

INTERNATIONAL AS ENGLISH LITERATURE LT01

Unit 1 Aspects of dramatic tragedy

Mark scheme

January 2024

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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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Information for Examiners

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

Arriving at marks

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

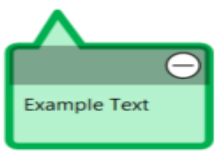
Using the mark bands

- 8 When placing answers in mark bands, examiners need to look closely at the descriptors and the detailed generic mark bands on pages 7–9. The key words for the bands are important and are printed below.

MARK BAND DESCRIPTORS	
Band 5	perceptive/assured
Band 4	coherent/thorough
Band 3	straightforward/relevant
Band 2	simple/generalised
Band 1	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.

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
Incorrect		Toolbar Tooltip: Incorrect		Y
Seen		Toolbar Tooltip: Seen		Y
Not Relevant		Toolbar Tooltip: Not Relevant		Y
Green Empty Comment		Toolbar Tooltip: Green Empty Comment No Default Text - text shown in screenshot was typed into annotation by user		Y
Repetition		Toolbar Tooltip: Repetition		Y
Lack Of Clarity		Toolbar Tooltip: Lack of Clarity		Y
Partially Made Point		Toolbar Tooltip: Partially made point		Y

The Assessment Objectives and their significance

- 12 All questions are framed to test AOs 1 and 2 so if candidates answer the question, then they will be addressing the AOs. In marking questions, however, examiners must also take account of AO3, which tests more than technical accuracy.

The equally weighted AOs are as follows:

AO1: Demonstrate understanding of the ways in which readers find meanings in texts, showing an understanding of genre, the significance of contexts, and the ways in which different interpretations can be found.

AO2: Analyse ways in which meanings are shaped in literary texts with close attention to authorial methods.

AO3: Express informed, personal and argued responses to literary texts, using appropriate concepts and terminology, and coherent, accurate writing.

Mark scheme

It is important to remember that these students, in the main, are 17 years old so we are judging their skills half way through Key Stage 5.

	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.	AO1	<ul style="list-style-type: none"> Perceptive understanding of the significance of relevant contexts in relation to the task. Assuredness in the connection between contexts and genre, leading to perceptive interpretations. 	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 three 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.
	AO2	<ul style="list-style-type: none"> Perceptive understanding of authorial methods in relation to the task. Assured engagement with how meanings are shaped by the methods used. 	
	AO3	<ul style="list-style-type: none"> Perceptive, 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 and precisely with detail.	AO1	<ul style="list-style-type: none"> Thorough understanding of the significance of relevant contexts in relation to the task. Coherence in the connection between contexts and genre, leading to carefully explained interpretations. 	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 three 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.
	AO2	<ul style="list-style-type: none"> Thorough understanding of authorial methods in relation to the task. Thorough engagement with how meanings are shaped by the methods used. 	
	AO3	<ul style="list-style-type: none"> Logical, thorough and coherent argument in relation to the task where ideas are debated in depth. Appropriate use of literary critical concepts and terminology; precise and accurate expression. 	

<p>Band 3 Straightforward/ Relevant 11–15 marks</p> <p>‘Straightforward’ work is shown when students make their ideas in relation to the task clearly known.</p> <p>‘Relevant’ work is shown when students are focused on the task and use detail in an appropriate and supportive way.</p>	AO1	<ul style="list-style-type: none"> • Straightforward understanding of the significance of relevant contexts in relation to the task. • Relevant in the connection between contexts and genre, leading to straightforward interpretations. 	<p>This band is characterised by straightforward and relevant work where the student’s response to the task is clear and intelligible.</p> <p>At the top of the band students will demonstrate consistent straightforward understanding in the course of their argument. Ideas will be developed relevantly.</p> <p>At the bottom of the band there will be flashes of relevant understanding with evidence of straightforward thinking.</p>
	AO2	<ul style="list-style-type: none"> • Straightforward understanding of authorial methods in relation to the task. • Relevant engagement with how meanings are shaped by the methods used. 	
	AO3	<ul style="list-style-type: none"> • Sensibly ordered ideas in a relevant argument in relation to the task. • Some use of literary critical concepts and terminology which are mainly appropriate; straightforward and clear expression. 	
<p>Band 2 Simple/Generalised 6–10 marks</p> <p>‘Simple’ work is shown when students write in an unelaborated and basic way in relation to the task.</p> <p>‘Generalised’ work is shown when students write without regard to particular details.</p>	AO1	<ul style="list-style-type: none"> • Simple understanding of the significance of relevant contexts in relation to the task. • Generalised in the connections between contexts and genre, leading to simple interpretations. 	<p>This band is characterised by simple and generalised work which is mainly linked to the task.</p> <p>At the top of the band students will demonstrate a basic generalised understanding in the course of their answer. Ideas will be developed in a simple way.</p> <p>At the bottom of the band there will be inconsistency, but the beginnings of a simple and generalised understanding.</p>
	AO2	<ul style="list-style-type: none"> • Simple understanding of authorial methods in relation to the task. • Generalised engagement with how meanings are shaped by the methods used. 	
	AO3	<ul style="list-style-type: none"> • 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>	AO1	<ul style="list-style-type: none"> • Little sense of the AOs in relation to the task; little sense of how meanings are shaped; little sense of any relevant contexts, genre or interpretations. 	<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>
	AO2	<ul style="list-style-type: none"> • The writing is likely to be unclear and incorrect; if it is accurate the content will be irrelevant. 	
	AO3	<ul style="list-style-type: none"> • Some vague points in relation to the task and some ideas about task and text(s). 	
0 marks		No marks for response when nothing is written or where response has no connection to the text(s) or task.	

0	1
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William Shakespeare: *Othello*

Explore the significance of the aspects of dramatic tragedy in the following passage in relation to the play as a whole.

You should consider the following in your answer:

- the presentation of Othello and Emilia
- Shakespeare's use of dialogue
- the dramatic setting and action
- other relevant aspects of dramatic tragedy.

[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 strands listed could easily address more than one AO.

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

AO1: Demonstrate understanding of the ways in which readers find meanings in texts, showing an understanding of genre, the significance of contexts, and the ways in which different interpretations can be found.

Focus might be on:

- elements of domestic tragedy
- a world that is conscious of value and price: 'perfect chrysolite'
- Emilia's judgements of Othello and Iago
- the significance of ideas about justice and villainy
- the emphasis on key social roles: eg wife, husband, mistress, servant
- knowledge and self-knowledge, tragic recognition
- the different ways in which an audience might respond to Othello in this scene.

AO2: Analyse ways in which meanings are shaped in literary texts with close attention to authorial methods.

Focus might be on:

- the relationship of this extract to earlier parts of this scene: eg the report of Roderigo's death
- Emilia's dramatic role: witness on Desdemona's behalf, provider of important evidence, etc
- Desdemona's apparently contradictory statements
- the urgent dialogue between Emilia and Othello
- the contrasting imagery of heaven, hell, angel, devil
- proverbial phrases: 'false as water'
- emphatic repetitions: 'husband'
- the structure of the scene: building up through a series of deaths.

Given that this is a **closed book** exam, references to other parts of the play may be more generalised than those from the passage.

AO3: Express informed, personal and argued responses to literary texts, using appropriate concepts and terminology, and coherent, accurate writing.

With respect to skill in writing:

- quality of argument, here related to significance of aspects of tragedy
- organisation of ideas
- use of concepts and terminology appropriate to the question
- technical accuracy.

Accept any valid interpretation and any valid discussion of dramatic method.

0	2
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William Shakespeare: *King Lear*

Explore the significance of the aspects of dramatic tragedy in the following passage in relation to the play as a whole.

You should consider the following in your answer:

- the presentation of Edmund, Edgar and Albany
- Shakespeare's use of dialogue
- the dramatic setting
- other relevant aspects of dramatic tragedy.

[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 strands listed could easily address more than one AO.

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

AO1: Demonstrate understanding of the ways in which readers find meanings in texts, showing an understanding of genre, the significance of contexts, and the ways in which different interpretations can be found.

Focus might be on:

- references to fortune and reversals of fortune
- fortune and fortune's wheel
- family ties
- 'ripeness': learning from experience, knowledge and self-knowledge
- social rank and nobility, 'blood'
- disguise
- aspects of justice.

AO2: Analyse ways in which meanings are shaped in literary texts with close attention to authorial methods.

Focus might be on:

- Edgar's philosophic, aphoristic speeches
- retrospective narration
- language of religion: blessing, vices, gods, pilgrimage
- Albany's dramatic role as an audience
- speeches at point of death
- Kent's role – another narrator
- dramatic imagery: the wheel, eyes, strings of life.

Given that this is a **closed book** exam, references to other parts of the play may be more generalised than those from the passage.

AO3: Express informed, personal and argued responses to literary texts, using appropriate concepts and terminology, and coherent, accurate writing.

With respect to skill in writing:

- quality of argument, here related to significance of aspects of tragedy
- organisation of ideas
- use of concepts and terminology appropriate to the question
- technical accuracy.

Accept any valid interpretation and any valid discussion of dramatic method.

0	3
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William Shakespeare: *Hamlet*

Explore the significance of the aspects of dramatic tragedy in the following passage in relation to the play as a whole.

You should consider the following in your answer:

- the presentation of the different characters
- Shakespeare's use of dialogue
- the dramatic setting and action
- other relevant aspects of dramatic tragedy.

[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 strands listed could easily address more than one AO.

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

AO1: Demonstrate understanding of the ways in which readers find meanings in texts, showing an understanding of genre, the significance of contexts, and the ways in which different interpretations can be found.

Focus might be on:

- the degree to which Hamlet has changed by this point in the play
- his sense of himself – what he is, 'Hamlet the Dane'
- the focus on degrees of suffering
- different forms of love
- combat and revenge
- reason, passion and madness, perhaps significant reference to Hercules
- attitudes to death.

AO2: Analyse ways in which meanings are shaped in literary texts with close attention to authorial methods.

Focus might be on:

- the events which preceded this passage
- Hamlet's language: perhaps parodic, deliberately hyperbolic
- Gertrude's dramatic and tragic function
- anticipation of later events
- significant physical action
- Claudius's final speech: purposeful, perhaps menacing
- the onstage audience responding to the conflict between Hamlet and Laertes.

Given that this is a **closed book** exam, references to other parts of the play may be more generalised than those from the passage.

AO3: Express informed, personal and argued responses to literary texts, using appropriate concepts and terminology, and coherent, accurate writing.

With respect to skill in writing:

- quality of argument, here related to significance of aspects of tragedy
- organisation of ideas
- use of appropriate concepts and terminology appropriate to the question
- technical accuracy.

Accept any valid interpretation and any valid discussion of dramatic method.

0	4
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Christopher Marlowe: *Doctor Faustus*

Explore the significance of the aspects of dramatic tragedy in the following passage in relation to the play as a whole.

You should consider the following in your answer:

- the presentation of Faustus and the Horse-courser
- Marlowe's use of dramatic language
- the dramatic setting and action
- other relevant aspects of dramatic tragedy.

[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 strands listed could easily address more than one AO.

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

AO1: Demonstrate understanding of the ways in which readers find meanings in texts, showing an understanding of genre, the significance of contexts, and the ways in which different interpretations can be found.

Focus might be on:

- the Horse-courser; a traditionally dishonest figure
- another bargain being struck – another example of double-dealing
- the Horse-courser's cozening paralleling that of Faustus at the hands of Mephistopheles
- the sin of despair
- Faustus's moments of tragic introspection
- Faustus perhaps teaching the Horse-courser a moral lesson
- aspects of class and social rank
- aspects of Christian belief.

AO2: Analyse ways in which meanings are shaped in literary texts with close attention to authorial methods.

Focus might be on:

- the extract as one of a number of scenes in the middle of the play containing low comedy
- significant physical action
- perhaps the silent presence of Mephistopheles
- contrasting effects of prose and verse
- the linguistic and structural effect of Faustus's speech when alone on stage
- the use of riddles and proverbs
- the promise of more trickery to come
- tragic ironies.

Given that this is a **closed book** exam, references to other parts of the play may be more generalised than those from the passage.

AO3: Express informed, personal and argued responses to literary texts, using appropriate concepts and terminology, and coherent, accurate writing.

With respect to skill in writing:

- quality of argument, here related to significance of aspects of tragedy
- organisation of ideas
- use of appropriate concepts and terminology appropriate to the question
- technical accuracy.

Accept any valid interpretation and any valid discussion of dramatic method.

0	5
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John Webster: *The Duchess of Malfi*

Explore the significance of the aspects of dramatic tragedy in the following passage in relation to the play as a whole.

You should consider the following in your answer:

- the presentation of Bosola, the Cardinal and Ferdinand
- Webster's use of dialogue
- the dramatic setting and action
- other relevant aspects of dramatic tragedy.

[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 many strands listed could easily address more than one AO.

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

AO1: Demonstrate understanding of the ways in which readers find meanings in texts, showing an understanding of genre, the significance of contexts, and the ways in which different interpretations can be found.

Focus might be on:

- Bosola as malcontent and Machiavel
- Bosola perhaps also showing aspects of a corrupted tragic hero
- a world of subterfuge and tragic villainy
- the relationship between Ferdinand, the Cardinal and the Duchess and its tragic significance
- the corrupt world of the court
- irony of the compliment given to Antonio
- attitudes to women.

AO2: Analyse ways in which meanings are shaped in literary texts with close attention to authorial methods.

Focus might be on:

- the Duchess remaining the focus of the scene even in her absence
- the use of proverbial language
- rapid interchange of dialogue, question and answer
- contrasting and juxtaposed references to heaven and hell
- Bosola's vivid, energetic use of language
- verbal ironies
- the relation of this extract to what precedes and follows it.

Given that this is a **closed book** exam, references to other parts of the play may be more generalised than those from the passage.

AO3: Express informed, personal and argued responses to literary texts, using appropriate concepts and terminology, and coherent, accurate writing.

With respect to skill in writing:

- quality of argument, here related to significance of aspects of tragedy
- organisation of ideas
- use of appropriate concepts and terminology appropriate to the question
- technical accuracy.

Accept any valid interpretation and any valid discussion of dramatic method.

0	6
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Arthur Miller: *Death of a Salesman*

To what extent is the influence of the past in *Death of a Salesman* presented as being wholly destructive?

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed, but some strands listed could easily address more than one AO.

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

AO1: Demonstrate understanding of the ways in which readers find meanings in texts, showing an understanding of genre, the significance of contexts, and the ways in which different interpretations can be found.

Focus might be on:

- the degree to which past events generated Willy's 'wrong dreams'
- the destructive effects of fathers (or absent fathers)
- painful memories: eg of the woman
- alternative view that perhaps Biff learns from the past
- Willy's tendency to escape into the past
- the dramatic significance of Ben
- the American Dream: the extent to which it can be seen as being rooted in a mythical past.

AO2: Analyse ways in which meanings are shaped in literary texts with close attention to authorial methods.

Focus might be on:

- the regular structural movement within the play from past to present
- the dramatic significance of the use of music: eg the flute
- dramatic symbols: eg the stockings
- the dramatic presentation of Willy's memories
- Willy perhaps representing a redundant past
- the influence of Dave Singleman
- the significance of Biff's past actions
- the function of the Requiem.

Given that this is a **closed book** exam, references to the play may be generalised as well as specific.

AO3: Express informed, personal and argued responses to literary texts, using appropriate concepts and terminology, and coherent, accurate writing.

With respect to skill in writing:

- quality of argument, here related to significance of aspects of tragedy
- organisation of ideas
- use of appropriate concepts and terminology appropriate to the question
- technical accuracy.

Accept any valid interpretation and any valid discussion of dramatic method.

0	7
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Tennessee Williams: *A Streetcar Named Desire*

‘Blanche’s Southern culture may seem romantic, but in the end it is shown to be tragically flawed.’

To what extent do you agree with this view of the play?

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed, but some strands listed could easily address more than one AO.

Examiners must also remember that because students have read and studied *A Streetcar Named Desire* through the lens of **tragedy**, the AOs must necessarily be connected to that genre through the task.

AO1: Demonstrate understanding of the ways in which readers find meanings in texts, showing an understanding of genre, the significance of contexts, and the ways in which different interpretations can be found.

Focus might be on:

- the possible relevance of Williams’s own past
- the decay, decadence and perhaps contrasting chivalric grandeur of the world of the South
- the literary influence of Southern Gothic: Poe and Hawthorne
- a view that Blanche’s past does offer up some images of graciousness and beauty
- Blanche’s tendency to look for protection in the person of a real or imagined chivalric knight
- a sense that the South has been economically left behind by a new world represented by Stanley
- an argument that in some ways memories of the South do sustain Blanche.

AO2: Analyse ways in which meanings are shaped in literary texts with close attention to authorial methods.

Focus might be on:

- Blanche as a dramatic representation of the South
- her flight from her Southern past perhaps representing tragic futility
- the ways the clash between cultures is represented in sexual terms
- Blanche’s dramatic language: consciously elegant, literary, rhetorical
- Blanche’s songs (cf Ophelia?)
- the dramatic effect and impact of Stella’s ‘escape’ from the South
- the dramatic significance of Belle Reve.

Given that this is a **closed book** exam, references to the play may be generalised as well as specific.

AO3: Express informed, personal and argued responses to literary texts, using appropriate concepts and terminology, and coherent, accurate writing.

With respect to skill in writing:

- quality of argument, here related to significance of aspects of tragedy
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy.

Accept any valid interpretation and any valid discussion of dramatic method.

0	8
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Henrik Ibsen: *Hedda Gabler*

How far do you agree with the view that in the tragedy of *Hedda Gabler* Judge Brack is presented simply as a villain?

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed, but some strands listed could easily address more than one AO.

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

AO1: Demonstrate understanding of the ways in which readers find meanings in texts, showing an understanding of genre, the significance of contexts, and the ways in which different interpretations can be found.

Focus might be on:

- an argument that supports the given view, referring to his partial responsibility for Hedda's death
- a view that he is purely predatory
- the degree to which he lacks any deeper tragic depth: simply pragmatic and practical
- his position as a judge, but prepared to use the law for his own selfish purposes
- Hedda's refusal to be captured by Brack as a form of tragic heroism
- his representing a threat to Hedda's need for freedom
- his involvement in Hedda's past
- perhaps in some ways also a victim, finally out of his depth.

AO2: Analyse ways in which meanings are shaped in literary texts with close attention to authorial methods.

Focus might be on:

- the timing of his arrival on stage – after Mrs Elvsted's confession
- his dapper physical appearance: groomed for effect. Perhaps ostentatiously masculine
- Hedda's early, perhaps anticipatory, use of her pistols
- the structure of the play and the gradually developing revelation of his intentions
- movement on stage: his significant use of the back door
- his dramatic language: tendency to speak enigmatically
- the dramatic significance of his words at the end of the play.

Given that this is a **closed book** exam, references to the play may be generalised as well as specific.

AO3: Express informed, personal and argued responses to literary texts, using appropriate concepts and terminology, and coherent, accurate writing.

With respect to skill in writing:

- quality of argument, here related to significance of aspects of tragedy
- organisation of ideas
- use of concepts and terminology appropriate to the question
- technical accuracy.

Accept any valid interpretation and any valid discussion of dramatic method.

0	9
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Samuel Beckett: *Waiting for Godot*

What is the tragic and dramatic significance of power (or the lack of it) in *Waiting for Godot*?

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed, but some strands listed could easily address more than one AO.

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

AO1: Demonstrate understanding of the ways in which readers find meanings in texts, showing an understanding of genre, the significance of contexts, and the ways in which different interpretations can be found.

Focus might be on:

- power struggles as a characteristic feature of tragedy
- Vladimir and Estragon's relationship being about mutual support rather than a power struggle
- the contrasting relationship of Pozzo and Lucky
- Godot: perhaps represents a distant, indifferent, perhaps cruel power figure
- ironic reversals of power and status
- being saved; being damned
- characters' sense of impotence in the face of fate
- acts of revenge.

AO2: Analyse ways in which meanings are shaped in literary texts with close attention to authorial methods.

Focus might be on:

- structural patterns; the relationship of the two acts; significant changes in power relationships
- language as a source of power
- the dramatic function of the boy
- the dramatic effect of the dialogues and monologues: at times seeming to reflect a struggle for advantage
- the images of the whip and the rope
- physical actions and the attitudes and feelings they convey
- Pozzo's language: imperative, assertive, later more despairing.

Given that this is a **closed book** exam, references to the play may be generalised as well as specific.

AO3: Express informed, personal and argued responses to literary texts, using appropriate concepts and terminology, and coherent, accurate writing.

With respect to skill in writing:

- quality of argument, here related to significance of aspects of tragedy
- organisation of ideas
- use of appropriate concepts and terminology appropriate to the question
- technical accuracy.

Accept any valid interpretation and any valid discussion of dramatic method.

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Brian Friel: *Translations*

Towards the end of the play, Hugh tells Owen: ‘To remember everything is a form of madness.’

To what extent is the past shown to have a tragic and negative influence in *Translations*?

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed, but some strands listed could easily address more than one AO.

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

AO1: Demonstrate understanding of the ways in which readers find meanings in texts, showing an understanding of genre, the significance of contexts, and the ways in which different interpretations can be found.

Focus might be on:

- the seeming inevitability of social and political change – the past as tragically doomed and an obstacle to be surmounted
- Hugh’s role as a spokesman for the past
- perhaps a view that he and Jimmy are trapped in the world of the classical languages
- the perhaps destructive power of the English language, the language of the future
- the history of England-Ireland conflict
- an alternative view that the play also celebrates past cultures
- different characters in different ways trying to escape the past
- individual incidents from the past that have had a negative effect: eg Manus’s injury
- the failed military expedition in 1798.

AO2: Analyse ways in which meanings are shaped in literary texts with close attention to authorial methods.

Focus might be on:

- the choric role of members of the hedge school
- the dramatic significance of the use of different languages within the play
- the significance of the use of ‘dead’ languages
- the Irish English idiom
- Hugh’s final, elegiac speech: a sense of the inevitable cycles of history
- impermanence: ‘always’, ‘semper’ as ‘silly’ words
- Hugh’s reference to images of the past being embodied in language and the necessity of renewal
- the dramatic and tragic significance of place names.

Given that this is a **closed book** exam, references to the play may be generalised as well as specific.

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