

AS

ENGLISH LITERATURE B

7716/2A

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

Mark scheme

June 2020

Version: 1.0 Final

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

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

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Level of response marking instructions

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

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

Step 1 Determine a level

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

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

Step 2 Determine a mark

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

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

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

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

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

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

The significance of open book

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

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

Arriving at marks

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

Using the Mark Bands

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

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

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

Advice about marking each section**Section A**

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

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

Section B











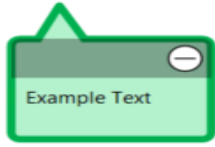




















13. Examiners need to bear in mind the following key points when marking questions based on single texts:
- has the student engaged in a relevant debate or constructed a relevant argument about their prose text?
 - has the student referred to different parts of the novel to support their views?
 - has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

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

Annotation

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

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

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

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

The assessment objectives and their significance

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

The AOs are as follows:

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

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

Weightings for each question are as follows:

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

Mark	AO	Typical features	How to arrive at mark
<p>Band 5 Perceptive/Assured 21–25 marks</p> <p>'Perception' is demonstrated when students are showing the depth of their understanding and responding sensitively to the texts and task.</p> <p>'Assuredness' is shown when students write with confidence and conviction.</p>	AO5	<ul style="list-style-type: none"> • perceptive and confident engagement with the debate set up in the task 	<p>This band is characterised by perceptive and assured work which shows confidence, sharpness of mind and sophistication in relation to the task.</p> <p>At the top of the band students are consistently assured and will demonstrate sensitivity and perception across all five assessment objectives in the course of their response.</p> <p>At the bottom of the band there will be coherence and accuracy with some perception but with less consistency and evenness.</p>
	AO4	<ul style="list-style-type: none"> • perceptive exploration of connections across literary texts arising out of generic study 	
	AO3	<ul style="list-style-type: none"> • perceptive understanding of the significance of relevant contexts in relation to the task • assuredness in the connection between those contexts and the genre studied 	
	AO2	<ul style="list-style-type: none"> • perceptive understanding of authorial methods in relation to the task • assured engagement with how meanings are shaped by the methods used 	
	AO1	<ul style="list-style-type: none"> • perceptive, assured and sophisticated argument in relation to the task • assured use of literary critical concepts and terminology; mature and impressive expression 	

<p>Band 4 Coherent/Thorough 16–20 marks</p> <p>‘Coherence’ is shown when students are logical and consistent in their arguments in relation to the task. They hold their ideas together in an intelligible way.</p> <p>‘Thoroughness’ is shown when students write carefully, precisely and accurately.</p>	AO5	<ul style="list-style-type: none"> thorough engagement with the debate set up in the task 	<p>This band is characterised by coherent and thorough work where ideas are linked together in a focused and purposeful way in relation to the task.</p> <p>At the top of the band students will demonstrate a fully coherent and thorough argument across all five assessment objectives in the course of their response.</p> <p>At the bottom of the band ideas will be discussed in a shaped, relevant and purposeful way with a clear sense of direction, with one or two lapses in coherence and accuracy.</p>
	AO4	<ul style="list-style-type: none"> logical and consistent exploration of connections across literary texts arising out of generic study 	
	AO3	<ul style="list-style-type: none"> thorough understanding of the significance of relevant contexts in relation to the task coherence in the connection between those contexts and the genre studied 	
	AO2	<ul style="list-style-type: none"> thorough understanding of authorial methods in relation to the task thorough engagement with how meanings are shaped by the methods used 	
	AO1	<ul style="list-style-type: none"> logical, thorough and coherent argument in relation to the task where ideas are debated in depth appropriate use of literary critical concepts and terminology; precise and accurate expression 	
<p>Band 3 Straightforward/ Relevant</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</p>

<p>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>	AO4	<ul style="list-style-type: none"> explores connections across literary texts arising out of generic study in a straightforward way 	<p>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>
	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</p> <p>Simple/Generalised</p> <p>6–10 marks</p> <p>‘Simple’ work is shown when students write in an unelaborated and basic way</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</p>
	AO4	<ul style="list-style-type: none"> simple exploration of connections across literary texts arising out of generic study 	

<p>in relation to the task.</p> <p>'Generalised' work is shown when students write without regard to particular details.</p>	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 	<p>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 	
	AO1	<ul style="list-style-type: none"> • a simple structure to the argument which may not be consistent but which does relate to the task • generalised use of literary critical concepts and terminology; simple expression 	

<p>Band 1 Largely irrelevant/largely misunderstood/largely inaccurate 1–5 marks</p> <p>‘Largely irrelevant’ work is shown when students write in an unclear way with only occasional reference to what is required by the question.</p> <p>‘Largely misunderstood’ and ‘largely inaccurate’ work is shown when knowledge of the text is insecure, hazy and often wrong.</p>		<ul style="list-style-type: none"> • some vague points in relation to the task and some ideas about task and text(s) • the writing is likely to be unclear and incorrect; if it is accurate the content will be irrelevant • little sense of the AOs in relation to the task; little sense of how meanings are shaped; little sense of any relevant contexts; little sense of any connection arising out of generic study; little sense of an argument in relation to the task 	<p>This band is characterised by work which is largely irrelevant and largely misunderstood and largely inaccurate, and so unlikely to be addressing the AOs in a relevant way.</p> <p>At the top of the band students will mention some unconnected points in relation to the task during the course of their writing. The writing is likely to lack clarity.</p> <p>At the bottom of the band there will be no connection with the task; the writing will be hard to follow and irrelevant.</p>
<p>0 marks</p>		<p>No marks for response when nothing is written or where response has no connection to the text(s) or task.</p>	

0	1
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John Keats selection

Explore the view that it is difficult to sympathise with the women in Keats' tragic poetry.

You must refer to *Isabella; or, The Pot of Basil* and **one** other poem.

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

[25 marks]

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

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

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

Please refer to pages 4–8.

AO5 Explore literary texts informed by different interpretations

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

Some students might consider:

- in the extract – Isabella's bizarre behaviour, her going to the grave with her old nurse (who seems to have had no choice but to accompany her) and cutting off the head of the dead Lorenzo, her kissing the head and moaning, her combing the hair on Lorenzo's head and pointing his eye lashes, weeping on to the corpse's head, combing and continuing to kiss the head, finally wrapping up the head and entombing it in a garden pot, covering it with earth and crying over it
- in the rest of the poem – her being superficial, excessive and immature in her love (she can't do anything but think of Lorenzo, dreaming of him nightly and weeping)
- her being paralysed by her love for him and overly sentimental, mawkish
- her being inexperienced and simple while they are alive ('poor simple Isabel')
- her being an amusing caricature – a wallflower – in a loosely constructed story
- the grotesque absurdity of her hacking Lorenzo's head from his body
- her obsession with the plant and her turning away from life
- *The Eve of St Agnes* and Madeline's religious faith, the saintly image of her by Keats making her remote
- her being brought to life by Porphyro and given the promise of happiness and therefore not a character inspiring sympathy
- Angela's siding with Porphyro and not evoking sympathy
- Lamia's being a snake – and by implication dishonest and deceitful therefore beyond reader sympathy
- her betrayal of the nymph to get her wish from Hermes
- her stalking Lycius and entrapping him
- her control over him, keeping him to herself away from his friends
- la belle dame's tricking the knight, charming him with her beauty
- her placing him in her thrall, thereby ensuring his death along with the kings, princes and pale warriors
- etc.

Some students might consider:

- Isabella being a tragic victim of love and her brothers' treachery
- her being graceful and fair
- her deep, tender, purifying and unreserved love for Lorenzo
- her being driven to madness which is psychologically real – love sickness turned to real sickness
- her being a victim of Lorenzo's ghost which results in her exposure to horror
- her being elevated by spiritual beauty and having regenerative qualities
- her dying alone and incomplete
- Madeline's vulnerability and her being deceived by Porphyro and betrayed by Angela
- her being raped by Porphyro
- her being in his power, dependent on him to rescue her – the 'dove forlorn and lost with sick unpruned wing'
- her being whisked off by Porphyro away from the safety of her home 'into the storm'
- Angela being an 'old beldame, weak in body and in soul'
- the dilemma she faces regarding Porphyro and wanting to do the right thing for Madeline
- her death at the end, 'palsy-twitched, with meagre face deform'
- Lamia being a victim of the gods who trapped her in the body of a snake

- her genuine love for Lycius and her devotion to him
- her giving him the magical experience of love
- her being a victim of Apollonius' 'cold philosophy'
- la belle dame being the victim of the knight and his masculine power
- his possible rape of her
- etc.

A04 Explore connections across literary texts

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

- the aspect of horror and the macabre as seen in the details from the extract
- the aspect of sympathy that readers feel in tragedies
- the aspect of victims as seen in the way that the women are potentially victims of men
- the aspect of antagonists as seen in the way that women are potentially the antagonists of men
- the aspect of the tragic genre itself as seen in the tragic narratives that Keats uses and constructs
- etc.

A03 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 poems in relation to the question, focus might be on:

- the context of the human affections as seen in the love experienced by all women in the stories and the sympathy that can be felt by readers
- the gender context in relation to how women are perceived by the narrators and the men in the stories
- the gothic context as seen in the decapitation of Lorenzo (in the extract)
- etc.

A02 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 towards the end of the poem, a part of the story that occurs after the visitation of the ghost of Lorenzo
- AO2 in the extract: use of the narrator who describes and comments on Isabella's actions, the reported speech of the ancient harps who celebrate the enduring quality of love, the contrasting language – the macabre and the romantic, the emphasis on verbs as Isabella's actions are detailed, use of emotive and sensuous language ('dews of precious flowers plucked from Araby', 'divine liquids', 'odorous dews'), the absurd image of the wrapped head in a 'garden-pot' and its potential humour
- the use of ottava rima which befits the Italian setting, its musical quality and self-contained stanzas and Keats' variations, for example the caesura on line 397
- the use of different perspectives and voices in the other poems
- the use of different settings in the other poems
- the use of other methods as relevant, eg passionate or emotional language, use of names and forms of address, use of titles, use of elevated language to highlight the argument for lack of sympathy or sympathy felt for women in Keats' tragic poetry
- etc.

Given that this is an **open book** exam, comment on the ways meanings are shaped should be specific and accurate.

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

With respect to competence in writing focus needs to be on the:

- quality of argument
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy

Accept any valid discussion of interpretations, any valid discussion of contexts and any valid discussion of authorial methods that are embedded into the argument.

0	2
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Thomas Hardy selection

Explore the view that the tragic outcomes in Hardy's poetry result from division and distrust between lovers.

You must refer to *The Going* and **at least one** other poem.

In your answer you need to analyse closely Hardy's authorial method and include comments on the extract below.

[25 marks]

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

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

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

Please refer to pages 4–8.

AO5 Explore literary texts informed by different interpretations

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

Some students might consider:

- in the extract – the speaker's feelings of despair, sadness and anger (the tragic outcome) at the sudden death of his wife, his anger at her separation from him and at her excluding him, not telling him she was going to die and blaming her for it; his anger too at his imagining he momentarily sees her alive when he does not, the thought of which sickens him
- *The Going* (the rest of the poem) – the speaker's reminiscence of the lovers' happier days when they were young and in love and the sad comparison with their later division and distrust, when they did not speak or try to revive their feelings by revisiting the places of their courtship; the speaker's hopeless acceptance that all is now 'past amend', that he is but a dead man waiting for the end – and all because of her going
- the speaker of *Your Last Drive* feeling empty and his sadly recalling in the narrative present his division from his wife before she died, his not being with her on her last drive, their being divided by death and their lack of communication beforehand
- the speaker of *The Haunter* whose tragic outcome is being divided from her husband by death, whose soul is not at rest resulting in her trying to connect with him by haunting him, but who feels that their division in life is intensified by their division in death
- *A Trampwoman's Tragedy*, the tragic outcome being the execution of her lover at Ivel-chester jail after he had killed 'jeering John' with whom she had flirted, her deception of her lover, telling him that the child she was carrying was John's when she knew it was her lover's (just to tease and make him jealous)
- etc.

Some students might consider:

- *The Going* and the outcome being Emma's death which is a result of time and human mortality
- *A Sunday Morning's Tragedy* and the tragic outcome of the young woman's death being caused by the shepherd who gave her the 'herb' to abort the baby, or the cause being social attitudes regarding women who become pregnant out of wedlock, or her mother who seeks out the shepherd, or simply ill-timing, given that the 'father' arrives too late to declare his intention to marry the woman
- *At An Inn* and the tragic outcome being the failure of the potential lovers to consummate their relationship and its resulting from lack of action, social attitudes and missed opportunity
- *Tess's Lament* and her tragic outcome being her sadness at her abandonment which has resulted from her own failing (the speaker blames herself)
- *Lament* and the tragic outcome being the death of Emma and the speaker's sadness which has resulted from death itself
- *At Castle Boterel* with the tragic outcome being old age and sadness at the loss of his youth and love of the past, resulting from time's unflinching rigour
- etc.

AO4 Explore connections across literary texts

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

- the tragic aspect of sad or painful outcomes as seen in the death of Emma in *The Going*, in *Your Last Drive*, *The Haunter*, the despair of the speaker as seen in *Tess's Lament*
- the tragic aspect of distrust as seen in *A Trampwoman's Tragedy*, *The Mock Wife*, *The Newcomer's Wife*
- the tragic aspect of division as seen in *The Going*, *Lament*, *A Sunday Morning Tragedy*, *At Castle Boterel*
- etc.

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

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

- the context of marriage as seen in division between lovers in *Your Last Drive*, *The Forbidden Banns*, *The Going*
- the gender context as seen in the different attitudes and behaviours of the men and women in *Under the Waterfall*, *The Going*, *Lament*
- the social context as seen in the tragic outcome in *At an Inn*, *Lament*
- the context of the affections as seen in the grief of the speaker in *Your Last Drive*, *At Castle Boterel*
- the context of mortality as seen in the death of central characters in most of the poems
- 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 at the start of the poem where the importance of the tragic outcome is established
- AO2 in the extract: use of the narrator who is Hardy's representation of himself, the addressee who is his deceased wife, the angry and embittered tone of the speaker, use of language relating to death and time ('night', 'dawn', 'darkening dankness', 'yawning blankness'), use of questions and accusations, use of the short lines to intensify the emotions of the speaker and to give a jarring rhythm, use of accumulated detail
- the use of the seven line stanza form for the whole poem and the effect of the short couplets at different places in the poem to heighten the tragic effect, the sense of a dialogue taking place in the poem's structure (use of questions), the focus on the pronouns, the use of contrast as the speaker refers to Emma's youth and their love for each other, the halting fragmented final stanza
- the use of different perspectives and voices in the other poems
- the use of different settings in the other poems
- the use of other methods as relevant, eg passionate language, time references, use of names and forms of address, use of titles, use of emotional language to heighten the significance of the tragic outcomes in relation to the distrust and division between lovers
- etc.

Given that this is an **open book** exam, comment on the ways meanings are shaped should be specific and accurate.

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

With respect to competence in writing focus needs to be on the:

- quality of argument
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy

Accept any valid discussion of interpretations, any valid discussion of contexts and any valid discussion of authorial methods that are embedded into the argument.

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Poetry Anthology: Tragedy

Explore the view that in the *Poetry Anthology: Tragedy* the fall of the tragic hero does not evoke sympathy.

You must refer to *Extract from 'The Monk's Tale'* and **at least one** other poem.

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

[25 marks]

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

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

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

Please refer to pages 4–8.

AO5 Explore literary texts informed by different interpretations

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

Some students might consider:

- in the extract – the detachment of the Monk who tells generally of the tragic fall of heroes as a warning to his listeners not to trust Fortune, and even when specific examples are given (Lucifer and, later in the poem, Adam) there is no personal engagement but a reproachful tone by the speaker; the lack of characterisation of the fallen heroes by Chaucer
- Tithonus who is responsible for his own fall from happiness into misery by asking for immortality; his blaming the gods which alienates reader sympathy; his despair and whining which irritates rather than excites sympathy
- Satan being an antagonist of God and so deserves his fall, his defiance, pride and arrogance as he contemplates his fall which removes him from reader sympathy, similarly his lack of remorse
- Cuchulain's deserving of his fall given that he abandons his wife and son and then kills the young man because of his pride in not wanting another to have the same vow as him – the young man who turns out to be his son
- the lack of sympathy that can be felt for the *Titanic* given that it is inanimate, the narrator's detachment which focuses on huge elemental and supernatural forces rather than the ship's fall thereby not engaging reader sympathy
- Jessie's pride, arrogance and cruelty to the would-be lover which prevents reader sympathy
- etc.

Some students might consider:

- in the extract – the Monk's outlining the trajectory of tragic heroes and the numbers who have sunk into misery which invites sympathy, the specific fates of Lucifer and, later in the poem, Adam who suffer 'meschaunce'
- Satan's awareness of what he has lost – 'the celestial light' which has been changed to a 'mournful gloom', his defiance being a mask for his sense of loss which evokes sympathy
- Tithonus' sadness at the change from being a beautiful mortal to his forever aging immortality, his awareness of his blindness in his youth and his regret at what he has lost
- Cuchulain's deep sadness when he realises he has killed his son, his wretchedness when he fights with the tide which is poignantly described by Yeats and stirs sympathy
- Jessie's fall from defiant young woman who argues for her right to choose her husband to one who is trapped by the rising tide and whose life is cut short making readers sympathise
- etc.

AO4 Explore connections across literary texts

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

- the aspect of tragic heroes as seen in Cuchulain, Satan and Tithonus
- the aspect of the tragic fall of the hero who falls from prosperity to misery as outlined by Chaucer in the stories of Lucifer and Adam
- the tragic aspect of sympathy that writers stir in readers through their stories and the way writers tell them
- etc.

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

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

- the biblical context as seen in Extract from *Paradise Lost*, Extract from *The Monk's Tale*
- the literary context of myths and legends as in *Tithonus*, *The Death of Cuchulain*
- the metaphysical context as seen in *The Convergence of the Twain*
- the gender context as seen in *Jessie Cameron* and *The Death of Cuchulain*
- 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 at the start of *The Monk's Tale* where the speaker is setting up his cautionary tale
- AO2 in the extract: use of the didactic narrator who is confident and reproachful, the use of Latin at the start to explain the kind of story (one in the de casibus tradition) that the Monk will tell, the use of rhyming couplets to increase momentum, the use of tragic terminology – 'tragedye', 'heigh degree', 'no remedye', 'adversitee', 'Fortune', 'prosperitee', the use of the apostrophe: 'O Lucifer', etc
- the use of the Prologue to the Tale (of which there is only an extract here), the personal address of the speaker who is aware of his pilgrim audience, inviting them to listen to his tale about tragedy, his outlining the direction he will take 'first', 'now', as the examples 'comth unto [his] rememraunce', the mock humble tone
- the use of different perspectives and voices in the other poems
- the use of different settings in the other poems
- the use of other methods as relevant, eg emotive language in relation to the tragic fall of the heroes, references, use of names and forms of address, use of titles, use of words related to prosperity and misery, use of legends and mythology
- etc.

Given that this is an **open book** exam, comment on the ways meanings are shaped should be specific and accurate.

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

With respect to competence in writing focus needs to be on the:

- quality of argument
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy

Accept any valid discussion of interpretations, any valid discussion of contexts and any valid discussion of authorial methods that are embedded into the argument.

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***The Great Gatsby* – F. Scott Fitzgerald**

Explore the view that ‘in *The Great Gatsby* only those from lower class backgrounds experience suffering’.

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

[25 marks]

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

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

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

Please refer to pages 4–8.

AO5 Explore literary texts informed by different interpretations

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

Some students might consider:

- Gatsby who comes from a poor farm in North Dakota and who, in the back story, suffers because of his poverty, and his being too poor to marry Daisy
- in the story of the novel Gatsby's suffering isolation, abandonment by Daisy and a lonely death
- Myrtle Wilson who suffers the degradation of being married to Wilson who cannot provide for her and who lives in the miserable Valley of the Ashes
- Myrtle's longing for wealth and her suffering many disappointments including the cruelty of Tom, her being locked upstairs by her jealous husband, her feeling of neglect and despair which makes her escape and run out into the road, her [presumed] physical suffering when Daisy's car hits her
- George Wilson who is desperate, 'spiritless' and tied to the Valley of the Ashes, his pitiful attempt to buy Tom's car and sadness because Tom won't sell it
- his suffering and anxiety when he discovers that Myrtle is having an affair, their argument which pains him
- his inconsolable misery when he finds her dead in the road
- his loss of faith in God
- his vengeful obsession to kill the driver of the car, his walking from Queens to Long Island to find Myrtle's killer
- his suicide which results from his despair
- the rich who cause the suffering of the poor, who play by different rules, who dump their waste products in the Valley of the Ashes
- Tom who abuses George and Myrtle because he has the money and power to do so
- Tom, Daisy, Jordan and Nick who can continue their lives after the tragedy
- Tom and Daisy who are unaffected, who smash up other people and return to the existence they had
- etc.

Some students might consider:

- Gatsby's not being lower class at the time of the story's tragedy and yet suffering significantly
- Daisy's suffering which is narrated by Jordan who tells of the misery of her marriage
- Daisy's suffering being imagined by readers even though Nick chooses not to document it or envision her feelings
- Tom's tears and anguish when Myrtle is killed
- Nick's suffering which is suggested by the elegiac, emotive tone of the story, his being so deeply affected by Gatsby's life and death that he needs to move away
- Nick's narrative which does not outline the suffering of Tom or Jordan
- Nick's bias in favour of the lower classes and his dismissal of the feelings of the privileged class
- etc.

AO4 Explore connections across literary texts

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

- the tragic aspect of suffering as seen in the misery and sadness of Gatsby, Myrtle and Wilson
- the tragic aspect of injustice as seen in the loading of suffering on the shoulders of the lower classes
- the tragic aspect of death as seen in the violent deaths of Gatsby, Myrtle and Wilson
- etc.

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

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

- the social context of the different class backgrounds
- the represented world of the 1920s in relation to social class
- the moral context in relation to those who suffer
- the context of the affections given that the suffering of Gatsby, Wilson and Myrtle is connected to love
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

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

- Fitzgerald's use of Nick Carraway as first person participant narrator to present and comment on the suffering of those involved in the tragedy
- structural issues relating to where suffering is mentioned (hints of Gatsby's suffering in the beginning and the misery of George Wilson in chapter 2), and when events occur that reveal suffering (for example, Gatsby's isolation at the end of the novel)
- the New York setting, the Valley of the Ashes, Wilson's garage, the Plaza Hotel and Gatsby's mansion where suffering takes place
- the use of voices and language choices to highlight the suffering, for example the use of Gatsby's and Jordan's voices to reveal the past and the pain suffered at different times
- the use of contrasts as seen in the way Tom and George deal with the death of Myrtle Wilson
- the use of descriptive language in relation to tragic suffering
- etc.

Given that this is an **open book** exam, comment on the ways meanings are shaped should be specific and accurate.

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

With respect to competence in writing focus needs to be on the:

- quality of argument
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy

Accept any valid discussion of interpretations, any valid discussion of contexts and any valid discussion of authorial methods that are embedded into the argument.

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

Explore the view that Angel Clare is a tragic victim.

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

[25 marks]

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

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

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

Please refer to pages 4–8.

AO5 Explore literary texts informed by different interpretations

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

Some students might consider:

- Angel being a victim of fate – circumstances not being fortuitous at the May dance so not being able to connect with Tess, his not receiving her letter of confession because it is pushed under the mat, his coming back from Brazil too late
- his journey to Brazil where he suffers a near death experience and where he reassesses his feelings for his wife and feels guilt
- his being a victim of his parents' and society's views regarding sex and women
- his being caught in the crossfire between new philosophical thinking and conventional standards
- his uneasy struggle with his parents regarding religion
- his suffering during his reunion with Tess when he realises he has come too late
- his sharing her 'fulfilment' knowing that her arrest and death are inevitable
- his being unable to prevent her arrest
- Angel being an indirect victim of Tess' past, her murder of Alec and her hanging
- Angel's suffering when he learns on his wedding day of Tess' previous encounter with Alec, his pain when he knows that his idealistic view of Tess is shattered
- etc.

Some students might consider:

- his agency in Tess' tragedy so his not being a victim
- his hypocrisy regarding his sexual indiscretion and hers
- his double standards regarding women – he blames her unreservedly even though he says she is more sinned against than sinning
- his being a prime agent in Tess' misery – his abandoning her, speaking cruelly to her, refusing to respond to her overtures of sorrow, his lack of sympathy for what happened to her, his going to Brazil to advance his own career
- his control over her during their courtship – he does not listen to her, he organises the wedding, chooses her clothes
- his idealising her and not seeing who she really is
- his presenting her image to his parents to try to please them – he tells them that she regularly goes to church even though he mocks the practice to her
- his arrogance in relation to her – he wonders if he might lose interest in her after two years
- his condescension regarding her social background
- his disagreeing with her suggestion that he should go to work in the Midlands while she stays at Talbothays, not because he wants her with him but because he feels that he has informed her character, speech and manners and she might slip back if he is not with her
- his lack of understanding of her character which means that she will be too proud to ask for help from his family, thereby meaning she will live in poverty
- etc.

AO4 Explore connections across literary texts

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

- the aspect of tragic victims as seen in his being caught up in a conflicting and uncompromising world
- the aspect of suffering as seen in his sadness and agony at the end of the novel
- the aspect of misery as seen in the suffering and hardship Tess experiences as a result of Angel's actions
- the tragic aspect of chance as seen in the circumstances relating to Angel's relationship with Tess
- etc.

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

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

- the context of social class in relation to Angel's middle class, educated background and Tess' working class background
- the gender context as seen in the different expectations Angel has of men and women and their behaviours
- the religious context and his parents' evangelical beliefs and his turning his back on those beliefs
- the classical context of Angel's idealism about Tess – thinking she is Artemis
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

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

- Hardy's use of the omniscient narrator to comment on Angel's inner thought process and to describe his behaviour and feelings
- structural issues relating to when Angel comes into Tess' life and story
- the Wessex setting in relation to the idyllic courtship of Angel and Tess
- other settings to point up Angel as victim or perpetrator – their wedding night lodging in the old D'Urberville mansion, Brazil, Stonehenge, Wintonchester
- Angel's dominance in his dialogue with Tess
- the use of language given to Angel when he is cruel to Tess
- etc.

Given that this is an **open book** exam, comment on the ways meanings are shaped should be specific and accurate.

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

With respect to competence in writing focus needs to be on the:

- quality of argument
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy

Accept any valid discussion of interpretations, any valid discussion of contexts and any valid discussion of authorial methods that are embedded into the argument.

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

Explore the view that ‘despite Stevens’ isolation and loneliness it is hard to sympathise with him’.

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

[25 marks]

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

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

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

Please refer to pages 4–8.

AO5 Explore literary texts informed by different interpretations

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

Some students might consider:

- Stevens being in denial and Ishiguro's creating a barrier between Stevens and the reader through this denial
- the very precise language and coldness of tone that Stevens uses that preclude sympathy
- the sense that Stevens is carefully selecting what to reveal to readers and therefore preventing reader sympathy
- his not trying to help himself in relation to forging friendships
- his rejection of Miss Kenton who could have assuaged his loneliness
- his refusal to accept the warmth and human feelings of his father
- the way that Stevens chooses his duty as his consolation
- his blinkered devotion to Lord Darlington which angers and frustrates readers rather than evoking sympathy
- etc.

Some students might consider:

- that his isolation and loneliness deeply affect readers and make us sympathetic
- that his tears at the end of the novel and his understanding that his life has been one of waste and emptiness is keenly felt by readers
- Stevens' deep emotional needs
- that, for Stevens, there is no hope of a happier conclusion despite his learning and that his isolation and loneliness will continue
- Stevens' own voice telling his story making his isolation deeply sad to read
- Stevens' narrative being his attempt to forge a relationship with the reader, whom he addresses as you, and his struggle which makes the reader sympathetic
- the way Stevens anticipates and pre-empts criticism in a desperate attempt to be understood, thereby evoking sympathy
- Lord Darlington's not returning Stevens' human feeling and therefore increasing Stevens' loneliness making his story very sad
- Stevens' inability to connect with Miss Kenton making readers sympathetic since the story is a thwarted love story
- Stevens' isolation and loneliness coming as a result of parental conditioning and therefore making readers sympathise
- that readers sympathise as they see his isolation as a product of an unfair class system
- etc.

AO4 Explore connections across literary texts

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

- the aspect of isolation as seen in Stevens' need to connect and yet his inability to do so
- the aspect of loneliness as seen in Stevens being alone at the end of the novel without the love of the woman he loves
- the aspect of reader sympathy that is a typical response to tragic heroes
- the aspect of tragic failings which preclude reader sympathy
- etc.

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

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

- the context of the affections as seen in Stevens' loneliness and desperate need for human approval and contact
- the literary context of tragedy which requires reader/audience sympathy
- the social context of Stevens being used by the aristocratic Lord Darlington and his friends which makes readers sympathise
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

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

- Ishiguro's use of Stevens as first person participant narrator who tries to forge a relationship with the reader
- structural issues relating to Stevens' loneliness and isolation – his journey in the narrative present with flashbacks into the past
- the settings of Darlington Hall and the Southern counties which heighten Stevens' loneliness
- the use of voices and the apparent language choices of characters in relation to Stevens' isolation and how they affect reader response
- the formal stilted language Ishiguro gives to Stevens to both conceal and reveal his feelings
- etc.

Given that this is an **open book** exam, comment on the ways meanings are shaped should be specific and accurate.

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

With respect to competence in writing focus needs to be on the:

- quality of argument
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy

Accept any valid discussion of interpretations, any valid discussion of contexts and any valid discussion of authorial methods that are embedded into the argument.