



AS

English Literature B

7716/2A Literary Genres: Prose And Poetry: Aspects of Tragedy
Final Mark scheme

7716
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Version/Stage: v1.0

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

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

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

The significance of open book

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

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

Arriving at marks

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

Using the Mark Bands

8. When placing answers in mark bands, examiners need to look closely at the descriptors and the detailed generic mark bands on page 7. The key words for the bands are important and are printed below.

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

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

Advice about marking each section**Section A**

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

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

Section B

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

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

Annotation

14. Examiners should remember that annotation is directed solely to senior examiners.
15. In addition to giving a mark, examiners should write a brief summative comment indicating how the mark has been arrived at. These comments are likely to mirror the appropriate mark band descriptors but comments must not be mechanical. Examiners need to describe student performance.
16. Please remember that scripts can go back to students, so although your audience is a senior examiner, you must express your views temperately.

The assessment objectives and their significance

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

The AOs are as follows:

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

Mark scheme

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

Weightings for each question are as follows:

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

Description of annotations

Annotation	Description
Tick	relevant point, idea, reference or development/support for idea
On Page Comment	to explain a tick/ to describe an aspect of candidate performance
V Wavy	to indicate a longer section of script for annotation
?	an unclear point
IR	irrelevant point or material
REP	ideas or material repeated
SEEN	blank pages noted

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>	

Section A: Poetry

Either

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John Keats selection

Explore the view that Keats' protagonists are a mixture of goodness and evil.

You must refer to *The Eve of St Agnes* 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.

Please refer to pages 3 – 6.

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:

- Porphyro as protagonist who seduces/rapes Madeline but who loves her and rescues her from her oppressive family
- the knight who seduces the faery child yet whose status as knight suggests his goodness
- Lycius who loves Lamia and yet whose secrecy suggests some underlying evil
- Lamia whose love suggests goodness but who is a snake and therefore evil and deceptive
- the belle dame's love of the knight but also her drugging him with 'roots of relish sweet' and her abandonment of him
- etc

Some students might consider:

- Lorenzo as only having virtuous or 'good' characteristics
- Isabella's only being good
- the brothers being devoid of goodness
- the absence of evil in Madeline
- Porphyro as only being good and having noble intentions to please the woman he loves
- Porphyro's goodness in risking his life to be with and rescue the woman he loves

- perhaps the knight as being without evil
etc

Some might argue that the terms good and evil do not really apply to some protagonists, like the knight for example.

AO4 Explore connections across literary texts.

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

- tragic villainy as seen possibly in Porphyro, the knight and la belle dame
- tragic innocence as shown in Madeline, Isabella and Lorenzo
- Machiavellian villainy as seen in the brothers in *Isabella*
- the aspect of power as shown in all of the poems
- the conflict between goodness and evil as shown in all of the protagonists
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 moral context of goodness and evil in relation to Porphyro's intentions and actions
- the gender context in relation to Lamia and la belle dame as protagonists
- the medieval context of the knight as protagonist in *La Belle Dame Sans Merci*
- the social and economic contexts in *Isabella* in relation to the brothers and Lorenzo and in *The Eve of St Agnes* in relation to Madeline and Porphyro
- the supernatural/other world context of *La Belle Dame Sans Merci* and *Lamia*
etc

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

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

- the extract and its structural position near to the start of the poem, after Porphyro has entered the castle, heard of Madeline's rituals and before he persuades Angela to lead him in close secrecy to Madeline's chamber
- AO2 in the extract: use of the omniscient and sympathetic narrator, use of structural contrast, change of pace signalled by 'Sudden' at the start of stanza XVI, use of descriptive language, use of dialogue, use of emotive and exotic language, use of diabolical language – 'stratagem', 'cruel', 'wicked', etc
- variety of poetic forms in other poems selected to answer the question (ballad in *La Belle Dame sans Merci*, Spenserian stanzas in *The Eve of St Agnes*, verse paragraphs in *Lamia*, etc)
- use of omniscient narrators who see the complexity of goodness and evil – or the singularity of either trait, and who may be biased
- use of settings to heighten goodness and evil as displayed by the protagonists
- use of other voices (the knight's, Isabella's, Apollonius', etc) to present the mixture or otherwise of goodness and evil within the protagonists
- use of narrative structures – climaxes and crises – to highlight goodness and evil within the protagonists
- use of other methods from other poems as relevant
etc

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

Accept any valid interpretations, any valid discussion of context and any valid discussion of authorial methods.

or

0 2 *Thomas Hardy selection*

Explore the view that ‘in Hardy’s poetry happiness has no lasting impact and only sharpens pain’.

You must refer to *At Castle Boterel* 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 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.

Please refer to pages 3 – 6.

AO5 Explore literary texts informed by different interpretations.

With respect to meanings and interpretations:

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

Some students might consider:

- in *At Castel Boterel* the happiness of the speaker when he recalls the quality of the moment when he walked with Emma at Castel Boterel, the happiness sharpening his isolation and the pain of death, his belief that never again will he traverse old love’s domain
- the mother’s joy in *A Sunday Morning Tragedy* to have given birth to ‘one so rare’ who is now dead due in part to the mother’s ignorance; the daughter’s fleeting joy to be the centre of male attention and to be loved by her lover and then to be abandoned when she became pregnant
- *Tess’s Lament* where the joy of the love and happiness experienced at the dairy is sharpened by the abandonment of the lover; the pain of the memories of happy times
- the delusion of John Canning who believes a counterfeit to be his wife, kissing him on his deathbed when in fact his faithless wife is in prison, having poisoned him; his happiness could be said to sharpen the pain for the reader
- etc

Some students might consider:

- *at Castle Boterel* where the moment of such quality is enduring in spite of the ravages of time, the moment being recorded by the primeval rocks
- *Under the Waterfall* where in spite of time passing and the lost chalice, the intensity of the speaker’s feeling of happiness is greater than the sense of loss; the preservation of the ‘real love-rhyme’ in the speaker’s memory
- that in spite of the final stanza in *Lament*, Emma is brought to life in the other three stanzas to suggest the enduring power of love and memory

- *The Haunter* which perhaps suggests that despite the pain and separation of death and the estrangement in life, happiness is not fleeting – the ghost will continue to pursue Hardy's path 'and to bring peace thereto'
- etc

AO4 Explore connections across literary texts.

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

- the transience of happiness as shown in *At Castel Boterel* and *Lament*
- the tragic aspect of death as shown in *Your Last Drive* and *The Mock Wife*
- the tragic aspect of fate as shown in *A Sunday Morning Tragedy*
- the aspect of despair as shown in *A Trampwoman's Tragedy*
- etc

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

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

- the context of marriage and how this sharpens happiness and pain in *At Castle Boterel* – the possibility that what the speaker talked of is his marriage proposal
- the gender context and the way that the pain of the girl and happiness of the man in *A Sunday Morning Tragedy* is linked to their gender
- the pastoral context in *Under the Waterfall* and *Tess's Lament* which heightens the emotions of the speakers
- the social context in *At an Inn* and *A Sunday Morning Tragedy* and the bearing this has on happiness and pain
- the context of mortality which informs the intense feelings of the speakers in *The Haunter* and *Your Last Drive*
- etc

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

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

- the extract and its structural position in the centre of *At Castle Boterel*, after the speaker has introduced a past memory of himself and 'a girlish form' climbing a slope in dry March weather and before he returns to the present, reflecting on the relentless passing of time and his growing older
- AO2 in the extract: use of the first person narrator, emotional, philosophical tone, use of contrasting moods, use of narrative gap – 'What we did... and what we talked of/ Matters not much', use of five line stanzas and the shorter fifth line, use of descriptive language, use of rhetorical question, time references, references to movement, etc
- the use of other poetic forms in selection of other poems to heighten mood and feeling, eleven line stanzas in *Lament*, concrete form of *Under the Waterfall*, ballad form of *A Sunday Morning Tragedy*
- use of structural shifts and places in the narratives where happiness and pain exist, the joy in the early part of *A Trampwoman's Tragedy* and the misery that intersects it and dominates the end of the poem, the happiness of the husband at the end of *The Mock Wife* and the tragic irony in the narrator's voice, the remembered happiness in the first part of each stanza in *Lament* in contrast to the pain expressed at the end, the ambiguous endings of *Under the Waterfall* and *After a Journey* where there could be an undermining of the idea that happiness has a lasting impact

- the use of different narrators to foreground the happiness and pain, the first person narrator which is Hardy's reconstruction of himself in *Lament*, the female speaker in *Under the Waterfall* – the imagined voice of Emma, the omniscient narrator in *The Mock Wife*
- use of language and other methods relating to happiness and pain including the use of titles
- etc

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

Accept any valid interpretations, any valid discussion of context and any valid discussion of authorial methods.

or

0 3 Poetry Anthology: Tragedy

Explore the view that poets writing in the tragic tradition present their tragic heroes as grand and majestic.

You must refer to the passage below from Extract from *Paradise Lost – Book 1* and **at least one** other poem.

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

Please refer to pages 3 – 6.

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:

- Satan and his defiance, setting himself up as an alternative to God, challenging his power, creating a domain of his own
- Cuchulain and his mightiness set up at the beginning of Yeats' poem and apparent in his warring with the tide at the end
- Jessie Cameron, perhaps grand in her defiance of the neighbour's son and of conventional expectations
- the Titanic as a tragic protagonist that is the 'Pride of Life'
- etc

Some students might consider:

- the unnamed protagonist of *Death in Leamington* who is anything but grand and majestic, dying alone in her upstairs bedroom
- Miss Gee who is a lonely spinster, unrecognised by all around her and afraid of her own body
- the unnamed boy in "*Out, out –*" who simply wants his supper and who is terrified of losing his hand, the boy whose death seemingly touches no-one
- Cuchulain who is emasculated perhaps by killing his own son
- Tithonus who was once glorious in his beauty but now is withered and maimed, unable to die
- etc

AO4 Explore connections across literary texts.

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

- the tragic aspect of awe experienced by readers at Satan's daring
- the tragic aspects of courage, pride, error and realisation as shown by Cuchulain
- the tragic aspect of changes in fortune as shown in *The Monk's Tale*
- the tragic aspects of pride and perhaps foolhardiness as shown by Jessie Cameron
- the tragic aspect of victimisation in *Miss Gee*
- 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 religious and biblical context of *Paradise Lost*
- the mythical Irish context of *The Death of Cuchulain*
- the social context of *Death in Leamington*
- the gender context pertaining to the 19th century in *Jessie Cameron*
- the early 20th century New England context for "Out, out –"
- the narrative and literary context of *The Monk's Tale*
- etc

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

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

- the printed passage and its structural position in the second half of the extract, after Satan asks if the place he is in is what he must have instead of Heaven and after he becomes defiant, setting himself up as the 'new Possessor' of 'profoundest Hell'
- AO2 in the extract: use of Satan's voice and its ambivalent tone – one which is both sad at the change but also rebellious and noble perhaps, sense of dramatic monologue with a silent addressee, use of structural contrast, use of rhetorical questions, references to God, references to power and servitude, use of irony, repetition of 'Hell', 'Heav'n', 'reign', etc
- use of different poetic forms to show tragic heroes as grand and majestic – or otherwise, dramatic monologue for *Tithonus*, mythical longer narrative poem with its legendary qualities for *The Death of Cuchulain*, ballad form for *Miss Gee* and *Jessie Cameron*, elegy for *The Convergence of the Twain*
- use of different voices to present the tragic heroes as grand and majestic or otherwise, first person narrator of *Tithonus* who presents himself in the narrative present and the past – and in different ways, omniscient narrator who is detached in "Out, out –", respectful literary narrator of *The Death of Cuchulain*, the seemingly jovial narrator in *Death in Leamington*
- in any selected poem – use of irony, contrasts, speech, descriptive detail, language choices to either elevate or deflate the tragic hero
- etc

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

Accept any valid interpretations, any valid discussion of context and any valid discussion of authorial methods.

Section B

Either

0	4
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The Great Gatsby - F Scott Fitzgerald

Nick Carraway says of Gatsby ‘there was something gorgeous about him’.

Explore the view that Fitzgerald presents Gatsby as an admirable tragic hero.

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 pages 3 – 6.

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:

- Nick Carraway’s shaping reader judgements, telling the reader directly there was something gorgeous about Gatsby
- the glamour of Gatsby’s life style and parties
- Gatsby’s belief in his dream
- Gatsby’s being a gentleman and better than the whole bunch together
- etc

Some students might consider:

- Gatsby’s criminal background which is far from gorgeous
- Gatsby’s weakness and limitations in not seeing that Daisy is unworthy of his love
- the way that his adultery with Daisy and willingness to break up the family group is far from gorgeous and not admirable
- the fact that the judgement of Gatsby’s being admirable is Nick’s and that Nick is deluded regarding Gatsby
- etc

AO4 Explore connections across literary texts.

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

- the tragic aspect of death as shown through Gatsby's end which is announced at the beginning
- the tragic aspect of the magnificence of the hero shown through Gatsby's being 'gorgeous' and 'great'
- the tragic aspect of having a purpose as shown through Gatsby's dream
- the tragic aspect of antagonists as shown through Tom and Daisy who are used as foils to elevate Gatsby
- tragic flaws as shown in Gatsby's weaknesses, his lack of understanding and his failure to see how vacuous Daisy is which perhaps suggests he is not presented as admirable
- 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 representation of the 1920's world of the Jazz Age to highlight views about Gatsby's being admirable
- the contexts of social class and wealth in shaping ideas about Gatsby and whether or not he is admirable
- the moral context and how Gatsby is at a tangent to moral values, as are other characters
- the religious context and how Gatsby is 'connected' to the son of God
- 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 retrospective narrator to present Gatsby as being admirable or to try to shape readers' views
- structural issues pertaining to when Gatsby is described or becomes an active participant in relation to his being admirable or otherwise
- Nick's referring to Gatsby as 'gorgeous' at the start of the novel
- the use of poetic description and lyrical language to promote Gatsby
- the use of voices to comment on Gatsby
- the use of narrative gaps in relation to Gatsby and whether or not he is admirable
- the significance of the title
- etc

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

Accept any valid interpretations, any valid discussion of context and any valid discussion of authorial methods.

or

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

Explore the view that despite his villainy readers could find Alec D'Urberville likeable.

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 will be expected to be specific and accurate.

Please refer to pages 3 – 6.

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:

- Alec's personal confidence
- his sexual attractiveness
- his willingness to help Tess' family
- his conversion to Christianity
- his human weakness in his being attracted to Tess, even to the point of renouncing his new gained faith
- his honesty and awareness that he is 'bad' and his regret
- his offer of marriage
- etc

Some students might consider:

- his being the villain who rapes/seduces Tess
- his lying to her
- the falseness of his conversion
- his pursuing of her in the latter stages of the novel
- his telling her that Angel will not return
- his role in the downfall of Tess
- etc

AO4 Explore connections across literary texts.

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

- villainy as exemplified in Alec
- cleverness and charm of typical villains as shown in Alec
- victimisation as shown in the way Alec abuses and deceives Tess
- destruction of evil forces in tragedy as shown in Tess' murder of Alec
- justice (or perhaps injustice) as shown in Alec's demise
- 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 context of Alec as a member of the nouveau riche
- the religious context in relation to Alec's conversion
- gender context and the position of women in 19th century working class society and how this informs Alec's views and behaviour
- gender context and the 'accepted' behaviours of men with power and money
- rural context of Wessex and the isolated community with entrenched attitudes and conservative beliefs and how Alec operates in this world
- literary context of the gothic tradition and Alec as melodramatic villain
- 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:

- structural issues relating to when Alec appears in the text and how his appearances impact on Tess
- the use of the narrator who tries to shape views against Alec, perhaps with an over heavy hand, the melodramatic presentation of Alec
- the use of other voices to present Alec, including his own
- the use of descriptive detail
- the haziness in the description of Alec's raping of Tess
- Hardy's use of contrast in setting Alec up against Angel Clare
- references to and imagery of Alec as a devil
- etc

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

Accept any valid interpretations, any valid discussion of context and any valid discussion of authorial methods.

or

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

Explore the view that ‘far from being a villain, Lord Darlington is an innocent’.

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 pages 3 – 6.

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.

Some students might consider:

- Lord Darlington’s old fashioned views which lead him to genuinely believe that Germany had been ill treated at Versailles
- his innocent regard for his friend Bremann who commits suicide at the end of World War 1
- his belief that if he brokers friendships between the leaders of Germany and Britain he will prevent a second war
- his belief in the values of fair play
- his tragic blindness
- his being left a broken and disillusioned man after the Second World War
- etc

Some students might consider:

- Lord Darlington’s deception and secrecy
- his consorting with known Nazi sympathisers
- his dismissal of the Jewish maids
- Lord Darlington’s power and privilege
- Stevens’ sugar coating the truth about this aristocrat
- etc

AO4 Explore connections across literary texts.

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

- tragic villainy as possibly shown in Lord Darlington
- tragic innocence as possibly shown in Lord Darlington
- tragic victims as shown in Stevens, Miss Kenton and the Jewish maids in relation to Lord Darlington's villainy
- tragic settings as seen in the magnificence and decline of Darlington Hall and their connection to Lord Darlington's innocence or villainy
- deception as shown in Lord Darlington and those who use him
- 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 1920s and 30s contexts and how these help to shape views
- the pastoral context of Darlington Hall and Oxfordshire and how this shapes views on Lord Darlington
- the social context of the British aristocracy and attitudes to servants
- the European context of Nazism and the contextual representation of the British upper class who were sympathisers
- the literary context of the unreliable narrator
- 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 on:

- structural issues relating to when and where Lord Darlington is discussed or present in the novel, for example details of the visit of Herr Ribbentrop to Lord Darlington's not being given until the second half of the novel, use of flashback
- his tragic blindness
- the use of Stevens as first person narrator to present Lord Darlington as an innocent
- the use of different voices, including Lord Darlington's, and the contribution they make to the debate
- the significance of the setting in relation to Lord Darlington's villainy or innocence
- Ishiguro's sustained use of irony in relation to villainy and innocence
- the elegiac tone and language in relation to villainy and innocence
- etc

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

Accept any valid interpretations, any valid discussion of context and any valid discussion of authorial methods.