



AS
ENGLISH LITERATURE B
7716/2A

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

Mark scheme

June 2023

Version: 1.0 Final



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

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

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

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Level of response marking instructions

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

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

Step 1 Determine a level

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

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

Step 2 Determine a mark

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

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

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

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

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

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

The significance of open book

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

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

Arriving at marks

1. All questions are framed to address all the Assessment Objectives (AOs). Weightings are given above the generic mark scheme. Answers are marked holistically but, when deciding upon a mark in a band, examiners should bear in mind the relative weightings of the assessment objectives (see page 8) and be careful not to over/under credit a particular skill. This will be exemplified and reinforced as part of examiner training and standardisation. Examiners need to read the whole answer taking into account its strengths and weaknesses and then place it in the appropriate band.
2. Examiners should avoid making early snap judgements before the whole answer has been read. Some students begin tentatively but go on to make relevant points.
3. Examiners should be prepared to use the full mark range and not 'bunch' scripts in the middle for safety. Top marks are attainable if students could not be expected to do more in the time and under the conditions in which they are working.
4. Examiners should mark positively. Although the mark scheme provides some indicators for what students are likely to write about, examiners should be willing to reward what is actually there – **provided of course, that it is relevant to the question being asked.**
5. Examiners should remember that there is no one right answer. Students' views which are relevant, well-argued and supported by appropriate textual evidence must receive credit whether the examiner agrees with the views or not. It is important to try to remain flexible if a student introduces unusual or unorthodox ideas.
6. Examiners should remember that length and quality are not synonymous. Some brief answers may be relevant and concise. Equally, long answers may be diffuse and repetitive.
7. If answers are short or incomplete, examiners can only reward what is there and assess accordingly. Some further credit can be given to answers finished in note form.

Using the Mark Bands

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

MARK BAND DESCRIPTORS	
Band 5 (21–25)	perceptive/assured
Band 4 (16–20)	coherent/thorough
Band 3 (11–15)	straightforward/relevant
Band 2 (6–10)	simple/generalised
Band 1 (1–5)	largely irrelevant, largely misunderstood, largely inaccurate

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

Advice about marking each section**Section A**

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

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

Section B

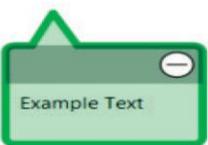
13. Examiners need to bear in mind the following key points when marking questions based on single texts:
- has the student engaged in a relevant debate or constructed a relevant argument about their prose text?
 - has the student referred to different parts of the novel to support their views?
 - has the student referred to the writer's authorial method?
 - the student's AO1 competence.

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

Annotation

14. Examiners should remember that annotation is directed solely to senior examiners.
15. In addition to giving a mark, examiners should write a brief summative comment indicating how the mark has been arrived at. These comments are likely to mirror the appropriate mark band descriptors but comments must not be mechanical. Examiners need to describe student performance.
16. Use the model marked script for guidance.

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

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

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

The assessment objectives and their significance

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

The AOs are as follows:

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

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

Weightings for each question are as follows:

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

Mark	AO	Typical features	How to arrive at mark
Band 5 Perceptive/Assured 21–25 marks ‘ Perception ’ is demonstrated when students are showing the depth of their understanding and responding sensitively to the texts and task. ‘ Assuredness ’ is shown when students write with confidence and conviction.	AO5	<ul style="list-style-type: none"> perceptive and confident engagement with the debate set up in the task 	This band is characterised by perceptive and assured work which shows confidence, sharpness of mind and sophistication in relation to the task. At the top of the band students are consistently assured and will demonstrate sensitivity and perception across all five assessment objectives in the course of their response. At the bottom of the band there will be coherence and accuracy with some perception but with less consistency and evenness.
	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 	
Band 4 Coherent/Thorough 16–20 marks ‘ Coherence ’ is shown when students are logical and consistent in their arguments in relation to the task. They hold their ideas together in an intelligible way. ‘ Thoroughness ’ is shown when students write carefully, precisely and accurately.	AO5	<ul style="list-style-type: none"> thorough engagement with the debate set up in the task 	This band is characterised by coherent and thorough work where ideas are linked together in a focused and purposeful way in relation to the task. At the top of the band students will demonstrate a fully coherent and thorough argument across all five assessment objectives in the course of their response. At the bottom of the band ideas will be discussed in a shaped, relevant and purposeful way with a clear sense of direction, with one or two lapses in coherence and accuracy.
	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 significance of settings to the tragic experiences in Keats' poetry.

You must refer to *The Eve of St Agnes* 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 4–8.

AO5 Explore literary texts informed by different interpretations

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

Some possible ideas:

- in the extract – the time setting of St Agnes' Eve and the religious and legendary connection with Madeline's dream; the cold and frosty winter setting foreshadowing the misery of Madeline's sadness and her disillusionment later in the poem, the wintery setting and the suffering of the natural world suggesting the widespread hostility of nature and the divine powers; the winter setting making the Beadsman numb and struggling to pray suggesting the coldness and remoteness of religious forces – forces that will not protect Madeline; the castle setting and the chapel with the sculptured dead suggesting the passing of time, the Beadsman's oncoming death and that of Angela and the lovers later in the poem, the setting of the party in the background signalled by the presence of music suggesting the life the Beadsman cannot have since 'his death bell' has already rung, his grieving for sinners suggesting the sins of Porphyro and Madeline which are to come
- in the rest of the poem the moorland setting through which Porphyro travels to reach his goal
- the heavily guarded castle setting which Porphyro navigates to reach Madeline and trick her
- the night time setting of Madeline's bedchamber where Madeline dreams and where Porphyro sets up the feast and melts into her dream
- the setting of the outside world into which the lovers flee
- the time setting reminder that this story happened long ago ('ages long ago')
- *Lamia* – the fantasy and classical setting of Hermes' encounter with Lamia and his disturbing bargaining with her for the nymph
- the setting of Corinth for Lamia's meeting and love affair with Lycius
- the busy city street for Lamia's encounter with Apollonius
- the palace where the lovers consummate their relationship and where Lycius pressurises Lamia to marry him
- the setting of the banquet room for the marriage feast and Apollonius' revelation which results in Lycius' death and Lamia's disappearance

- *La Belle Dame Sans Merci* – the setting of the cold hill side for the encounter of the narrator with the knight
- the winter landscape to suggest the knight's impending death
- the contrast of the winter landscape of the narrative present and the past summer setting where he enjoyed happiness with the faery child
- *Isabella* – the spring and morning pastoral Mediterranean settings for the beginning of the love affair between Lorenzo and Isabella
- the industrial settings for the details of the brothers' cruelty
- the forest setting for the murder of Lorenzo and the place where Isabella later digs up the body and removes its head
- the midnight setting for the appearance of Lorenzo's ghost and the gruesome story he reveals
- etc.

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

AO4 Explore connections across literary texts

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

- the aspect of time settings as seen in the winter and night settings of the extract
- the aspect of place settings as seen in the castle setting and the chapel
- the aspect of tragic experiences related to settings as seen in the disillusionment of Madeline, the beguiling of her by Porphyro, the deaths of Lorenzo, the pitiful story of the knight
- etc.

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

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

- the context of the human affections as seen in the way the characters' feelings are heightened by their settings
- the gender context in relation to how women and men behave in the different settings
- the gothic context as seen in castle setting of *The Eve of St Agnes*
- the religious context as seen in the title of this poem and the significance of St Agnes' Eve
- the literary context of the legend of St Agnes' Eve and that of *Isabella* and the Boccaccio story
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

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

- the extract and its structural position at the start of the story where the settings are introduced
- AO2 in the extract: use of the narrator who describes and comments on the setting and sympathises with the suffering of the Beadsman, the immediate link with the title in the first three words and the reminder of the date in the third stanza, religious and natural imagery, the use of archaic verb forms to suggest a time long ago - 'saith', 'returneth' 'riseth', language relating to death - 'sculptured dead', 'icy hoods', 'ashes', 'deathbell', language relating to sin and prayer
- in the wider poem: the use of Spenserian stanzas which are self-contained, each stanza providing a tableau as Keats creates the settings

- the use of different perspectives and voices in the other poems in relation to the settings
- the use of different verse forms elsewhere for the creation of settings
- the use of other methods as relevant, eg passionate or emotional language, use of description, use of place names, use of imagery to create the settings and their significance to the tragic experiences
- etc.

NB: any writing about settings in the poems will automatically hit AO2 since the creation of settings are authorial choices which shape meanings.

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 settings to the tragic experiences in Hardy's poetry.

You must refer to *Under the Waterfall* 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 4–8.

AO5 Explore literary texts informed by different interpretations

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

Some possible ideas:

- in the extract – the setting of the house, possibly kitchen in the narrative present when the first speaker is questioned by the second speaker who asks why plunging her hand in water gives her romantic feelings; the pastoral setting of the waterfall in the first speaker's reply which is the location of a time in the past when she was picnicking with her lover and which sets up the romance; the August setting, suggestive of their passion, that is detailed when the pair were drinking from a glass and, when the speaker was rinsing it, it fell in the waterfall where it remains still
- in the wider poem – the contrast of the two time frames and the joy of the memory compared to the melancholy of the speaker in the present, the descriptive detail of the two settings to foreground the changes that have taken place
- *At an Inn* and the setting of the inn for the love affair that did not materialise and which the speaker regrets
- *Your Last Drive* – the setting of the moorway when Emma took her last drive before she died; the graveyard setting of where she now lies
- *The Going* – the time setting in the present when the speaker is sad and bitter and the contrast with the past when the couple were in love; the precise location of Beeny Crest where Emma rode on horseback and the speaker fell in love with her in the past
- *The Haunter* – the night setting when the ghost speaker returns to haunt her husband and recall the distance that had sprung up between them in their marriage; the night setting which brings out Hardy's loneliness and longing which leads him to write the poem from Emma's point of view imagining her continuing love
- *The Trampwoman's Tragedy* – the Dorset setting of Wynyard Gap and the journey across Sedge-Moor, Great Forest and Blackmoor where the speaker travelled with her lover and two other companions, where she played a trick on him which had terrible consequences; the setting of Ivel-

- chester jail where her lover was hanged, the stark reminder of her jest which misfired
- *At Castle Boterel* – the precise setting of Boscastle in the narrative present and in the memory; the dry March weather of the previous visit and the spring time for romance; the rain and drizzle weather setting of the present as the speaker contemplates love and old age
- etc.

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

AO4 Explore connections across literary texts

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

- the aspect of time settings as seen in the August and day time setting of the extract
- the aspect of place settings as seen in the pastoral setting of the countryside with the waterfall
- the aspect of tragic experiences linked to settings as seen in the melancholic reminiscences of the female speaker heightened by the settings, the sadness and despair of the speaker of *Your Last Drive* which are sharpened as he thinks about the precise locations in Emma's last drive
- etc.

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

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

- the context of the human affections as seen in the way the characters' feelings are heightened by their settings
- the gender context in relation to how women and men behave in the different settings and how they respond differently to them
- the pastoral context of the waterfall and the Dorset settings elsewhere
- the context of courtship and marriage as seen in relation to the settings
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

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

- the extract and its structural position in the middle of the poem, coming after the first speaker has confessed how, when she plunges her hands in a basin of water, she is always reminded of the romance of the precise time in the past at the waterfall, coming before the first speaker repeats how her memory is awakened with more detail of the past experience and more intensity
- AO2 in the extract: use of two narrators and a question and answer format, contrast in the tone of the two speakers, the questioner seeming slightly accusatory, the replier more wistful, use of rhyming couplets, echoes of the earlier and later sections of the poem, self-conscious foregrounding of 'love-rhyme', use of descriptive detail and the long sentence for the woman's reply, nature imagery
- the shape of the whole poem which cascades and stops and starts with the two short internal quatrains, use of the title, use of dialogue for the entire poem, use of water imagery
- the use of different perspectives and voices in the other poems in relation to the settings and tragic experiences
- the use of different verse forms elsewhere for the creation of settings and tragic experiences

- the use of other methods as relevant, eg passionate or emotional language, use of description, use of place names, use of imagery to create the settings and their significance to the tragic experiences
- etc.

NB: any writing about settings in the poems will automatically hit AO2 since the creation of settings are authorial choices which shape meanings.

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 3

Poetry Anthology: Tragedy

Explore the significance of settings to the tragic experiences in *Poetry Anthology: Tragedy*.

You must refer to *Death in Leamington* and **at least one** other poem.

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

[25 marks]

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

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

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

Please refer to pages 4–8.

AO5 Explore literary texts informed by different interpretations

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

Some possible ideas:

- in the extract – the setting of Leamington Spa – a royal town associated, ironically here, with those seeking health cures, the grand Victorian town which is decaying like the woman who dies here; the time setting of evening, a time associated with romance (Venus, the evening star) which is in contrast to the lonely woman who dies alone; the setting of the grand house in Leamington Spa with the 'big round... plate glass windows' which like her is no longer grand; the upstairs bedroom, remote from society, which has a big window, blinds and a coal fire which the nurse lights too late – all evoking sadness
- in the wider poem – further references to the setting with the peeling stucco and the Italianate arches with the dropping plaster all signifying the death of the woman, the details from the house and their connection with the nurse's behaviour – her realisation of the woman's death as she looks at the silent bedstead, her leaving the bottles and tiptoeing over the stairs before turning down the gas in the hall
- *Extract from Paradise Lost* – the setting of hell, the 'Region' from which Satan expresses his defiant opposition to God, the contrast with Heaven, the linking of hell with freedom, the haunting 'oblivious Pool' in which his associates lie from which he will raise them and rally them to arms
- *Tithonus* – the setting of the 'quiet limit of the world' from where Tithonus can see the natural world and the decaying woods which he longs to join, the time setting of morning, the East, and the description of Eos who grows more beautiful as she races across the sky in contrast to his decrepit and withering state
- *Jessie Cameron* – the coastal setting which is the place of danger and death as the tide approaches quickly and the winds strengthen engulfing Jessie and her neighbour's son, the time setting of evening and the focus on the darkening beach where Jessie stands defiantly
- *The Convergence of the Twain* – the setting on and below the Atlantic where the convergence took

place and where the ship now sits on the sea bed, its insignificance compared to the sea creatures who swim over it

- etc.

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

AO4 Explore connections across literary texts

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

- the aspect of time settings as seen in the evening setting of the extract
- the aspect of place settings as seen in Leamington Spa and the dead woman's house and bedroom
- the aspect of tragic experiences linked to settings as seen in the lonely death of the woman, the seeming carelessness of the nurse, the pride displayed by Satan in hell, Jessie's death on the beach
- etc.

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

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

- the mortality context as seen in the death of the woman and the life of the nurse ('Half dead and half alive!')
- the social context as seen in the semi grand but decaying house and the Victorian spa town
- the social class context as seen in the statuses of the two women in the poem
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

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

- the extract and its structural position at the start of *Death in Leamington* where the speaker describes the death of the woman and the entry of the nurse
- AO2 in the extract: the matter of factness of the narrator who defines the death and place of death without adjective, the starkness of the opening line and its connection with the title, the mentioning of the evening star – Venus – the planet of love and beauty which is visible from the woman's expensive round plate glass window, the detailing of the women's crochet which is given human feelings to suggest the lonely life of the dead woman, the contrast of the nurse who seems to burst in with her cheeriness, the active verbs to describe her actions, the repetition of 'She' plus verb, the use of speech and the narrator's alliterative commentary on it
- in the rest of the poem: the use of questions by the narrator drawing an implicit contact between the death of the woman and the decaying building (the descriptive references to 'the peeling stucco' and the 'yellow Italianate arches', compared to the 'gray decaying face' of the deceased occupier), the more subdued tone at the end of the poem as the nurse realises the woman is dead, the use of quatrains in the whole poem to give a sense of simplicity, the evocative imagery, including the arrangement of furniture and sounds of dropping plaster
- the use of different perspectives and voices in the other poems in relation to the settings and tragic experiences
- the use of different verse forms elsewhere for the creation of settings and tragic experiences

- the use of other methods as relevant, eg passionate or emotional language, use of description, use of place names, use of imagery to create the settings and their significance to the tragic experiences
- etc.

NB: any writing about settings in the poems will automatically hit AO2 since the creation of settings are authorial choices which shape meanings.

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
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Explore the view that ‘Tom Buchanan is a heartless and unlikeable villain’.

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

[25 marks]

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

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

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

Please refer to pages 4–8.

AO5 Explore literary texts informed by different interpretations

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

Some students might consider:

- Tom’s calculation in telling Wilson that Gatsby drove the car that killed Myrtle, an action that causes the death of the tragic hero
- Tom’s triumphant exposure of Gatsby’s background and the origin of his wealth at the Plaza Hotel
- his cruelty in humiliating Gatsby when he calls him ‘Mr Nobody from Nowhere’
- his crushing of Gatsby’s dreams when he publicly makes Daisy say that she loved Tom once
- Tom’s racism and contempt for the lower classes, for whom he has no feeling
- his cruel bullying, abuse and easy dismissal of George Wilson
- his arrogance, superiority and self-satisfaction
- his abuse of women as seen in his treatment of Daisy – his violence against her, his making public at the Plaza hotel the essence of their sexual relationship, his possessiveness of her
- his being a serial adulterer
- his control of Myrtle and breaking her nose
- his lack of a moral compass and his hollowness
- his retreating into his power base at the end of the novel and continuing unchanged
- Nick’s despising of him, both for himself and for his wealthy elitism
- Nick’s assessment of him at the end of the novel – he could neither forgive him nor like him
- Tom’s being disliked by readers
- etc.

Some students might consider:

- Nick’s bias in presenting Tom and a view that Tom is more likeable than Nick suggests
- Tom’s being liked by the women who have affairs with him
- his being loved by Daisy in the early stages of their marriage, at Kapiolani when he carried Daisy down from the Punch Bowl
- Myrtle’s enjoyment of being with Tom and her feelings for him
- Tom’s not being a villain but a man with human emotions when he has to deal with the death of his mistress, his telling Nick that he cried like a baby when he went back to Myrtle’s flat and saw the

- box of dog biscuits and is therefore not heartless
- etc.

AO4 Explore connections across literary texts

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

- the tragic aspect of villainy as seen in the character and role of Tom Buchanan
- the tragic aspect of heartlessness and lack of feeling
- the tragic aspect of reader antipathy for villains
- etc.

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

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

- the social context of Tom's upper-class background
- the gender context and Tom's being a representative of a kind of masculinity that Fitzgerald criticises
- the moral context in relation to Tom's behaviour
- the context of power in relation to Tom's behaviour as a privileged white American male
- 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 Tom's character and behaviour, his telling a story in which Tom is the villain
- structural issues relating to where Tom appears in the story or when his actions affect outcomes
- the use of settings to reveal Tom's villainy – Tom's red and white Georgian colonial mansion, Myrtle's apartment, the Valley of the Ashes, Gatsby's party, the Plaza Hotel and Fifth Avenue where Nick encounters Tom
- the use of voices and language choices to characterise Tom
- the use of contrasts as seen in the way Tom is set up against Gatsby
- the use of descriptive language in relation to Tom
- 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 view that Tess is a pure and innocent victim.

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

[25 marks]

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

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

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

Please refer to pages 4–8.

AO5 Explore literary texts informed by different interpretations

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

Some students might consider:

- Hardy's use of the subtitle: A Pure Woman
- the description Hardy uses to characterise Tess, his entering her consciousness to show the purity of her soul
- the author's refusal to judge Tess negatively in spite of her murdering Alec and in spite of her having a child outside of wedlock and against Victorian social and 'moral' norms
- Tess' being an innocent victim of Alec and Angel
- Tess' being an innocent victim of male patriarchy – her father, Alec, Angel, the church, the world of work, Victorian standards of morality, the judicial system
- the purity of Tess' soul, her kindness and thoughtfulness for others
- her lack of any ill thinking or immoral thoughts
- Tess' affinity to nature, her being at one with the natural world
- her obedience to her parents
- her being a child who is groomed and abused in the early parts of the novel
- her being an innocent victim of the harsh winter when she is at Flintcomb-Ash
- her being a plaything of the gods
- her being unfairly punished by the state
- etc.

Some students might consider:

- her agency in murdering Alec, her stabbing him with a knife
- her compliance in living with Alec as his mistress at the start of the novel and at the end
- her lack of purity given that she is a sinner by Victorian standards and has a child out of marriage
- Tess' displays of pride and temper which are not markers of innocence and purity
- her lack of remorse in killing Alec
- etc.

AO4 Explore connections across literary texts

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

- the aspect of tragic victims as seen in Tess' falling through misery to death
- the aspect of suffering as seen in her despair and agony at so many moments of her life's journey when she can be seen as a victim
- the aspect of innocence as seen in Hardy's calling her pure and in her artlessness
- etc.

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

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

- the gender context as seen in Tess' being a victim of patriarchy
- the context of social class as seen in Tess' lower-class background and her family's poverty and how her opportunities are limited by this
- the context of morality and how Tess is judged by the standards of the represented Victorian society
- the context of power and how Tess is powerless against those with power
- 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:

- Hardy's use of the subtitle: A pure woman
- his use of the omniscient narrator to comment on Tess' life and her inner thoughts
- structural issues relating to what happens to Tess in relation to her being a victim
- the different settings which impact on Tess' victim status
- the use of dialogue between Tess and the various men who impact on her status, her relative powerlessness
- the use of descriptive detail to characterise Tess
- the use of natural imagery in relation to Tess to highlight her purity and innocence
- 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 6

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

Explore the view that Ishiguro presents Stevens' life as utterly bleak.

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

[25 marks]

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

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

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

Please refer to pages 4–8.

AO5 Explore literary texts informed by different interpretations

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

Some students might consider:

- the relentless heaviness of the reading experience as Stevens tells the terribly bleak story of his life
- the sense of tragic waste as Stevens contemplates the sense for duty which has directed his entire life and which will continue to do so
- the lost opportunities in terms of personal relationships
- Ishiguro's use of irony, which enables the reader to see even more of the bleakness of Stevens' life than Stevens intends to reveal
- that Ishiguro incorporates humour in Stevens' story to sharpen how pitiful Stevens is
- Stevens' inability to respond to the overtures of love and affection from Miss Kenton and his father
- the bleakness of Stevens being controlled by his ideas of how he ought to be – a dignified butler, one who is unmarried and childless
- Stevens' having no life aspirations and goals beyond being a dignified butler
- the raging emotional needs which underpin the narrative and Stevens' life
- Stevens' hero-worship of Lord Darlington which is at the heart of the story and its utter futility; his refusal to see Lord Darlington as flawed
- Stevens' bestowing so much of himself on Lord Darlington who is such an unworthy recipient
- that Stevens is mocked by many of the characters that he meets or interacts with – Reginal Cardinal, Mr Farraday, Mr Spencer, the people in the pub on his journey; that to many he is a figure of fun
- that Stevens himself never laughs except as a disguise to hide his feelings which is the core of his tragedy
- that Stevens never relaxes or opens up, either in the experiences he describes or in his narration, and this is utterly bleak
- that Stevens' fails to understand other people and that this results in his loneliness
- that, after Stevens' visit to Mrs Benn, he realises the tragic waste of his life as he cries on Weymouth pier
- that the car journey, symbolic of Stevens' inner journey, takes him towards the terrible truth of his

wasted life: that Miss Kenton loved him and he loved her but it all came to nothing

- that Stevens' resolution at the end to engage in bantering is just another example of service, he wants to be good at bantering to satisfy his new employer, not to enjoy the absurdity of life
- etc.

Some students might consider:

- that Stevens finds a kind of resolution, taking on the stranger's words at the end of the novel that he should look ahead for the positives and try to 'make the best of what remains of [his] day'
- that Stevens at the end is aware of the way that humour can lead to friendships (he sees the strangers happily bantering on the pier)
- that in his presentation Ishiguro is deliberately satirising his own creation and that this argues against utter bleakness
- that Stevens' life is not utterly bleak because he lives in the privileged world of Darlington Hall
- that he is able to travel by car to Cornwall and experience the delights of the countryside and different people
- that, in the presentation, there is much humour to laugh at even though Stevens is oblivious to it
- that Stevens does inspire the love of Miss Kenton and that Farraday's teasing him, in the prologue, about visiting Miss Kenton has the hallmarks of a romantic comedy
- that Stevens' bleak life is relieved by his attempts at bantering
- that the muted humour at the end of the novel when Stevens speaks of bantering on Weymouth pier, is a sign of hope and not tragic ('After all, when one thinks about it, it is not such a foolish thing to indulge in – particularly if it is the case that in bantering lies the key to human warmth')
- that the scene between Reginal Cardinal and Stevens regarding the facts of life is funny in its own right because of the subject matter and Stevens' embarrassment – an example of situation humour which is not utterly bleak
- that in Ishiguro's presentation there is farce in some of the events Stevens describes, for example Miss Kenton's insisting Stevens views an incorrectly placed Chinaman, where he is trapped in the billiard room wanting to escape by the French windows – so not utterly bleak
- etc.

AO4 Explore connections across literary texts

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

- the aspect of bleakness as seen in Stevens' tragic story
- the aspect of tragic waste as seen in the overriding impression given of Stevens
- the aspect of comedy and irony in tragic texts to intensify tragedy
- etc.

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

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

- the psychological context where the first-person narration reveals a troubled mind
- the context of the affections as seen in Stevens' loneliness and desperate need for human approval and contact
- the social context in which humour and bantering are used to oil social relationships, but which Stevens only observes or participates in as a project
- 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:

- Ishiguro's use of Stevens as first-person participant narrator who self-consciously reflects on his life
- structural issues relating to when Ishiguro reveals the bleakness of Stevens' life
- the use of irony as seen in Stevens' not understanding the emptiness of his life
- the settings of Darlington Hall and the Southern counties as the backdrop for the story of Stevens' utterly bleak life
- the use of voices and the apparent language choices of characters in relation to Stevens' life
- the formal stilted language Ishiguro gives to Stevens to intensify the bleakness of his life
- 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.