
AS
ENGLISH LITERATURE B
(7716/2A)

Paper 2A: Literary Genres: Aspects of Tragedy

Mark scheme

Specimen Material

Version/Stage: Version 3.0

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. Candidates 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 candidates 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 candidates 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. In all questions more weight should be given to AO1, AO2 and AO3 than to AO4 and AO5. 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 candidates 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 candidates 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 candidates 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. Candidates’ 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 candidate introduces unusual or unorthodox ideas.
6. Examiners should remember that length and quality are not synonymous. Some brief answers may be relevant and concise. Equally, long answers may be diffuse and repetitive.
7. If answers are short or incomplete, examiners can only reward what is there and assess accordingly. Some further credit may be given to answers finished in note form.

Using the Mark Bands

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

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

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

Advice about marking each section

Section A

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

Section B

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

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 candidate performance.
16. Please remember that scripts can go back to candidates, so although your audience is a senior examiner, you must express your views temperately.
17. The following symbols can be used when marking scripts:
- tick for a good point, idea, reference, etc
 - tick in brackets for a potentially good point, not fully made
 - underlining for an error in fact or expression
 - D when a candidate is describing content
 - R for repetition
 - I for irrelevance
 - ? for when meaning is not clear.

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

18. Use the model marked script for guidance.

The assessment objectives and their significance

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

The AOs are as follows:

- AO1** Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression. (28%)
- AO2** Analyse ways in which meanings are shaped in literary texts. (24%)

AO3 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. (24%)

AO4 Explore connections across literary texts. (12%)

AO5 Explore literary texts informed by different interpretations. (12%)

Mark scheme

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

Weightings for each question are as follows:

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

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

| | | | |
|--|-----|--|--|
| <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> | 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>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> |
| | 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 | |
| | 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 | |
| | AO4 | <ul style="list-style-type: none"> • explores connections across literary texts arising out of generic study in a straightforward way | |
| | AO5 | <ul style="list-style-type: none"> • straightforward engagement with the debate set up in the task | |
| <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> | 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>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> |
| | 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 | |
| | 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 | |
| | AO4 | <ul style="list-style-type: none"> • simple exploration of connections across literary texts arising out of generic study | |
| | AO5 | <ul style="list-style-type: none"> • simple and generalised response to the debate set up in the task | |

| | | |
|--|---|---|
| <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

Question 01

***La Belle Dame Sans Merci, Isabella or The Pot of Basil, The Eve of St Agnes and Lamia* – John Keats**

Explore the view that, in Keats' poems, the boundaries between villains and victims are continually blurred.

In your answer you need to analyse closely Keats' authorial methods and include comment 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 Keats Selection through the lens of **tragedy**, the AOs must necessarily be connected to that genre through the task.

AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.

With respect to competence in writing:

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

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

With respect to authorial method:

Focus might be on:

- the extract and its being from the end of Part 1 of the poem, hints being given of the tragic conclusion; the use of dialogue to show the uncertainty in terms of villains and victims; significance of language of deception and fear; 'muffling', 'shrank closer' 'blind yourself', 'ghost of folly, haunting'; use of questions to show ambiguity of tragic roles, etc
- the variety of poetic forms in other Keats poems – Spenserian stanzas in 'Eve of St Agnes', Ballad form in 'La Belle Dame...', ottava rima in 'Isabella...'
- use of structure – where and when Keats presents the ambiguity in his victims and villains
- use of the omniscient narrator who is sympathetic to his tragic figures and to their sad love stories
- use of other voices – the knight in 'La Belle Dame' taking over the narrative
- use of romantic language, use of descriptive detail, natural imagery, imagery of death and despair, use of rhyme and rhythm, figurative language, etc

Given that this is an **Open Book** exam, comment on the ways meanings are shaped need to be specific and accurate.

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

With respect to contextual issues arising from the question and the poems:

In exploring the view that, the boundaries between ‘villains’ and ‘victims’ are continually blurred, students will specifically be engaging with social, gender, literary and tragic contexts. In exploring whether the boundaries are ‘continually blurred’, students will be engaging with and demonstrating understanding of the significance and influence of the contexts of when the poems were written and how they have been received.

Focus might be on:

- Keats’ creation of mythological and alternative worlds to reflect upon his own world
- gender issues –women are central to the question of victims , all poems refer to women in their titles, often in terms of their tragic status, but in in terms of how the potentially tragic event takes place
- social class - Lorenzo as powerless victim, lured to his death by powerful evil villains
- Keats’ own philosophy and beliefs where love itself is both villain and victim, etc

AO4 Explore connections across literary texts.**With respect to connections with the wider tragic genre:**

In exploring whether the boundaries between ‘villains’ and ‘victims’ are continually blurred, students will be connecting with the tragic aspects of villains and victims.

Focus might be on:

- Porphyro and Madeline – as victims of feuding families, the bloodthirsty race who have cursed Porphyro, his family, his ‘house and land’, echoing the ancient quarrels of *Romeo and Juliet*, etc
- Isabella’s villainous brothers with their personal ambitions and spite who bring about her unhappiness, echoing Goneril and Regan in *King Lear* and their treatment of Cordelia
- La Belle Dame as femme fatale
- the conventional victims of Isabella, Lorenzo, Madeline who are tragic innocents,
- the literary villainy of Lamia and her links to the serpent in the Garden of Eden, etc

AO5 Explore literary texts informed by different interpretations.**With respect to meanings and interpretations:**

Some students will agree with the proposition set up in the task and focus on:

- Lycius’ reaction to Apollonius, suggesting both that Apollonius is to be feared as a villain, but is also a figure of goodness given Lycius’ embarrassment and guilt
- Lycius who is muffled and perhaps deceiving but also is the victim of Lamia and Apollonius
- Lamia, who can be seen as the villain of Lycius’ downfall but also as the victim of Apollonius’ cold philosophy
- Apollonius, who is a victim of Lamia’s taking away the attentions of Lycius but also a villain in Lamia’s and Lycius’ deaths
- the knight in ‘La Belle Dame Sans Merci’ and how he can be seen as a victim of the faery child, but also as her seducer
- Lorenzo as victim of Isabella’s brothers, but perhaps a villain of sorts for letting honeyless days pass and not having the courage to speak of his love, therefore causing Isabella’s sickness at the start of the poem

- how Porphyro can be seen as the saviour of Madeline but also her seducer, etc.

Some will disagree and focus on:

- Lycius' innocence in the extract, his being a victim of two forces
- the clear divisions between villains and victims – Isabella and her brothers
- the faery child as seductress and ruin of the knight and many princes and kings; the way that the knight is given a voice to present himself as the victim
- how Lamia is set up as a serpent who traps and destroys Lycius with her deception; how Lycius is presented as a young, hopeful and innocent scholar
- how the villains of 'Isabella or the Pot of Basil' are clearly the murderous brothers
- how Porphyro might be seen as an innocent victim of feuding families, etc

Accept any valid interpretations, any valid comments on contexts of production and reception and any relevant integrated comment on authorial methods that are embedded into the argument.

Question 02***Selected Poems - Hardy***

Explore the view that, in Hardy's poems, it is women who are the victims.

You must refer to 'The Haunter' and **at least two** other poems.

In your answer you need to analyse closely Hardy's authorial methods and include comment 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 Hardy Selection through the lens of **tragedy**, the AOs must necessarily be connected to that genre through the task.

AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.

With respect to competence in writing:

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

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

With respect to authorial method:

Focus might be on:

- the extract and its being the beginning of 'The Haunter', the arresting opening, the imagined voice of Emma as a ghost, a voice that betrays the feelings of the husband/narrator, use of questioning to anonymous addressee, supernatural language – 'haunt' 'phantom', focus on personal pronouns, echoing effect of the rhymes – 'know', 'go', 'do', thereto' to structure ideas, etc
- the variety of poetic forms in other Hardy poems – ballad in 'The Forbidden Banns', use of six line stanzas – 'The Frozen Greenhouse'
- use of structure – where and when Hardy presents the women as potential victims, for example, how Tess' victim status increases during 'Tess's Lament', building to the finality of the end
- use of first-person narrators and different perspectives, use of layered voices – Hardy as writer, as narrator, as assumed persona, Hardy's attempt to give women voices, etc
- use of romantic language, use of descriptive detail, natural imagery, imagery of death, grief and despair, use of rhyme and rhythm, figurative language, etc

Given that this is an **Open Book** exam, comment on the ways meanings are shaped need to be specific and accurate.

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

With respect to contextual issues arising from the question and the poems:

In exploring the view that, it is women who are victims in Hardy's poetry, students will specifically be engaging with social, gender, and tragic contexts. In exploring 'whether' it is women who are victims, students will be engaging with and demonstrating understanding of the significance and influence of the contexts of when the poems were written and how they have been received.

Focus might be on:

- the position of women in the worlds Hardy creates and how these worlds reflect upon his own world
- social class - Tess as working class girl who has to work hard in an uncaring world
- Emma as victim of fate and death (and of an uncaring husband) in 'The Haunter', the mother and daughter in 'A Sunday Morning Tragedy', etc

AO4 Explore connections across literary texts.**With respect to connections with the wider tragic genre:**

In exploring whether it is women who are the victims in Hardy's poetry, students will be connecting with women as tragic victims in tragic literature.

Focus might be on:

- 'Tess's Lament' and the connection with Hardy's novel
- the Emma poems and the link with fate and everything happening too late, a classic feature of tragedy, for example *King Lear*, *Mayor of Casterbridge*, etc
- the way that in tragic literature it is too simple to say that women alone are victims, in 'Rain on a Grave' Emma and the speaker are victims, etc

AO5 Explore literary texts informed by different interpretations.**With respect to meanings and interpretations:**

Some students will agree with the proposition set up in the task and focus on the stories of:

- Emma in 'The Haunter'
- Emma in 'Rain on a Grave',
- Tess in 'Tess's Lament', the speaker in 'Under the Waterfall', the woman in 'The Frozen Greenhouse', etc.

Some will disagree and focus on the stories of:

- the male narrator in the Emma poems who is grieving ,
- the male victim in 'The Mock Wife'
- the flowers – and what they symbolise – in 'The Flower's Tragedy' and 'The Frozen Greenhouse', Johnny and the lover and the child in 'The Trampwoman's Tragedy', etc

Accept any valid interpretations, any valid comments on contexts of production and reception and any relevant integrated comment on authorial methods that are embedded into the argument.

Question 03**Poetry Anthology: Tragedy**

Explore the view that poets writing in the tragic tradition always convey a deep sense of sadness.

You must refer to 'The Death of Cuchulain' and **at least one** other poem.

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

[25 marks]

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

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

AO1 **Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.**

With respect to competence in writing:

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

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

With respect to authorial method:

Focus might be on:

- the extract and its position near the end of the poem, the use of climax, use of build up to Finmole's death, epic quality of the verse, dramatic account of the fight, use of multi clause sentence at the start, use of dialogue, contrast of Cuchulain's simple sentences with the description of the fighting to show his deep sadness at the realisation he has pierced his son, use of the evening setting to draw attention to Cuchulain's grief, etc
- use of different forms of verse in other poems – dramatic monologue of 'Tithonus', ballad form of 'Jessie Cameron', elegiac form of 'The Convergence of the Twain'
- the use of different voices to reveal the sadness – the narrators, the characters within the stories
- in all poems - the use of, irony, dialogue, patterning, dramatic action, descriptive detail, variations in register, use of colloquial English, formal Standard English, use of humour in Betjeman and Auden, etc

Given that this is an **Open Book** exam, comments on the ways meanings are shaped need to be specific and accurate.

AO3 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.**With respect to contextual issues arising from the question and the poems:**

In exploring the view that poets writing in the tragic tradition always convey 'a deep sense of sadness' students will specifically be engaging with social, psychological, emotional and tragic contexts. In exploring whether poets writing in the tragic tradition 'always' convey a deep sense of sadness, students will be engaging with and demonstrating understanding of the significance and influence of the contexts of when the poems were written and how they been received.

Focus might be on:

- the range of psychological and emotional experiences in how sadness is presented in the different poems – the sadness of individual stories, the boy in 'Out, out -', depression of Tithonus, the representation of Cuchulain as an emblem of Ireland
- the 20th century humorous presentations of tragedy ('Miss Gee' and 'Death in Leamington') which say much about modern attitudes
- Milton's ambivalence in the extract from *Paradise Lost*, in presenting a villain who is God's adversary but for whom he feels some sadness
- the way that society causes the tragic experiences and sadness, 'Out, out -' and how child labour is responsible for the boy's death, how Miss Gee's sadness is caused by her isolation from society, etc

AO4 Explore connections across literary texts.**With respect to connections with the wider tragic genre:**

In exploring the view that poets writing in the tragic tradition always convey 'a deep sense of sadness,' students will specifically be connecting with the tragic aspects of melancholy and sadness (for both characters and audiences).

Focus might be on:

- the use of the myth in 'The Death of Cuchulain' to connect with the tragic sadness Yeats sees in Ireland itself, the reversal of the Oedipus story when Cuchulain kills his son
- the echoes of Macbeth's speech on his wife's death in 'Out, out-' to show the sadness of the human condition, that life is utterly meaningless
- the sadness of Tithonus' position, his horrible immortality which is at odds with some versions of the myth on which his story is based, in which he is turned into a cicada
- the way that the humour that is on the fringe of classical tragedy (for example, *Othello* and *King Lear*) is foregrounded in 'Miss Gee' and 'Death in Leamington' to draw attention to the sadness of the two women who die alone
- the extract from *The Monk's Prologue and Tale* which connects directly with other tragedies in terms of the misery for the tragic figures of high degree who are at the mercy of Fortune, etc

AO5 Explore literary texts informed by different interpretations.**With respect to meanings and interpretations:**

Some students will agree with the proposition set up in the task and focus on:

- the sadness in the narrator's tone in the extract when Cuchulain realises that he has killed his son
- the muted sadness as Cuchulain puts his son from his pain
- the sadness of Cuchulain's inertia
- the inability of the 'sweet-throated maid' to ease Cuchulain's pain
- the sadness in 'The Death of Cuchulain' at the significance of his death in relation to Irish mythology and culture; the sadness he feels in killing his son, etc
- the stories of Lucifer and Adam in *The Monk's Tale*
- the sadness underpinning Satan's defiance in the extract from *Paradise Lost*
- the sadness of Jessie in 'Jessie Cameron' and the sadness in the narrator's tone at the uncertainty of Jessie's end
- the deep sadness of Tithonus' story and his melancholy voice: his knowledge that he brought his fate upon himself; his great sense of loss
- the muted sadness in 'Out, out –' at the loss of life, the narrator's intrusion
- the sadness for women who die alone that lies beneath the comic tone of 'Miss Gee' and 'Death in Leamington,' etc.

Some will disagree and focus on:

- the dramatic action at the start of the extract and the matter-of-factness of the narrative in terms of the death of Finmole and Cuchulain's reaction
- the light-hearted tone of *The Monk's Prologue and Tale* extract, the distance of the narrator from the personal tragedies
- the defiance of Satan, which is not sad but noble perhaps
- the detachment and fatalistic tone of the narrator in 'The Convergence of the Twain' which does not convey sadness
- the way that in 'Out, out –' life goes on without any sense of mourning
- the way that sadness is undercut by humour in 'Miss Gee' and 'Death in Leamington', etc.

Accept any valid interpretations, any valid comments on contexts of production and reception and any relevant integrated comment on authorial methods that are embedded into the argument.

Section B: Prose**Question 04*****The Great Gatsby* – F Scott Fitzgerald**

Explore the view that it is difficult to decide who is most villainous in *The Great Gatsby*.

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.

AO1 **Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.**

With respect to competence in writing:

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

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

With respect to authorial method:

Focus might be on:

- the way that readers' views on villainy are shaped by Nick's self-conscious retrospective first-person narrative voice - he seems to want to damn them all
- structural issues relating to when and where villains are most clearly revealed, focus might be specifically on the final chapters
- the use of other voices: Gatsby, Tom, Wilson
- the use of irony, dialogue, patterning, lyrical language, imagery, references to consumerism, etc

Given that this is an **Open Book** exam, comments on the ways meanings are shaped need to be specific and accurate.

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

With respect to contextual issues arising from the question and the novel:

In exploring the view that it is difficult to decide who is most 'villainous' in *The Great Gatsby*, students will specifically be engaging with, social, gender and tragic contexts. In exploring whether it is 'difficult to decide' who is 'most' villainous, students will be engaging with and demonstrating

understanding of the significance and influence of the contexts of when the novel was written and how it has been received.

Focus might be on:

- Gatsby's society and the heady materialism which corrupts all and makes judgements based on background
- the setting of 1920s America as represented by Fitzgerald, its dreams and idealism which encourage carelessness and destruction
- the representations of women and the attitudes towards women as displayed in the text – all women play their parts in the destruction of those who die
- the created world in which immoral behaviour (and villainy) can flourish unchecked, where religion has been replaced by advertisement boards, etc

AO4 Explore connections across literary texts.

With respect to connections with the wider tragic genre:

In exploring the view that it is difficult to decide who is most 'villainous' in *The Great Gatsby*, students will be connecting with the tragic concept of villains.

Focus might be on:

- the creation of Tom Buchanan in the mould of an aggressive, violent bully, one who is directly responsible for the death of Gatsby in that he lies to Wilson about who drove the death car that killed Myrtle; in his deception he is akin to Iago, perhaps, cruel to his wife and keen to destroy the tragic hero
- the creation of Daisy as femme fatale, luring Gatsby to her (her name of Fay links her to the faery child of 'La Belle Dame' perhaps) ensnaring and finally abandoning him
- the criminal underworld itself as villain, its representative Wolfsheimer who will not even attend Gatsby's funeral; Gatsby's shady criminal life is exposed by Tom and could be seen as the reason for Daisy's rejection of the tragic hero

AO5 Explore literary texts informed by different interpretations.

With respect to meanings and interpretations:

Some students will agree with the proposition set up in the task and focus on:

- the way that all the characters lack moral awareness and in a sense are all hazily connected to villainy
- the way that Nick himself is a passive observer of the tragedy and as such is implicated
- Gatsby and his wanting to take another man's wife as part of his quasi-divine right
- Gatsby and his lack of any kind of remorse for breaking up a family unit
- Tom Buchanan and his violence
- Tom Buchanan, who abuses George Wilson and feels no guilt about his affair with Myrtle, etc

Some will disagree and focus on:

- the way it is easy to see who is **most** villainous and discuss particular characters
- the way that some characters are clearly not villains, for example Gatsby (as presented by Nick) who is more a victim of the villainy of others, and Nick, who sits on the edge of the villainy of others acting as a commentator
- the concept of 'villainous' itself and say it is too absolute for what is shown in *The Great Gatsby*, etc.

Accept any valid interpretations, any valid comments on contexts of production and reception and any relevant integrated comment on authorial methods that are embedded into the argument.

Question 05***Tess of the D'Urbervilles* – Thomas Hardy**

Explore the view that fate is presented as the ultimate cause of Tess' downfall.

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.

AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.

With respect to competence in writing:

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

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

With respect to authorial method:

Focus might be on:

- structural issues related to Tess' tragic fall and the use of coincidence and bad luck which hasten her tragic end
- the use of the omniscient third-person narrator who is sympathetic to his heroine and critical and despairing of fate and society
- the use of other voices, dialogue, the use of the rural dialect, use of religious imagery and snatches of biblical texts, descriptive language, etc

Given that this is an **Open Book** exam, comments on the ways meanings are shaped need to be specific and accurate.

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

With respect to contextual issues arising from the question and the novel:

In exploring the view that in *Tess of the D'Urbervilles* 'fate' is presented as the ultimate 'cause of Tess' downfall', students will specifically be engaging with, social, gender, religious/ metaphysical, legal and tragic contexts. In exploring whether fate is the 'ultimate cause' of Tess' downfall, students will be engaging with and demonstrating understanding of the significance and influence of the contexts of when the novel was written and how it has been received. Focus might be on:

- the representation of 19th century attitudes to religion and representations of the church's doctrine

- the representation of 19th century rural Wessex and working-class life
- the position of women in the world of the text (Tess is a victim of her physical attractiveness, and vulnerable because of her poverty; she is a natural victim of Alec's predatory instincts)
- Tess' downfall is signalled from the start; she is overseen by unlucky stars and her tragic path begins – it concludes in her hanging by an unfair judicial system, etc

AO4 Explore connections across literary texts.

With respect to connections with the wider tragic genre:

In exploring whether in *Tess of the D'Urbervilles*, fate is presented as the ultimate cause of Tess' downfall, students will be connecting with the tragic concepts of fate and tragic downfall.

Focus might be on:

- her fate which seems to be written in the stars (like that of Romeo and Juliet's)
- her own fatalistic vision; she believes that happiness is just an occasional episode in a general drama of pain; she believes she lives on a blighted star
- the way Hardy sets her up as the sport of the gods (like Lear and Gloucester); the classical allusions and direct references to other tragic texts make her fate clear until in the end, the President of the Immortals ends his sport with Tess
- her tragic fall connects her with tragic figures like Desdemona, in terms of her victim status, and Othello in terms of her being manipulated by the villainy of another

AO5 Explore literary texts informed by different interpretations.

With respect to meanings and interpretations:

Some students will agree with the proposition set up in the task and focus on:

- Abraham's and Tess' discussion of the stars and how Tess believes they live on a blighted star
- the connection between fate and the death of Prince
- how the authorial voice seems to endorse Tess' view
- the validity of the term 'ultimate'
- the heavy use of chance and coincidence in the novel
- the bad luck that happens to Tess at key moments – Prince's death, Alec's reappearance, the letter she sends to Angel getting pushed under the carpet as well as the door, etc
- the frequent references to fate signalling a lurking adversary
- the return of a contrite Angel *after* Alec persuades Tess to live with him
- the way the villagers of Marlott believe Tess' troubles resulting from her pregnancy are the work of fate: 'It was to be'
- the inadvertent meeting of Angel's brothers when she is at her most desperate and hearing their comments about Angel's marrying beneath him
- the idea that the odds are always stacked against Tess, etc.

Some will disagree and focus on:

- the significance of the word 'ultimate' and say fate does not have the ultimate word
- human agency – the part played by Tess' parents, Alec D'Urberville and his rape of Tess, Angel's austere and hypocritical attitudes, the cruelty of the owners of Flintcomb Ash, Alec's final manipulation of Tess, etc
- Tess' own actions and their consequences, her inadvertent killing of Prince, her inability to assert herself and tell Angel the truth, her killing of Alec
- the role of society and cultural attitudes

- the role of religion
- Hardy's manipulation of plot in a heavy-handed way, etc.

Accept any valid interpretations, any valid comments on contexts of production and reception and any relevant integrated comment on authorial methods that are embedded into the argument.

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

Explore the view that Stevens is to be pitied rather than admired.

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.

AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.

With respect to competence in writing:

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

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

With respect to authorial method:

Focus might be on:

- structural issues related to Stevens and how he might be pitied (or admired in the counter argument), focus in particular might be on Stevens' final meeting with Miss Kenton and on the end of the novel
- the use of the first-person unreliable narrator who tells his story with stoicism and self-deception
- the use of other voices, dialogue, the use of Lord Darlington, use of the title, descriptive language, elegiac language, etc

Given that this is an **Open Book** exam, comments on the ways meanings are shaped need to be specific and accurate.

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

With respect to contextual issues arising from the question and the novel:

In exploring the view that in *The Remains of the Day* 'Stevens is to be 'pitied' rather than 'admired', students will specifically be engaging with, social, gender, historical and tragic contexts. In exploring whether Stevens is to be pitied 'rather' than admired, students will be engaging with and demonstrating understanding of the significance and influence of the contexts of when the novel was written and how it has been received.

Focus might be on:

- the representation of the world of 1956 and of the years before in which Ishiguro sets his story
- the representation of upper-class attitudes towards their servants and houses
- the represented attitudes towards women, courtship and marriage
- the expectations of the aristocracy that their servants are loyal and unquestioning,
- the contextual significance of the country house, etc

AO4 Explore connections across literary texts.

With respect to connections with the wider tragic genre:

In exploring whether in *The Remains of the Day*, Stevens is to be pitied rather than admired, students will be connecting with literary concepts of tragic heroes and how they inspire admiration and pity in audiences.

Focus might be on:

- Stevens as lonely figure at the end of the novel, deluding himself in terms of his worth, not unlike Willy Loman
- Stevens failure to find romantic happiness, a story of lost opportunity and realising too late (like Hardy in the Emma poems and Keats' tragic love stories)
- Stevens' misplaced loyalty reflecting his bad judgements, links with Lear,
- Stevens' idealism and belief in that which is ultimately fragile and passing (like Gatsby and Mark Anthony) etc

AO5 Explore literary texts informed by different interpretations.

With respect to meanings and interpretations:

Some students will agree with the proposition set up in the task and focus on:

- the pitiful picture that Stevens cuts as he tells his story with such dignity
- the sequence of disappointments that Stevens experiences but will not allow himself internalise
- how the aristocratic Darlington does not deserve the loyalty of Stevens
- how Darlington is a Nazi sympathiser and how Stevens cannot bring himself to acknowledge this
- how Stevens tells his entire narrative deceiving himself,
- how Miss Kenton's voice is used to show what might have been, offering her own tragic take on the story, etc

Some will disagree and focus on:

- the restraint of Stevens and his stoicism
- the way that his loyalty to Darlington is admirable
- the way that Stevens is shown in contrast to the aristocracy and that he is admirable in comparison
- his caring for his father, etc.

Accept any valid interpretations, any valid comments on contexts of production and reception and any relevant integrated comment on authorial methods that are embedded into the argument.

Copyright © 2014 AQA and its licensors. All rights reserved.

AQA Education (AQA) is a registered charity (registered charity number 1073334) and a company limited by guarantee registered in England and Wales (company number 3644723). Registered address: AQA, Devas Street, Manchester M15 6EX

13 March 2015