use of words relating to time (‘returned’, ‘in a week’, ‘never’, ‘eight days later’, ‘everlastingly’), the use of light imagery (‘borough lights’, ‘lit your face’, ‘haloed view’, ‘beam on you’)
- the use of the six line stanza form for the whole poem and the effect of the final couplets to heighten the tragic effect, the sense of a dialogue taking place in the poem’s structure (use of questions), the focus on the pronouns, the effect of the final line in terms of tragic experience and time references
- the use of different perspectives and voices in the other poems
- the use of different settings in the other poems
- the use of other methods as relevant, eg passionate language, time references, use of names and forms of address, use of titles, use of emotional language to heighten the significance of time in

relation to tragic experiences

- 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 relevant integrated comments of authorial methods that are embedded into the argument.

0 3

Poetry Anthology: Tragedy

Explore the view that in the *Poetry Anthology: Tragedy* the pride shown by tragic protagonists is admirable.

You must refer to *Jessie Cameron* 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 4–7.

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:

- Jessie's defiance against her would-be lover, the pride she shows in her decision to make her own choice in marriage partner which commands respect from readers, her position as a woman not to accept what the patriarchal world expects of her, her seeing pride as something to be valued when she condemns the man for having too little pride as he begs her for love
- Tithonus' pride in not wanting to continually wither while Eos renews her beauty every morning, his hatred of dwelling as one with 'immortal age' in the presence of 'immortal youth' which is understandable leading to his admirable request of the gods to 'take back' their gift of immortality
- Satan's estimable refusal to sink into despair but to possess Hell as one 'who brings a mind not to be chang'd by Place or Time', his defiant claim that it is better to 'reign in Hell, than serve in Heav'n', his wanting to rally his faithful friends
- Cuchulain's pride in taking action and warring with the bitter tide after he has killed his son, and not just sinking into despair
- the beauty of the proud Titanic that can be admired and is not diminished in spite of her tragic end
- Miss Gee's having so little in life but admirably retaining her dignity and pride in keeping 'her clothes buttoned up to her neck' because she chooses to do so
- etc

Some students might consider:

- Jessie's cruelty to her would-be lover because of her pride which makes her reprehensible, her pride's leading to her death since she will not just go home but continues to argue her case which is stupid rather than admirable
- Satan's pride which is evil and reprehensible and which is an extension of the pride that caused God to cast him out of heaven

- Tithonus' pride in his youth which could be seen as his fatal flaw, when he considered himself 'glorious in his beauty' and which led to his asking for immortality
- Cuchulain's pride shown when he is told of the young man who has the same vow as him, his arrogant pronouncement that he is the only one to have that vow, the pride he shows when he is challenged by the young man which leads him to anger ('and now the war rage in Cuchulain woke') which is not admirable
- the despicable pride of those who built the Titanic for 'human vanity', careless of nature and the Immanent Will
- the pride of Mr Rose and the Oxford Groupers who believe they are advancing science but whose unfeeling attitude evokes condemnation
- etc

AO4 Explore connections across literary texts

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

- the tragic aspect of pride as seen in Jessie's defiance to her would-be lover, in Tithonus' proud reflections of his youthful self
- the tragic aspect of excessive ambition as seen in Milton's Satan and in Chaucer's Lucifer
- tragic downfalls to which pride leads the protagonists as seen in *Jessie Cameron*, Adam in Extract from *The Monk's Tale*, the Titanic in *The Convergence of the Twain*
- 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 question and the text focus might be on:

- the social context of courtship and marriage as seen in *Jessie Cameron*
- the gender context as seen in *Jessie Cameron* and *The Death of Cuchulain*
- the social context of wealth and monetary value as seen in *The Convergence of the Twain*, *Miss Gee*
- the literary context of myths and legends as in *Tithonus*, *The Death of Cuchulain*
- the biblical context as seen in Extract from *Paradise Lost*, Extract from *The Monk's Tale*
- 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 when Jessie is in conflict with her would-be lover
- AO2 in the extract: use of the narrator who records the exchange between Jessie and her would-be lover, while offering a subtle warning of the incoming tide and the growing anger of the man, the use of the voices of Jessie and her would-be lover, the use of questions and answers to drive the narrative, the use of repetition ('good', 'pride'), the regular rhyme scheme undercut by irregular line lengths, use of emotive language, use of names of local girls and Jessie's name, etc
- the use of the twelve line stanza form for the whole poem, the way that dialogue is used to open the poem and in the first four stanzas and how the narrator's commentary takes over for the final six stanzas with much uncertainty and ambiguity, use of the coastal setting, use of modal verbs and conjunctions of doubt, use of recorded sounds of birds, sea, and reported reactions of anonymous local citizens and Jessie's mother, use of descriptive language
- the use of different perspectives and voices in the other poems

- the use of different settings in the other poems
- the use of other methods as relevant, eg emotive language, time references, use of names and forms of address, use of titles, use of words related to pride and defiance, use of legends and mythology
- 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 ‘in the tragic world of *The Great Gatsby* all are tainted by corruption’.

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 4–7.

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 world of the novel and the represented consumerist American society which is exploitative and dishonest
- the corruption of the American Dream which philosophically promises so much with the opportunity to succeed but which encourages greed and selfishness
- the police who can be bribed
- Gatsby who has acquired his money through bootlegging, who tries to steal another man’s wife
- the rich and powerful Buchanans who see life as cheap and who do not value loyalty (evidenced in their adultery and in Daisy’s reaction to Myrtle’s death and Tom’s reaction to Gatsby’s death)
- Tom’s violence and conscious cruelty
- Myrtle Wilson who cheats on her husband and who is dishonest
- Jordan Baker – who cheats at golf and who is untouched by remorse
- the moral ambiguity of Nick who happily indulges in illicit drinking and who condones the adultery of Tom and of Gatsby and Daisy and who is blind to the exploitation of the working classes
- Wolfshiem who is corrupt (based on the real life gambler Arnold Rothstein) and is rumoured to have fixed the World Series
- Wilson who commits murder
- Nick (as narrator) manipulating opinion of Gatsby in order to elevate him
- etc

Some students might consider:

- Gatsby’s purity and idealism, his being beyond corruption because of his belief in his dream
- Nick as a character turning his back on the East and on its corruption and so is not ultimately tainted
- George Wilson who is clean living and has a moral instinct, a man who is simply manipulated by Tom Buchanan into killing Gatsby
- the servants who are powerless

- Gatsby's father who seems decent and law abiding and who is far removed from the corrupt world
- etc

In addressing 'all', students do not need to write about every character; some may write about American society in a collective sense; some may just focus on some characters.

AO4 Explore connections across literary texts

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

- the tragic aspect of corruption as seen in Gatsby's wealth being made from bootlegging, and in the way the rich break social and moral laws
- the tragic aspect of the wider society being tainted by fallen individuals as seen in George Wilson's being prompted to murder Gatsby by Tom Buchanan
- the tragic aspects of pride and arrogance associated with the corruption of Tom, Gatsby, Wolfsheimer
- 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 question and the novel focus might be on:

- the represented world of the 1920s in relation to corruption
- the social context of marriage and the corruption at the heart of relationships
- the moral context in relation to sin and corruption
- the context of wealth and social class and the impact this has on corruption
- 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 Carraway as first person participant narrator to present and comment on the world of corruption
- structural issues relating to where corruption is mentioned (the foul dust at the beginning, for example) and when events occur that result from corruption (for example, Gatsby's murder after the prompt from Tom at the end of the novel)
- the New York setting, the Valley of the Ashes (and its symbolic values) and Gatsby's mansion in relation to the corrupt society and its values
- the use of voices and language choices to highlight the corrupt world
- the use of contrasts where innocence is contrasted to corruption (for example, the depiction by Nick of Daisy's apparent innocence and how this contrasts to the brutality and behaviour of Tom); the contrast of the beginning and end of the novel
- the use of descriptive language and uses of symbolism to foreground corruption
- 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 5 Tess of the D'Urbervilles – Thomas Hardy

Explore the significance of Tess' surname and noble ancestry 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. 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 4–7.

AO5 Explore literary texts informed by different interpretations

With respect to interpretative significances that can be found, there will be a variety of interpretations.

Some possible ideas:

- Tess' family name of Durbeyfield and how it has been anglicised (and corrupted) from that of the French D'Urberville; how the name Durbeyfield is associated with the rural world and is ordinary while D'Urberville has aristocratic associations and is linked to the city and power
- Tess' noble origins (her being a D'Urberville) and being of high degree connecting her to the traditional tragic pattern; Hardy's giving her an innate nobility and pride, a sense of leadership and responsibility, modesty and humility
- the decline of Tess' noble ancestry from their former prominence – and continuing to decline in the novel - mirroring Tess' decline and her tragic fate
- the way that Hardy opens and closes the novel with reference to Tess' noble ancestry and how further references to her ancestry are used to structure the novel (eg the pictures on the wall at Wellbridge where Tess goes on her wedding night – chapter 34, the legend of the coach)
- the use of the name as a title and its being used to drive the plot in the opening chapters
- the way that families of nobility and rank have been replaced by the rising middle classes, signified by the rise of Alec D'Urberville; Angel's suggestion that the old families need replenishing from a new gene pool, his seeing Tess as 'the exhausted seedling of an effete aristocracy'
- the way that the sins of Tess' ancestors are visited on her (her ancestors abused girls in times past; she is abused now)
- the irony of the gulf between Tess' distinguished name and her poverty, seen clearly in the inscription on her father's tomb: 'How are the Mighty Fallen' – which is unpaid for
- John Durbeyfield's pride and arrogance when he discovers his ancestry and how this shapes Tess' fate – his sense of his own dignity preventing him from getting a job, his thinking Tess' illegitimate child is a 'smudge' upon his nobility and his locking the door to prevent her getting a parson
- Joan's vain belief that Tess should go to Trantridge to claim kin of the D'Urbervilles, her dressing Tess up but showing little concern for her moral welfare
- Angel's associating the family's decline with what he considers Tess' 'lack of firmness' (linked to her father's profligacy)
- the significance of Alec's being a fraud in relation to his name, his belonging to the nouveau riche, adopting a title to gain social status and power which he exercises over Tess
- the significance of the ominous legend of the D'Urberville coach, in which murder was committed –

suggesting a curse; similarly the significance of one of Tess' ancestral mansions for her wedding night and the foreboding portraits

- Angel's honouring the family name on his return from Brazil by paying for John's headstone
- Tess' ancestry also being her mother's side; from her mother she inherits her good looks
- etc

AO4 Explore connections across literary texts

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

- the tragic aspect of tragic protagonists being of high estate as seen in Tess' surname and ancestry
- the aspect of the tragic fall from positions of greatness as seen in the decline of Tess' ancestors and the corruption of their prestigious name
- the tragic aspect of the change from misery to despair as seen in the fortunes of Tess which mirror those of her D'Urberville ancestors
- 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 contexts in relation to the task focus might be on:

- the context of social class and Tess' father's belief that his family is better than others; the adoption of the old respected name by Alec to reflect the changes in prominence and fortune
- the gender context as seen in Tess' being used by her family because she is female and when Angel is spiteful towards her in relation to her ancestry; the treatment of women by Tess' male ancestors
- the context of wealth and how this impacts on the Durbeyfields in the present and the D'Urbervilles in the past
- the Victorian context in which the novel is set and how attitudes towards hereditary positions reflect the time
- etc

AO2 Analyse ways in which meanings are shaped in literary texts

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

- Hardy's use of the omniscient narrator who comments on Tess' ancestors and on Tess in the present
- structural issues relating to when the narrator gives details or foregrounds Tess' name and ancestry
- the Wessex setting and the prominence of Tess' family in the area in generations gone by
- the use of different voices and the language Hardy gives to the characters in relation to Tess' name and ancestry
- the use of descriptive language and symbolism to give details about Tess' ancestry and about Tess in relation to her ancestors
- the title of the novel and Hardy's choice of D'Urberville instead of Durbeyfield
- the potential comic/satiric value of the name Durbeyfield in relation to Jack Durbeyfield in contrast to the prestige of D'Urberville
- 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 relevant integrated comments of authorial methods that are embedded into the argument.

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The Remains of the Day – Kazuo Ishiguro

Explore the view that *The Remains of the Day* is a warning of the tragic consequences of placing duty above human feeling.

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 4–7.

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 sadness undercutting Stevens' account of his life at Darlington Hall
- the implied criticism of the time-honoured bond between master and servant
- Stevens' inability to even confront his feelings in a direct way, the way he can speak at length about the virtues of duty, but how the narrative cuts through this
- how Stevens' serving Lord Darlington blinds him to the promises of love and life
- the waste of life that the novel reveals
- how the narrative shows the agony of repressing human feelings – Stevens cannot even admit he is enlivened by Mrs Benn's saying her marriage is unhappy
- the way that Stevens is burdened by his sense of duty
- the way that Stevens is a product of his father's teachings about the importance of duty
- the irony of how his father's teachings turn on the inventor, in that Stevens chooses his duty to Lord Darlington over his personal feelings for his dying father
- the way that the novel suggests that Stevens' celebration of duty is out of date in 1956 and even more so at the end of the century when the novel was written and for readers today
- that servitude, from a Marxist perspective, is appalling
- the pain and sadness of Miss Kenton who clearly loves Stevens and whose romantic desires are unfulfilled
- the sense at the end that Stevens knows he has made a 'foolish mistake'
- etc

Some students might consider:

- that it is not duty which Ishiguro warns against but a warning to more carefully judge the objects of that duty
- that it is less a warning and more a sad and agonising confessional
- that Stevens has human feeling for Lord Darlington and that the feelings are inseparable from his

sense of duty to him

- that fealty to his master is everything to Stevens – even at the end
- that there is something noble about Stevens' desire to give his life to his profession, about his ability to commit
- that the novel is really a warning against the damage parents can inflict on children through conditioning
- that the novel is really a condemnation of the class system that where the powerful demand duty from their employees and from those lower in the social chain
- etc

AO4 Explore connections across literary texts

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

- the aspect of tragedy as a warning as seen in Stevens' tragic waste of life
- the aspect of tragic blindness as seen in Stevens' belief that duty is of prime importance
- the aspect of duty to a social superior as seen in Stevens' revering Lord Darlington and what he stands for
- the aspect of tragic realisation as seen at the end of the novel when Stevens has partial recognition of the emptiness of his devotion
- 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 question and the novel in relation to the task focus might be on:

- the literary context of tragedy as warning as in the *de casibus* tradition
- the context of wealth and social class as seen in Stevens' role as butler to Lord Darlington
- the social context of the English upper class system and the expectation that duty should be paid to social superiors
- the context of the affections as seen in Stevens' suppression of love for Miss Kenton and in his misplaced love for Lord Darlington
- the pastoral context as seen in the nostalgia for a time and world which has passed

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:

- Ishiguro's use of Stevens as first person participant narrator whose record of his life and adherence to duty is a warning (though unintentional on Stevens' part)
- structural issues relating to Stevens' placing duty above human feeling for Miss Kenton and his father; or relating to his melding human feeling and duty to Lord Darlington
- the use of the dislocated narrative with frequent flashbacks
- the settings of Darlington Hall, the Southern counties and Weymouth Pier (and their symbolic functions) in relation to Stevens' narrative about his duty and his feelings
- the use of voices and the apparent language choices of characters in relation to Ishiguro's warning about placing duty above human feeling; the contrast of Miss Kenton's emotional language and that of Stevens
- the use of specific events to dramatise the warning, for example Mr Stevens Senior's death, the occasion when Miss Kenton comes into Stevens' pantry, the formal dinner scene when Stevens is unkindly mocked

- the use of comedy as a counter to and way to point up the tragic consequences as seen in the encounter between Miss Kenton and Stevens about romantic novels and the bantering Stevens attempts with Farraday
- the formal stilted language Ishiguro gives to Stevens to both conceal and reveal his feelings
- 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.