



AS ENGLISH LITERATURE B 7716/2A

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

Mark scheme

June 2025

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.

No student should be disadvantaged on the basis of their gender identity and/or how they refer to the gender identity of others in their exam responses.

A consistent use of 'they/them' as a singular and pronouns beyond 'she/her' or 'he/him' will be credited in exam responses in line with existing mark scheme criteria.

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

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Level of response marking instructions

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

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

Step 1 Determine a level

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

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

Step 2 Determine a mark

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

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

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

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

Information for examiners marking Aspects of tragedy: 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 pages 9–11. The key words for the bands are important and are printed below.

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

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

Advice about marking each section**Section A**

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

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

Section B

13. Examiners need to bear in mind the following key points when marking questions based on single texts:

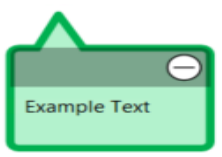
- has the student engaged in a relevant debate or constructed a relevant argument about their prose text?
- has the student referred to different parts of the novel to support their views?
- has the student referred to the writer's authorial method?
- the student's AO1 competence.

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

Annotation

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

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

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

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

The assessment objectives and their significance

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

The AOs are as follows:

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

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

Weightings for each question are as follows:

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

Mark	AO	Typical features	How to arrive at mark
Band 5 Perceptive/Assured 21–25 marks ‘ Perception ’ is demonstrated when students are showing the depth of their understanding and responding sensitively to the texts and task. ‘ Assuredness ’ is shown when students write with confidence and conviction.	AO5	perceptive and confident engagement with the debate set up in the task	This band is characterised by perceptive and assured work which shows confidence, sharpness of mind and sophistication in relation to the task. At the top of the band students are consistently assured and will demonstrate sensitivity and perception across all five assessment objectives in the course of their response. At the bottom of the band there will be coherence and accuracy with some perception but with less consistency and evenness.
	AO4	perceptive exploration of connections across literary texts arising out of generic study	
	AO3	- 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	- perceptive understanding of authorial methods in relation to the task - assured engagement with how meanings are shaped by the methods used	
	AO1	- perceptive, assured and sophisticated argument in relation to the task - assured use of literary critical concepts and terminology; mature and impressive expression	
Band 4 Coherent/Thorough 16–20 marks ‘ Coherence ’ is shown when students are logical and consistent in their arguments in relation to the task. They hold their ideas together in an intelligible way. ‘ Thoroughness ’ is shown when students write carefully, precisely and accurately.	AO5	thorough engagement with the debate set up in the task	This band is characterised by coherent and thorough work where ideas are linked together in a focused and purposeful way in relation to the task. At the top of the band students will demonstrate a fully coherent and thorough argument across all five assessment objectives in the course of their response. At the bottom of the band ideas will be discussed in a shaped, relevant and purposeful way with a clear sense of direction, with one or two lapses in coherence and accuracy.
	AO4	logical and consistent exploration of connections across literary texts arising out of generic study	
	AO3	- 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	- thorough understanding of authorial methods in relation to the task - thorough engagement with how meanings are shaped by the methods used	
	AO1	- 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	

Band 3 Straightforward/ Relevant 11–15 marks ‘Straightforward’ work is shown when students make their ideas in relation to the task clearly known. ‘Relevant’ work is shown when students are focused on the task and use detail in an appropriate and supportive way.	AO5	straightforward engagement with the debate set up in the task	This band is characterised by straightforward and relevant work where the student’s response to the task is clear and intelligible. At the top of the band students will demonstrate consistent straightforward understanding in the course of their argument. Ideas will be developed relevantly. At the bottom of the band there will be flashes of relevant understanding with evidence of straightforward thinking.
	AO4	explores connections across literary texts arising out of generic study in a straightforward way	
	AO3	- straightforward understanding of the significance of relevant contexts in relation to the task - relevant connections between those contexts and the genre studied	
	AO2	- straightforward understanding of authorial methods in relation to the task - relevant engagement with how meanings are shaped by the methods used	
	AO1	- 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	
Band 2 Simple/Generalised 6–10 marks ‘Simple’ work is shown when students write in an unelaborated and basic way in relation to the task. ‘Generalised’ work is shown when students write without regard to particular details.	AO5	simple and generalised response to the debate set up in the task	This band is characterised by simple and generalised work which is mainly linked to the task. 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. At the bottom of the band there will be inconsistency, but the beginnings of a simple and generalised understanding.
	AO4	simple exploration of connections across literary texts arising out of generic study	
	AO3	- simple understanding of the significance of relevant contexts in relation to the task - generalised connections between those contexts and the genre studied	
	AO2	- simple understanding of authorial methods in relation to the task - generalised engagement with how meanings are shaped by the methods used	
	AO1	- 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	

Band 1 Largely irrelevant/largely misunderstood/largely inaccurate 1–5 marks 'Largely irrelevant' work is shown when students write in an unclear way with only occasional reference to what is required by the question. 'Largely misunderstood' and 'largely inaccurate' work is shown when knowledge of the text is insecure, hazy and often wrong.	• 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	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. 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. At the bottom of the band there will be no connection with the task; the writing will be hard to follow and irrelevant.
0 marks	No marks for response when nothing is written or where response has no connection to the text(s) or task.	

0 1

John Keats selection

Explore the significance of the endings of Keats' poems in relation to aspects of tragedy.

You must refer to *The Eve of St Agnes* and **at least one** other poem.

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

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed, but as 'significance' relates to contextual, structural, linguistic and interpretative issues, some ideas will inevitably address more than one AO. In their answer students should refer to the significance that can be seen in the extract and how some of this significance may pertain to tragedy in the wider poem.

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

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

Please refer to pages 4–8.

AO5 Explore literary texts informed by different interpretations

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

Some possible ideas:

- the trajectory of the extract – after Porphyro's assertion to Madeline that 'this is no dream', her despair, her confession of love and his urgency in saying he will take her away 'o'er the southern moors' where he has 'a home for thee', the story ending with their hurrying through her family castle in the early hours, their gliding like phantoms past all dangers in the hall into the unknown and the storm; meanwhile the Baron is having nightmares as are his warrior guests, Angela dies as does the Beadsman 'among his ashes cold', the narrator ominously asserting that the whole story happened 'ages long ago' suggesting that they are all now dead
- the ambiguity of the ending – the lovers escape and their possibility of happiness but their story being placed in the past implying they are now long dead
- the escape of the lovers to a fabulous beyond of love and happiness
- the escape of the lovers – but into the storm and potential darkness
- the emphasis on death at the end of the poem with Angela and the Beadsman dying in the narrative present and the suggestion that all are now dead, working therefore against a fairy-tale ending
- Porphyro's rushing headlong into a tragic ending, taking Madeline with him
- the tragic aspect of fate – the characters are locked into a future beyond their control
- the emphasis on the gothic motifs of the dangerous castle, the flickering lamps, the wakeful bloodhounds, the key and chains, the groaning door, the nightmares of witches, demons and coffins and storm which suggest a ghastly end for the lovers
- the contrast between the hasty ending and the build up to Madeline's ritual and Porphyro's elaborate preparations to seduce/rape Madeline

- the narrator's glossing over what Porphyro actually does to Madeline and romanticising the ending thereby minimising her victim status
- the ending being an extension of Porphyro's deviousness, his being cruel, wicked and having a 'stratagem'; Madeline's being 'a deceived thing', a tragic victim
- a return to the cold of the beginning, a structurally bleak ending where the only conclusion to love is death
- *La Belle Dame* – the circular structure where the knight is despairing at the start and equally despairing at the end, with no progress having been made; the contrast between the knight's miserable ending where he seems to be dying and the joyous story he tells of his encounter with the faery child; the knight's being purposeless and friendless at the end, alone and palely loitering – a contrast to the illustrious associations of his being a knight; the focus on the other victims of *la belle dame* – the pale kings and princes and pale warriors with starved lips and gaping mouths who are equally trapped; the knight's getting his just deserts for his mistreatment/rape of the faery child; the emptiness of the natural landscape with the withered sedge and no birds singing; the answer to the narrator's question at the start, 'O what can ail thee, knight-at-arms'
- *Lamia* – the reversal of fortune as Lycius' joy at being married to Lamia turns to despair and death; the focus on the antagonist Apollonius who fixes his eye on Lamia; Lamia's turning cold then hot; Lamia's icy stare and failure to connect with her husband; the silencing of the stately music; the sense of terror in all the guests; Lycius' shrieking for some response from his wife; Lycius' passionate curse of Apollonius; Apollonius' defensive reply, his calling Lycius a fool and his revelation that Lamia is a serpent; the words having a devastating effect on Lamia, who tries to silence him but then vanishes with a frightful scream; Lycius' dying in response; the tragic break up of friendship and marriage and love
- *Isabella* – Isabella's luxuriating in the pot of basil which contains her lover's head; the wicked brothers' stealing the pot to examine its contents; their being terrified at seeing the head of the man they had earlier murdered; their leaving with 'blood upon their heads, to banishment'; the shift to Isabella and the narrator's informing the reader that she will die; her looking like death, her crying, her small voice, her 'imploring for her basil to the last'; Keats' immortalising her by saying that her story is passed on from mouth to mouth throughout Florence; the tragedy of young love, destroyed by Isabella's brothers; Isabella's being a tragic victim
- etc.

NB: students can choose at what point in their selected poem they see the ending beginning; examiners need to be open to the student's ideas.

AO4 Explore connections across literary texts

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

- the aspect of an uncertain ending, possibly with positives emerging
- the aspect of death as seen in the death of Angela and the Beadsman and seemingly Porphyro and Madeline
- the aspect of hostile nature as Porphyro and Madeline escape into the storm and the weather remains frozen and cold
- etc.

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

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

- the context of the human affections as seen in the emotions of Porphyro and Madeline with the focus on love
- the context of gender as seen in the dependence of Madeline on Porphyro to find a solution, Porphyro's power over Madeline and Angela, Madeline's fear that unless Porphyro helps her she will be forsaken – 'a deceived thing'
- the context of mortality with the focus on death and gothic imagery
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

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

- the extract and its structural position at the end of the poem, the rather swift end to a story which has steadily built
- AO2 in the extract: use of the narrator who describes and commentates on the feelings and escape of the lovers; the use of gothic imagery – the 'sleeping dragons', the Porter's 'uneasy sprawl', the 'chain-drooped lamp', 'phantoms', the groaning door, the nightmares of the Baron and his guests, the icy castle; the emphasis on sounds and silence; the use of detail (objects, movements and sounds) as the lovers carefully glide through the guarded castle; the stark final lines with the focus on the death of Angela and that of the Beadsman; the imagery of the lovers being compared to 'phantoms'; the use of past and present tenses; the time references
- the use of different perspectives and voices in other poems
- the use of different settings in other poems
- the use of other methods as relevant, eg passionate and emotive language, references to death, references to time, the melancholic tone of all the poems, structural devices in terms of the endings to the tragic stories, the circularity in *The Eve of St Agnes* and *La Belle Dame*
- 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 significance of the endings of Hardy's poems in relation to aspects of tragedy.

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

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

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed, but as 'significance' relates to contextual, structural, linguistic and interpretative issues, some ideas will inevitably address more than one AO. In their answer students should refer to the significance that can be seen in the extract and how some of this significance may pertain to tragedy in the wider poem.

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

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

Please refer to pages 4–8.

AO5 Explore literary texts informed by different interpretations

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

Some possible ideas:

- the trajectory of the extract – the last of the three questions to the speaker's departed wife with a final reflection on himself and the tragic and sad situation he is in; the speaker's asking why they did not speak in their latter years and why they did not rekindle their love by revisiting the places where they had been happy (the link to the previous stanza where Hardy recalls their time together at Beeny in springtime, when Emma rode on horseback); the resignation of the speaker in the present; his mournfulness at the fact that nothing can change where they now are; his own sense of mortality; his deep loneliness at feeling that Emma will never know how wretched he is feeling – 'a dead man held on end'
- the date and biographical detail which mark this as an Emma poem; Hardy's sadness and regret that their later years were so empty
- the reminiscence of the past when they were happy, Hardy's thinking about the places he and Emma visited and the springtime when they were together
- the strong sense at the end of the significance of the title and Emma's death which has inspired this poem *The Going*, Emma's sudden and unexpected death and Hardy's being left with no answers and with no wife
- the tragic aspect of death, both Emma's death and the sense of the speaker's death, physically and metaphorically
- the sense of inevitability and fate – no soul could have foreseen the tragic events
- the sense of regret signalled by the intense questioning and the wish that events could have been different
- the hopelessness of the speaker, the strong sense that he is totally undone

- *A Sunday Morning Tragedy* – the focus on the speaker's daughter's death and the sadness and guilt of the speaker
- *Your Last Drive* – the division between Emma and Hardy in both life and death; the unanswered questions
- *At Castle Boterel* – the speaker's sense of his own mortality and his never being able to experience love again
- *A Trampwoman's Tragedy* – the speaker's regret at the game she played which has resulted in the murder of John by her lover and his subsequent hanging in Ivel-chester jail, her losing the child she was carrying, the death of Mother Lee and the speaker's now being utterly 'unfriended' and alone; how she is visited by her lover's ghost where she tells him the truth – that she had always been faithful to him
- *The Newcomer's Wife* – the death of the newcomer after he had listened to the gossip about the past sexual experiences of his new wife; his being found 'over the slimy harbour-wall'
- etc.

NB: students can choose at what point in their selected poem they see the ending beginning; examiners need to be open to the student's ideas.

AO4 Explore connections across literary texts

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

- the tragic aspect of death given that the poem is about Emma's 'going' and the speaker's own death-centredness
- the tragic aspect of regret as seen in the speaker who wishes that the couple had spoken more in their latter years and revisited the places where they had experienced love and rekindled their feelings
- the tragic aspect of sadness as seen in the mournful tone of the speaker
- etc.

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

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

- the context of the affections as seen in the feelings of love which are reignited and the wretchedness which the speaker feels at the loss of Emma
- the context of marriage given that the speaker and subject of the poem were married and that the poem is about their marriage
- the biographical and geographical contexts given that the reminiscences are about Hardy's time with Emma in Cornwall
- etc

AO2 Analyse ways in which meanings are shaped in literary texts

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

- the extract and its structural position at the end of the poem, the culmination of the speaker's grief
- AO2 in the extract – the use of the question in the penultimate stanza and the speaker's comment on the question in the final stanza, which mirrors the pattern in stanzas one and two and three and four, the use of a speaker (who is Hardy's recreation of himself) who is grief stricken, the use of different tenses, the use of the present participle to suggest that pain and death are ongoing, the use of repetition and exclamation to suggest resignation 'Well, well!', the sharp contrast of the exclamation with the despair of the next line, the use of natural imagery, the use of monosyllabic language to reflect the simplicity of the speaker's sadness and grief, the use of pauses to suggest that the grief, uncertainty and despair are overwhelming
- the use of different perspectives and voices in other poems
- the use of different settings in other poems
- the use of other methods as relevant, eg passionate language, time references, colloquial language, use of names and forms of address, use of emotional language to heighten the significance of the endings in relation to the tragedy of the stories being told
- 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 3

Poetry Anthology: Tragedy

Explore the significance of the endings of poems in *Poetry Anthology: Tragedy* in relation to aspects of tragedy.

You must refer to *The Convergence of the Twain* 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, but as 'significance' relates to contextual, structural, linguistic and interpretative issues, some ideas will inevitably address more than one AO. In their answer students should refer to the significance that can be seen in the extract and how some of this significance may pertain to tragedy in the wider poem.

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

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

Please refer to pages 4–8.

AO5 Explore literary texts informed by different interpretations

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

Some possible ideas:

- the trajectory of the extract – the growing momentum of the meeting of ship and iceberg, the building of the ship and the growing of the iceberg in different places but destined to meet; the fact that they seemed so 'alien' to each other and that no-one could foresee how they would be destined to meet; or that they were 'twin halves' of one calamitous event pre-ordained; how the two are at the mercy of the Spinner of the Years who decides their fate, scripts their consummation and 'jars two hemispheres'
- the tragic aspect of fate which human beings cannot foresee
- the sense of destruction which ominously builds and climaxes in the words 'Now' and 'jars'
- the littleness of humankind in the face of nature
- the arrogance of human beings as suggested by the 'smart ship', its 'stature, grace, and hue'
- the ominous threat of the iceberg growing in 'shadowy silent distance'
- the way that the collision is announced at the end of the poem but the consequences of the collision are described in earlier stanzas as the ship is at the bottom of the ocean
- *The Death of Cuchulain* – the tragic conclusion of the story after Cuchulain kills his son, is cursed by the Druids, wars with the sea and dies
- *Tithonus* – Tithonus' appeal to the gods to let him die, his yearning for death like any other mortal, his telling Eos that she will forever renew her beauty every morning, but he just wants release
- *'Out, out –'* – the matter of fact telling of the loss of the boy's hand and then the loss of his life; the doctor's inability to save him; the lack of mourning as everyone else there just turned to their affairs as they 'were not the one dead'

- *Miss Gee* – the death of Miss Gee, the moment of which is not announced, the focus on the doctors who speak dispassionately about her body, about the size of her sarcoma and then the dissecting of her knee by the Oxford Groupers
- etc.

NB: students can choose at what point in their selected poem they see the ending beginning; examiners need to be open to the student's ideas.

AO4 Explore connections across literary texts

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

- the tragic aspect of fate as the Spinner of the Years decides when the collision is to occur
- the tragic aspect of destruction as seen in the sinking of the Titanic
- the tragic aspect of the insignificance of status in the face of death as seen in the emphasis on the 'smart' ship which now lies at the bottom of the sea and is a plaything of the fish and sea creatures
- etc.

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

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

- the context of social class given the extravagance of the Titanic and its association with opulence and the wealthy
- the context of nature as seen in the power of the iceberg which grows without announcement
- the geographical context given that the sinking of the Titanic took place in the Atlantic at a specific time in history
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

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

- the extract and its structural position at the end of the poem, a reverse narrative in terms of the poem's chronology, the projection back in time to the building of the ship and the growing of the iceberg, the fast forwarding to 'Now', the moment when the Titanic and the iceberg collide in the Atlantic
- AO2 in the extract – the measured language and tone as the pace steadily accumulates in stanzas 8, 9 and 10; the urgency in stanza 11 with the use of direct speech from the Spinner of the Years; the shape of the stanzas which may resemble the shape of the ship, the use of sexual language with 'consummation', linking with the word 'mate' in stanza 7; the omniscience of the narrator; the balancing and mirroring of the ship and the iceberg and the language of pairs and twos, the elevated language to suggest the magnificence of the moment – 'intimate welding', 'paths coincident', 'august event', 'consummation comes', the language of time and history
- the use of different perspectives and voices in other poems
- the use of different settings in other poems
- the use of other methods as relevant, eg passionate language, time references, dialogue, use of names and forms of address, natural imagery, use of emotional language to heighten the significance of the endings in relation to the tragedy of the stories being told
- 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

‘They were careless people, Tom and Daisy – they smashed up things and creatures and then retreated back into their money’ (Nick Carraway).

Explore the view that ‘Tom and Daisy are villains who are as bad as each other’.

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:

- Nick’s judgements shaping reader views, his seemingly matter of fact view at the end of the novel that Tom and Daisy are a kind of team that ‘smashed up things and creatures and then retreated back into their money’
- Tom and Daisy’s behaving like conspirators after the death of Myrtle, their having ‘an unmistakable air of natural intimacy’ as they sit ‘with a plate of cold fried chicken between them’
- Nick’s seeing them as a pair who wreak havoc on others
- Tom and Daisy’s both being responsible for the unhappiness and suffering of Gatsby – Tom’s hard malice crushing him and Daisy’s superficiality and self-centredness betraying him
- their callousness in relation to Gatsby’s death
- their disregard for human life as their lives carry on after Gatsby’s death and neither attends his funeral
- their sense of privilege and superiority which comes from their aristocratic background making both of them distasteful
- their both being insincere in their relationships with each other and with others – both have affairs, both using other people
- their being protected by their class and their money – which allows them to act with impunity and with no sense of consequences or responsibility
- their both being Midwesterners with their own privileged past (Tom from Chicago; Daisy from Louisville)
- their both being bad parents, Pammy’s being treated like a possession, neither parent showing her love
- etc.

Some students might consider:

- Nick's bias towards Daisy since she is female and his cousin, his presenting her as being beautiful and fragile and a victim in the early chapters
- Nick's bias towards Tom, seemingly overlooking his adultery and his violence, happy to drink and party with him despite Tom's arrogant and appalling behaviour
- Tom's being a worse villain than Daisy since he has power over her and physically and mentally bullies her
- his coercive behaviour
- his scheming and cruelty in the exposure of Gatsby in the Plaza Hotel, his claiming that Gatsby has made his money from bootlegging in association with Wolfsheim
- his joy in revealing Gatsby's background
- his triumphantly calling Gatsby 'Mr Nobody from Nowhere' – which stings and cuts right through Gatsby
- his loathsome and brutal violence towards Myrtle
- Daisy's not waiting for the young lieutenant Gatsby in the back story when he was sent overseas to fight
- Daisy's playing up to Gatsby's wonder of her
- her not fully committing herself to Gatsby at the Plaza Hotel
- her artificiality and superficiality – only on the surface is she a romantic heroine, underneath she is tough and unfeeling
- Daisy's association and identification with wealth – 'her voice was full of money' – rather than love
- Daisy's being immune to the damage she does when she kills Myrtle Wilson
- Tom's being redeemed by the emotion he shows for Myrtle
- Daisy's being redeemed by her love for both Tom and Gatsby
- etc.

AO4 Explore connections across literary texts

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

- the tragic aspect of villainy as seen in the behaviour and attitudes of Tom and Daisy
- the tragic aspect of the tragic hero who suffers at the hands of both of the Buchanans
- the tragic aspect of death as seen in Gatsby's death and the part the Buchanans play in events leading to it
- 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 given that Fitzgerald suggests the Buchanans' aristocratic background gives them the sense of entitlement and contempt for others that they obviously have
- the monetary context given the part that wealth plays in the attitudes of the villains
- the moral context as seen in the behaviours and attitudes of the villains and how they are judged by Nick
- the gender context as seen in the different ways that Tom and Daisy display their villainy
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

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

- structural issues relating to where the Buchanans reveal their villainy and their conspiratorial behaviour
- the use of Nick Carraway as a narrator who presents the Buchanans and who comments on their behaviours
- the use of other voices to reveal Tom and Daisy as villains
- the settings where their villainy takes place, for example the Plaza Hotel, the Buchanans' mansion
- the language used by Tom and Daisy which reveals or conceals their villainy, for example Daisy's simpering language, Tom's aggressive language
- the use of contrasts between the two villains
- the use of descriptive language and imagery to foreground the villainy of Tom and Daisy
- 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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Tess of the D'Urbervilles – Thomas Hardy

Explore the view that 'Hardy presents men and male power as causing Tess' tragedy'.

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:

- the patriarchal world in which men have all the power and the impact this power has on Tess' life – the economic, religious, legal, social, domestic and government institutions which are dominated by men
- Tess' father who is feckless but has power over Tess, his being seduced by the idea that he comes from noble stock, has an illustrious future, gets hopelessly drunk therefore leaving Tess to take the bees to market, a journey where Prince is killed thereby beginning her tragic course
- Alec D'Urberville with his new money and arrogant confidence who uses his masculine power to plot against Tess – giving her work on his mother's poultry farm and then manipulating her sexually before raping her in The Chase
- the man who writes biblical texts on walls (a representative of narrow Christianity) when Tess returns home after her rape by Alec who makes her feel guilty
- the vicar who refuses to bury Sorrow in consecrated ground causing Tess intense misery
- Angel Clare who has a higher position than Tess at Talbothays Dairy, who also has power as a man, who loves her, idealises her and then hypocritically rejects her when he learns of her past leading to her absolute wretchedness
- patriarchal and societal expectations and morals which impact on Angel, resulting in his ignoring his feelings and his instinct, obeying patriarchal edict thereby causing misery and suffering to Tess
- Alec, as a converted preacher, who reappears in the novel to pressurise Tess, and again acts coercively, who manipulates her by helping her family and then insists that Angel will never return, now adding religion to his arsenal of patriarchal weapons
- Farmer Groby, who is deliberately cruel to Tess at Flintcombe-Ash, described as a 'hard taskmaster'
- the police who arrest Tess after she has killed Alec taking away her final happiness with Angel
- the law enforcers, judicial system and hangman at Wintonchester who decide that Tess must die
- etc.

Some students might consider:

- that although women have less power than men, they still are causes of Tess' tragedy
- Joan Durbeyfield who schemes to send Tess to claim kin from the D'Urbervilles, hoping that this will lead to her finding a rich husband
- the pressure put upon Tess from some women to attend the pilgrimage to Chaseborough, the hostility of Car Darch and the other women which leads to Tess' accepting help and a lift from Alec
- Fate as being antagonistic to Tess, the blighted star, her string of bad luck, Hardy's insistence that the President of the Immortals is sporting with Tess
- the winter weather and Nature which are hostile to Tess at Flintcombe-Ash
- industrialisation – the threshing machine which is without feeling for Tess and causes her suffering as she has to work hard
- Tess' own pride and her poor decisions – she chooses not to ask Angel's family for help, she accepts Angel's criticism of her without challenge, she agrees to return to Alec, she decides to kill him which leads to her tragic end
- etc.

AO4 Explore connections across literary texts

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

- the tragic aspect of Tess as a victim, being acted on by the power of men
- the tragic aspect of power as seen in the way that Tess' autonomy is curtailed by a male dominated society and the individual men she encounters
- the tragic aspect of death which is at the end of Tess' tragedy
- the aspect of fate which determines Tess' tragic destiny
- etc.

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

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

- the gender context as seen in the way that Tess is powerless in relation to the men she meets
- the context of social class given that Tess as a working-class woman is even more disenfranchised than more privileged women
- the moral context as seen in the way that Tess is made to feel guilty for being raped and for having a child outside of wedlock
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

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

- structural issues relating to where Tess comes into contact with men and with male laws
- the use of the narrator who is sympathetic towards Tess and yet one who doubles down on the inevitability of her fate
- the use of other voices to comment on Tess' character or to cement her suffering, for example Alec, Angel, the signwriter, the Queen of Diamonds
- the settings where Tess is a victim of male power, for example the family home, The Slopes, The Chase, Talbothays, Flintcombe-Ash
- the language used by Tess to show her submission or her resistance to male power

- the use of contrasts between the language of men and that of Tess
- the use of descriptive language and natural imagery to foreground Tess as a victim of male power
- 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 significance of journeys to the tragedy of *The Remains of the Day*.

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, but as 'significance' relates to contextual, structural, linguistic and interpretative issues, 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 interpretative significances that can be found, there will be a variety of interpretations here. Students may choose to look at one significance or several. It is the quality of the student's response that matters.

Some possible ideas:

- the overarching physical journey that Stevens undertakes from Oxford to Cornwall that spans the novel
- the physical journey's being a narrative device for dramatising the journey Stevens makes at the level of consciousness
- the journey to various locations on that journey from Darlington Hall, Salisbury, Dorset, Somerset, Devon, Cornwall and then Weymouth
- the urging of Stevens to take the journey by the new owner of Darlington Hall, Mr Farraday, to try to persuade Miss Kenton to return to Darlington Hall as they can't get staff
- Stevens' own desire to take the journey – to see Miss Kenton again (though he persuades himself that it is professional); he still has a romantic interest in her and wants to reignite her feelings
- Stevens' sadness at the end of the journey in Cornwall regarding Miss Kenton and her saying she is looking forward to being a grandmother
- Stevens' sadness and growing understanding at Weymouth when he begins to see the failure of his life and looks positively at the future
- the connection between the physical journey to the West Country and the metaphorical journey of remembrance that takes Stevens back to his life as a butler under Lord Darlington in the Twenties and Thirties
- Stevens' journey to self awareness as he understands the nature of Lord Darlington and how he was regarded as a Nazi sympathiser and traitor
- Stevens' journey to understanding that Lord Darlington almost brought destruction on the country
- the journey Stevens makes towards understanding that he had suppressed his love for Miss Kenton and that the detours on his physical journey represent the detours he has made all his life into admitting his romantic attachment to Miss Kenton
- the way the novel is a journey into the history of England in the first half of the 20th century
- the way that the journey away from Darlington Hall is a release for Stevens from his psychological prison

- the way that various characters on Stevens' journey help him to see different views in terms of the scenery but also different views from the ones he has held all his life
- the marvellous views in Salisbury helping Stevens reflect on England, its national character, its people and bantering
- the insights given by the characters Stevens meets (the old man, the Taylors, Dr Carlisle) who help him into the journey to understanding himself
- etc.

AO4 Explore connections across literary texts

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

- the tragic aspect of Stevens as a tragic hero who journeys physically and metaphorically
- the tragic aspect of the journeys into understanding
- the tragic aspects of sadness and suffering which Stevens' journey bring him
- etc.

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

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

- the geographical context as seen in the various places that Stevens visits on his journey from Oxford to Cornwall
- the context of social class given that Stevens' journey involves his understanding that doffing his cap to Lord Darlington for so long was an error
- the romantic context as seen in the way that Stevens longs to see Miss Kenton again and ignite some feelings
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

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

- structural issues relating to the journey Stevens undertakes in Farraday's Ford
- the structural contrast between the rigid orderly world of Darlington Hall and the different places that Stevens visits on his journey
- the use of the first-person narrator who is unreliable given that he does not understand himself and what he relates
- the use of other voices who impact on Stevens' journey: Mr Farraday, the old man, the Taylors, Dr Carlisle, Miss Kenton
- the voice of Mrs Jane Symons that comes through at different points along Stevens' journey when he refers to her book: *The Wonder of England*
- the settings where Stevens tells his story in the present and the past, all of which are part of his journey
- the language used by Stevens to show his feelings about his discoveries
- the use of contrasts between the stilted language of Stevens and those he meets
- the use of descriptive language as Stevens describes his journey
- the use of emotive language from Stevens and Miss Kenton

- the poetic language used on Weymouth Pier as Stevens comes to terms with the remains of his day
- 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.