

AS

# English Literature B

7716/2A Paper 2A Literary genres: Prose and poetry: Aspects of tragedy  
Mark scheme

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Version 1.0: Final Mark Scheme

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

## 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 may 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 more than one poem if using the anthology?
  - 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, ie an omission which prevents the candidate from fully answering the question, then the examiner should not give a mark higher than Band 3. Such an answer is likely to be given a mark lower than Band 3.

## 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, ie an omission which prevents the candidate from fully answering the question, then the examiner should not give a mark higher than Band 3. Such an answer is likely to be given a mark lower than Band 3.

## 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. The following symbols can be used when marking scripts:
- tick for a good point, idea, reference, etc
  - REP for repetition
  - IR for irrelevance
  - ? for when meaning is not clear.

Please do not use your own private systems, as these will mean nothing to senior examiners. If in doubt about what to use, simply write clear comments.

18. Use the model marked script for guidance.

## The assessment objectives and their significance

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

The AOs are as follows:

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

### **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:

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

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.	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>	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.
	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>	
	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>	
	AO4	<ul style="list-style-type: none"> <li>perceptive exploration of connections across literary texts arising out of generic study</li> </ul>	
	AO5	<ul style="list-style-type: none"> <li>perceptive and confident engagement with the debate set up in the task</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.	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>	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.
	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>	
	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>	
	AO4	<ul style="list-style-type: none"> <li>logical and consistent exploration of connections across literary texts arising out of generic study</li> </ul>	
	AO5	<ul style="list-style-type: none"> <li>thorough engagement with the debate set up in the task</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>	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>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>
	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>	
	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>	
	AO4	<ul style="list-style-type: none"> <li>• explores connections across literary texts arising out of generic study in a straightforward way</li> </ul>	
	AO5	<ul style="list-style-type: none"> <li>• straightforward engagement with the debate set up in the task</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>	AO1	<ul style="list-style-type: none"> <li>• a simple structure to the argument which may not be consistent but which does relate to the task</li> <li>• generalised use of literary critical concepts and terminology; simple expression</li> </ul>	<p>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>
	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>	
	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>	
	AO4	<ul style="list-style-type: none"> <li>• simple exploration of connections across literary texts arising out of generic study</li> </ul>	
	AO5	<ul style="list-style-type: none"> <li>• simple and generalised response to the debate set up in the task</li> </ul>	

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

**Section A**

**0 1** *John Keats selection*

Explore the view that, in Keats' poems, 'the villains are presented as physically cruel'.

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. Some ideas will inevitably address more than one AO.

Examiners must also remember that because students have read and studied the *John Keats selection* through the lens of **tragedy**, the AOs will 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.

There needs to be discussion of *Isabella; or, The Pot of Basil* and **at least one** other poem.

Please refer to section on **Arriving at Marks** on page 3.

**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:**

- quality of argument as students explore the given view
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy

**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 and before the brothers kill Lorenzo
- AO2 in the extract: use of lists, accumulation of detail, use of contrasts ('enriched' and 'weary hand did swelt', 'rich-ored' and 'stinging whip'), repetition of 'for them' foregrounding their power, repetition of 'all', 'many' to show magnitude of the brothers' power and cruelty, etc
- variety of poetic forms as texts are selected to answer the question (ballad in *La Belle Dame...*, Spenserian stanzas in *The Eve of St Agnes*, etc)
- use of omniscient narrator who is sympathetic to those who suffer the cruelty of villains
- use of other voices (Isabella's, Madeline's, etc)
- use of other methods from other poems as relevant
- 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 power of the brothers
- their wide ranging economic influence in different parts of the world
- the moral context of the brothers' behaviour and attitudes
- the gender context if the discussion focuses on cruelty between men and women in *Lamia*, *La Belle Dame...*, *The Eve of St Agnes*
- the psychological context of *La Belle Dame...* and *Lamia*
- the social context of *The Eve of St Agnes*
- etc

**AO4 Explore connections across literary texts.**

**With respect to connections with the wider tragic genre:**

Focus might be on:

- the brothers as tragic villains who destroy the love of Isabella and Lorenzo through their cruel murder of him
- the cruelty of their behaviour in their treatment of their workers
- the potential tragic villainy of *La Belle Dame* and her psychological rather than physical cruelty
- the potential tragic villainy of Porphyro and his possible rape of Madeline
- the deceptive villainy of *Lamia*
- etc

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

**With respect to meanings and interpretations:**

**Students may choose to look at both sides of the debate or just one. It is the quality of the student's response that matters.**

Arguments in agreement with the given critical view might consider:

- the villainous cruelty of Isabella's brothers in their treatment of their workers, Lorenzo and Isabella
- their cutting 'Mercy' with a sharp knife to the bone to destroy Lorenzo
- the family of Madeline who are ready with a hundred swords to storm Porphyro's heart
- if students argue that Porphyro is a villain then comment might be on Angela's words – she says he is 'a cruel and impious man'; also, he later hides in a closet and melts into Madeline's dream (not consensual sex) and when she awakes Madeline says he is cruel; his hurrying her off 'I have a home for thee' could also be seen as cruel
- perhaps the *Belle Dame*'s drugging of the knight, giving him 'roots of relish sweet' and 'manna-dew'
- etc

Arguments that counter the given critical view might consider:

- the mental cruelty of Lamia who weaves herself into Lycius' affection
- their wanting to use their sister for economic purposes and marry her to some 'high noble and his olive trees'
- perhaps Apollonius' psychological cruelty in destroying Lycius' love
- the psychological cruelty of the belle dame, her weeping, sighing, lulling the knight to sleep, keeping him in her thrall, her similar behaviour to the other men who are death pale
- etc

**Accept any valid discussion of authorial methods, any valid interpretations and any valid discussion of contexts which are grounded in the passage and which relate to the text as a whole.**

**0 2** *Thomas Hardy selection*

Explore the view that, in Hardy's poems, tragic outcomes are largely the result of misfortune and bad luck.

You must refer to *A Sunday Morning Tragedy* and **at least two** other poems.

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 the *Thomas Hardy Selection* through the lens of **tragedy**, the AOs will 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.

There needs to be discussion of *A Sunday Morning Tragedy* and **at least two** other poems

Please refer to section on **Arriving at Marks** on page 3.

**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:**

- quality of argument as students explore the given view
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy

**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 being towards the end of *A Sunday Morning Tragedy*
- AO2 in the extract: Hardy's use of irony and the dramatic twist, dramatic quality of the poem, use of the first person speaker, the girl's mother – a voice that is full of tragic weight and despair, use of questioning, commentary and asides (like tragic drama), contrast of cheerful bantering voices of the would- be groom's friends, death related language ('pale', 'coffined clay'), ironic use of light- hearted humorous language ('O the stealthy miss', 'bantering', 'archly', 'please her', 'fond surprise') focus on personal pronouns, echoing effect of rhyme, use of repetition, ballad form, etc
- the use of other poetic forms in other poems that might be used, concrete form of *Under the Waterfall*, the ballad form of *The Forbidden Banns*
- the use of structure and where misfortune and bad luck occur, in the backstory of *Tess's Lament*, the significance of the first line in *The Newcomer's Wife*, at the wedding in *The Forbidden Banns*

- the use of narrators to draw attention to the bad luck, the voice of the first person teasing perpetrator/victim of *A Trampwoman's Tragedy*, the first person personal voice of *Under the Waterfall*
- use of language or other methods related to misfortune and bad luck in any of the poems
- use of language or other methods to support an alternative argument about the causes of 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 position of women in the world Hardy creates in *A Sunday Morning Tragedy* and how this might reflect his own 19<sup>th</sup> century world (the girl's depending on the man to marry her to save her from shame, the mother's fear of shame)
- social class – the girl in the poem being from the lower social class, her ignorance and especially the mother's ignorance in giving her the potion to abort lambs
- social context which determines that marriage is a solution to the problem
- social and familial contexts in *The Forbidden Banns*
- moral context in *A Trampwoman's Tragedy*
- pastoral context in *Under the Waterfall*
- etc

**AO4 Explore connections across literary texts.**

**With respect to connections with the wider tragic genre:**

Focus might be on:

- the ill timing in *A Sunday Morning Tragedy* – the man comes to declare his love and intentions to marry when it is too late
- the tragic outcomes of the Emma poems and Hardy's realisation that he was ill prepared for her death, his realisation that he loved her when it was too late
- *Tess's Lament* and the connection with Hardy's novel
- other tragic aspects that link with the wider genre that shape outcomes (human blindness, villainy, foolish behaviour)
- etc

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

**With respect to meanings and interpretations:**

**Students may choose to look at both sides of the debate or just one. It is the quality of the student's response that matters.**

Arguments in agreement with the given critical view might consider:

- the girl, her mother and the young man in *A Sunday Morning Tragedy*
- the woman who mis-times her foolish jest and tells the truth too late in *A Trampwoman's Tragedy*
- the consequences of the bad luck of the father's dying at his son's wedding in *The Forbidden Banns*

- fate or love in *At an Inn* whom the speaker blames for shaping the lovers for ‘his sport’
- etc

Arguments that counter the given critical view might consider:

- the Emma poems and death’s being natural (*After a Journey*)
- *At an Inn* and the significance of human agency (‘Yet never the love-light shone/ Between us there’)
- *Tess’s Lament* – she blames herself
- human stupidity in *A Trampwoman’s Tragedy*
- etc

NB Students should engage with the word ‘largely’. They might challenge the word.

**Accept any valid discussion of authorial methods, any valid interpretations and any valid discussion of contexts which are grounded in the passage and which relate to the text as a whole.**

**0 3 Poetry Anthology: Tragedy**

Explore the view that poets writing in the tragic tradition always present the world as uncaring and indifferent to human tragedy.

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. Some ideas will inevitably address more than one AO.

Examiners must also remember that because students have read and studied the *Poetry Anthology: Tragedy* through the lens of **tragedy**, the AOs will 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.

There needs to be discussion of “*Out, out —*” and **at least one** other poem.

Please refer to section on **Arriving at Marks** on page 3.

**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:**

- quality of argument as students explore the given view
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy

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

**With respect to analysis of authorial methods in relation to the task:**

Focus might be on:

- the extract and its structural position at the end of the poem
- AO2 in the extract: the use of the detached narrator who perhaps seems shocked or just philosophical, impersonal pronouns, use of short simple sentences at the end, use of contrasts, references to death, allusions to Macbeth and the brief candle, the use of dashes to signal pauses perhaps suggesting shock or the broken heartbeat, etc
- use of different poetic forms to convey the indifference of the world: dramatic monologue in *Tithonus*, ballad form of *Jessie Cameron*, elegiac form of *The Convergence of the Twain*, quatrains in *Miss Gee*
- use of different voices to comment on the indifference of the world, the first person narrator of *Tithonus*, the omniscient narrators of *The Death of Cuchulian*, *Jessie Cameron*, *Miss Gee*, *Death in Leamington*

- in any chosen poem – irony, contrasts, descriptive detail, philosophical comment, elevated language, colloquial language, patterning
- 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 early 20<sup>th</sup> century context of “*Out, out —*” and the careless exploitation of children
- the New England agricultural world which needs child labour
- the early 20<sup>th</sup> century world of England in *Miss Gee* and how the world does not notice the ordinary working class spinster
- the religious context of *Miss Gee* and the failings and indifference of the church
- the gender context of *Jessie Cameron* which could suggest that Jessie deserved her fate
- the metaphysical context of *Tithonus* and the uncaring gods whose focus is on continuance of the daily round rather than his plight
- etc

**AO4 Explore connections across literary texts.**

**With respect to connections with the wider tragic genre:**

Focus might be on:

- the connection between “*Out, out —*” and *Macbeth* and Macbeth’s suggestion that after the brief candle is out, life is shown to signify nothing
- the littleness of the lives of Miss Gee and the unnamed protagonist in *Death in Leamington* (the ordinary person as the tragic protagonist)
- the terrible suffering of Tithonus and how it goes unnoticed as dawn begins again just like it does every day – a key aspect of tragedy
- etc

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

**Students may choose to look at both sides of the debate or just one. It is the quality of the student’s response that matters.**

Arguments in agreement with the given critical view might consider:

- the world recorded by the narrator of “*Out, out —*” which just turns to its affairs
- the sense in *Tithonus* that the gods who represent Tithonus’ world are indifferent to his grief and loss
- the world of *Miss Gee* which doesn’t notice her loneliness, the Oxford Groupers who laugh at her death
- the carelessness and obliviousness of Nurse in *Death in Leamington*
- the numbness and uncertainty in *Jessie Cameron* which doesn’t show a world which cares for Jessie’s fate, the world seems to be more of a commentator than a world which is caring
- the world – or Fate – in *The Convergence of the Twain* which is indifferent to the tragedy it causes
- etc

Arguments that counter the given critical view might consider:

- the extract from *Paradise Lost* where there is little sense of an indifferent world, Satan seems to suggest that Hell, his world, may welcome him
- perhaps *The Death of Cuchulian*, where the world seems caught up in his tragedy; there is a stillness at the end
- perhaps the voice in *The Monk's Tale* which is not indifferent but which wants to use the stories of the tragic figures as exemplars
- etc

NB Students might engage with 'always' in a variety of ways – it might be argued, for example, that 'always' is too absolute and that 'sometimes' is more appropriate.

**Accept any valid discussion of authorial methods, any valid interpretations and any valid discussion of contexts which are grounded in the passage and which relate to the text as a whole.**

**Section B**

**0 4** *The Great Gatsby* – F Scott Fitzgerald

Explore the view that 'Gatsby's obsession with Daisy is the ultimate cause of his tragic isolation.

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 will 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 section on **Arriving at Marks** on page 3.

**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:**

- quality of argument as students explore the given view
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy

**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 way that the causes of Gatsby's tragic isolation are filtered through Nick who becomes a commentator who sometimes uses Gatsby's thoughts and language
- structural issues relating to when Daisy is shown in relation to Gatsby, focus might be on their initial meeting, the scene in the Plaza Hotel and the final chapter, flashbacks to Gatsby's early relationship with Daisy
- the use of other voices – Gatsby's, Daisy's, Tom's
- the use of irony, poetic and lyrical language, descriptive detail
- 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 extravagant and luxurious world of Gatsby that Fitzgerald constructs which may represent his own world
- the social world of Gatsby's parties and the society of Tom and Daisy
- the representations of women, Gatsby's idealisation of Daisy, the position of women in the constructed society
- the world which does not seem to have moral values
- etc

**AO4 Explore connections across literary texts.**

**With respect to connections with the wider tragic genre:**

Focus might be on:

- obsession as a tragic flaw
- the significance of the word 'ultimate' in the context of tragedy (tragedies seldom have single ultimate causes)
- Gatsby's loneliness and his status as tragic hero
- his searching for love and his great capacity to feel (extraordinary emotions typical of tragic heroes)
- his searching for a purpose (the journeying typical of tragic figures)
- his world collapsing around him (the tragic end)
- the loneliness of his death
- the collapse of his dream
- etc

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

**With respect to meanings and interpretations:**

**Students may choose to look at both sides of the debate or just one. It is the quality of the student's response that matters.**

Arguments in agreement with the given critical view might consider:

- Daisy's emptiness and selfishness
- Gatsby's inability to separate the 'reality' of Daisy from his romantic conception of her
- the way his whole life is focused on her, she is his *raison d'être*
- Daisy's inability to live up to his dream
- Gatsby's wanting to recreate the past and their innocent lives of five years previously
- etc

Arguments that counter the given critical view might consider:

- the idea that Gatsby's tragic isolation is far more complex than just pinning the cause on Daisy
- the parts played by Tom and the upper class world which will always exclude him because he is 'new' money
- Gatsby himself being the ultimate cause given the colossal nature of his dream and his construction of himself in a time that predates Daisy
- other events that impact on Gatsby leading to his isolation – his business dealings, the Wilsons, his parties
- etc

NB Students should engage with the word 'ultimate'. They might respond to it in a variety of ways. They might challenge the word.

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

**0 5** *Tess of the D'Urbervilles* – Thomas Hardy

Explore the view that Tess is primarily a victim of her poverty.

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 will 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 should be specific and accurate.

Please refer to section on **Arriving at Marks** on page 3.

**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:**

- quality of argument as students explore the given view
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy

**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:

- structural issues related to Tess' poverty, the beginning of the novel and the insight into her family life which results in her going to the D' Urbervilles, her poverty (and her family's) towards the end of the novel which results in her returning to Alec
- the use of the omniscient and sympathetic narrator who foregrounds the despair caused by poverty
- the use of descriptive detail in the scenes at Flintcomb Ash and when her family is evicted
- 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 social position of Tess' family, her profligate parents and the lack of social support
- the representation of 19<sup>th</sup> century rural Wessex and the hardships of working class life

- the position of women within the family, as victims to be sexually exploited and their position in the wider social world of work
- the role of the church and its austere attitudes towards Tess
- etc

**AO4 Explore connections across literary texts.**

**With respect to connections with the wider tragic genre:**

Focus might be on:

- the idea that in tragedy there are not usually 'just' social causes, but the personal is linked to the social and political context of the character
- the ruin of Tess' potential as a bright and attractive young woman
- Tess' tragic decline and her death
- Tess as a victim in a wide sense
- suffering of the poor in the wider tragic context
- etc

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

**With respect to meanings and interpretations:**

**Students may choose to look at both sides of the debate or just one. It is the quality of the student's response that matters.**

Arguments in agreement with the given critical view might consider:

- Tess' initial innocence and her simple desires as a young woman to lead a happy life (reference might be made to the dance at Marlott)
- the social position of her parents and their poverty which sets her tragic wheel in motion
- the role of the villain, Alec, who preys on her poverty both at the start of the novel and the end
- Tess' desperation when she is at Flintcomb Ash and is cold and hungry
- the eviction of her family and her feeling of responsibility
- etc

Arguments that counter the given critical view might consider:

- the villainy of Alec at various stages of the novel
- the social laws which make Tess an outcast because she has a child out of wedlock and because she is not a virgin when she marries
- the hypocrisy of Angel and his abandoning of her
- the role of fate – her blighted star
- the harsh attitudes of the Victorian church and the way that religious texts and doctrine are interpreted
- Tess' own culpability
- etc

NB Students might address 'primarily' in a number of ways. There may be some challenge to this word.

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

**0 6** *The Remains of the Day* – Kazuo Ishiguro

Explore the view that Miss Kenton is not a tragic figure.

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 will 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 section on **Arriving at Marks** on page 3.

**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:**

- quality of argument as students explore the given view
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy

**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:

- structural issues related to where Miss Kenton appears in the text, key moments of her encounters with Stevens might be discussed, for example her discussions about his father, her attempt to tell him how she feels, her position at the end of the novel, her contrast to Stevens
- the use of the first person narrator who is unreliable but who draws attention to his own inaccurate remembering of events and situations
- the use of Miss Kenton's voice, the language chosen by Ishiguro to characterise her
- her dialogue with Stevens
- 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 represented world of the English upper classes and Miss Kenton's role as a housekeeper within that world
- social conventions which determine the expectations of Miss Kenton's behaviour within the house and how she cannot just leave even when she is appalled at the treatment of the two Jewish maids
- the attitudes towards courtship and marriage represented through Miss Kenton's relationship with Stevens and Mr Benn
- the represented world of 1956 and how Miss Kenton (Mrs Benn) has choices that she can now make showing how the position of women has changed since the 1920s
- etc

**AO4 Explore connections across literary texts.**

**With respect to connections with the wider tragic genre:**

Focus might be on:

- Miss Kenton who resists the tragic destiny that engulfs Stevens
- Miss Kenton's making choices and showing a positive attitude, her making the most of her situation, of taking control of her life, of having a child whom she loves, thereby not having a 'wasted life'
- the way she is not caught up in adulation of Lord Darlington and can see his faults thereby keeping a healthy perspective
- perhaps Miss Kenton's being a tragic figure in her unrequited love for Stevens, in her marrying Benn out of desperation
- etc

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

**With respect to meanings and interpretations:**

**Students may choose to look at both sides of the debate or just one. It is the quality of the student's response that matters.**

Arguments in agreement with the given critical view might consider:

- Miss Kenton's positive outlook on life at the end, her feeling that she knows who she is
- her not being compromised by her position in Lord Darlington's household and her ability to stand back and make sound moral judgments
- her decision to marry Mr Benn and construct another life for herself when she feels that Stevens cannot return her feelings
- her responding naturally to her biological clock and not wanting to waste her life in service
- the ways she contrasts with Stevens
- etc

Arguments that counter the given critical view might consider:

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- her feelings for Stevens which are not matched
- her crying at different points in the novel
- her being a victim of Stevens, the upper classes and history
- perhaps her underlying sadness at the end
- perhaps her unreliability in telling Stevens that she is happy
- her wanting more from Stevens than he is ever able to give – during her life at Darlington Hall and at the end
- the undocumented years when she was clearly unhappy and which the novel glosses over and cannot record
- etc

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