

# INTERNATIONAL AS ENGLISH LITERATURE LT01

Unit 1 Aspects of dramatic tragedy

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Mark scheme

June 2024

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Version: 1.0 Final



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

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

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## 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.

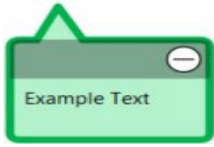
## Using the mark bands

- 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 |
|-------------------------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|-----|
| <b>Annotation Type: Stamp</b> |                                                                                     |                                                                                                                   |                                                                                       |     |
| 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.

MARK SCHEME – INTERNATIONAL AS ENGLISH LITERATURE – LT01 – JUNE 2024

|                                                                                                                                                                                                                                                                                                                                 | AO  | Typical features                                                                                                                                                                                                                                                 | How to arrive at mark                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Band 5</b><br><b>Perceptive/Assured</b><br><b>21–25 marks</b><br><br>‘Perception’ is demonstrated when students are showing the depth of their understanding and responding sensitively to the texts and task.<br><br>‘Assuredness’ is shown when students write with confidence and conviction.                             | AO1 | <ul style="list-style-type: none"> <li>• Perceptive understanding of the significance of relevant contexts in relation to the task.</li> <li>• Assuredness in the connection between contexts and genre, leading to perceptive interpretations.</li> </ul>       | This band is characterised by <b>perceptive</b> and <b>assured</b> work which shows confidence, sharpness of mind and sophistication in relation to the task.<br><br>At the top of the band students are consistently <b>assured</b> and will demonstrate sensitivity and <b>perception</b> across all three assessment objectives in the course of their response.<br><br>At the bottom of the band there will be coherence and accuracy with some <b>perception</b> but with less consistency and evenness.                                    |
|                                                                                                                                                                                                                                                                                                                                 | AO2 | <ul style="list-style-type: none"> <li>• Perceptive understanding of authorial methods in relation to the task.</li> <li>• Assured engagement with how meanings are shaped by the methods used.</li> </ul>                                                       |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
|                                                                                                                                                                                                                                                                                                                                 | AO3 | <ul style="list-style-type: none"> <li>• Perceptive, assured and sophisticated argument in relation to the task.</li> <li>• Assured use of literary critical concepts and terminology; mature and impressive expression.</li> </ul>                              |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| <b>Band 4</b><br><b>Coherent/Thorough</b><br><b>16–20 marks</b><br><br>‘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.<br><br>‘Thoroughness’ is shown when students write carefully and precisely with detail. | AO1 | <ul style="list-style-type: none"> <li>• Thorough understanding of the significance of relevant contexts in relation to the task.</li> <li>• Coherence in the connection between contexts and genre, leading to carefully explained interpretations.</li> </ul>  | This band is characterised by <b>coherent</b> and <b>thorough</b> work where ideas are linked together in a focused and purposeful way in relation to the task.<br><br>At the top of the band students will demonstrate a fully <b>coherent</b> and <b>thorough</b> argument across all three assessment objectives in the course of their response.<br><br>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 <b>coherence</b> and accuracy. |
|                                                                                                                                                                                                                                                                                                                                 | AO2 | <ul style="list-style-type: none"> <li>• Thorough understanding of authorial methods in relation to the task.</li> <li>• Thorough engagement with how meanings are shaped by the methods used.</li> </ul>                                                        |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
|                                                                                                                                                                                                                                                                                                                                 | AO3 | <ul style="list-style-type: none"> <li>• Logical, thorough and coherent argument in relation to the task where ideas are debated in depth.</li> <li>• Appropriate use of literary critical concepts and terminology; precise and accurate expression.</li> </ul> |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |

|                                                                                                                                                                                                                                                                                                                                        |     |                                                                                                                                                                                                                                                                   |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><b>Band 3</b><br/><b>Straightforward/ Relevant</b><br/><b>11–15 marks</b></p> <p>‘<b>Straightforward</b>’ work is shown when students make their ideas in relation to the task clearly known.</p> <p>‘<b>Relevant</b>’ 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"> <li>• Straightforward understanding of the significance of relevant contexts in relation to the task.</li> <li>• Relevant in the connection between contexts and genre, leading to straightforward interpretations.</li> </ul> | <p>This band is characterised by <b>straightforward</b> and <b>relevant</b> 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 <b>straightforward</b> understanding in the course of their argument. Ideas will be developed <b>relevantly</b>.</p> <p>At the bottom of the band there will be flashes of <b>relevant</b> understanding with evidence of <b>straightforward</b> thinking.</p> |
|                                                                                                                                                                                                                                                                                                                                        | AO2 | <ul style="list-style-type: none"> <li>• Straightforward understanding of authorial methods in relation to the task.</li> <li>• Relevant engagement with how meanings are shaped by the methods used.</li> </ul>                                                  |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
|                                                                                                                                                                                                                                                                                                                                        | AO3 | <ul style="list-style-type: none"> <li>• Sensibly ordered ideas in a relevant argument in relation to the task.</li> <li>• Some use of literary critical concepts and terminology which are mainly appropriate; straightforward and clear expression.</li> </ul>  |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
| <p><b>Band 2</b><br/><b>Simple/Generalised 6–10 marks</b></p> <p>‘<b>Simple</b>’ work is shown when students write in an unelaborated and basic way in relation to the task.</p> <p>‘<b>Generalised</b>’ work is shown when students write without regard to particular details.</p>                                                   | AO1 | <ul style="list-style-type: none"> <li>• Simple understanding of the significance of relevant contexts in relation to the task.</li> <li>• Generalised in the connections between contexts and genre, leading to simple interpretations.</li> </ul>               | <p>This band is characterised by <b>simple</b> and <b>generalised</b> work which is mainly linked to the task.</p> <p>At the top of the band students will demonstrate a basic <b>generalised</b> understanding in the course of their answer. Ideas will be developed in a <b>simple</b> way.</p> <p>At the bottom of the band there will be inconsistency, but the beginnings of a <b>simple</b> and <b>generalised</b> understanding.</p>                                           |
|                                                                                                                                                                                                                                                                                                                                        | AO2 | <ul style="list-style-type: none"> <li>• Simple understanding of authorial methods in relation to the task.</li> <li>• Generalised engagement with how meanings are shaped by the methods used.</li> </ul>                                                        |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
|                                                                                                                                                                                                                                                                                                                                        | AO3 | <ul style="list-style-type: none"> <li>• A simple structure to the argument which may not be consistent but which does relate to the task.</li> <li>• Generalised use of literary critical concepts and terminology; simple expression.</li> </ul>                |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |

|                                                                                                                                                                                                                                                                                                                                                                                                                                 |     |                                                                                                                                                                                                                |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><b>Band 1</b><br/> <b>Largely irrelevant/largely misunderstood/largely inaccurate</b><br/> <b>1–5 marks</b></p> <p>‘<b>Largely irrelevant</b>’ work is shown when students write in an unclear way with only occasional reference to what is required by the question.</p> <p>‘<b>Largely misunderstood</b>’ and ‘<b>largely inaccurate</b>’ work is shown when knowledge of the text is insecure, hazy and often wrong.</p> | AO1 | <ul style="list-style-type: none"> <li>• 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.</li> </ul> | <p>This band is characterised by work which is <b>largely irrelevant</b> and <b>largely misunderstood</b> and <b>largely inaccurate</b>, 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 <b>irrelevant</b>.</p> |
|                                                                                                                                                                                                                                                                                                                                                                                                                                 | AO2 | <ul style="list-style-type: none"> <li>• The writing is likely to be unclear and incorrect; if it is accurate the content will be irrelevant.</li> </ul>                                                       |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |
|                                                                                                                                                                                                                                                                                                                                                                                                                                 | AO3 | <ul style="list-style-type: none"> <li>• Some vague points in relation to the task and some ideas about task and text(s).</li> </ul>                                                                           |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |
| <b>0 marks</b>                                                                                                                                                                                                                                                                                                                                                                                                                  |     | No marks for response when nothing is written or where response has no connection to the text(s) or task.                                                                                                      |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |

|   |   |
|---|---|
| 0 | 1 |
|---|---|

**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
- 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:

- honour and honesty
- the development of Othello's knowledge and self-knowledge
- Emilia's tragic and dramatic role
- the sense of tragic fate
- the emphasis on ideas about heaven and hell, death and damnation
- martial virtues; a soldier's life
- 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 the scene
- the symbolic significance of the sword
- the structure of the scene: increasing intensity
- imagery relating to a sea journey
- the 'Othello music' in his main speech
- significant stage action
- language of religion.

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 |
|---|---|

**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 Gloucester and Edmund
- 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 *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:

- Gloucester's tragic gullibility
- the theme of family relationships
- Edmund's role as a Machiavel
- loyalty
- the operation of power
- aspects of social rank
- a world of violence and cruelty.

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

Focus might be on:

- significant events leading up to this scene
- repeated epithet: 'villain'
- Edmund's cynical use of language likely to appeal to Gloucester
- Edmund's emotive language: eg 'loathly', 'unprovided', 'unnatural'
- physical movement: exits and entrances
- the key words 'bond' and 'natural'
- the dramatic importance of Cornwall's impending arrival.

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 |
|---|---|

**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 Ophelia, Laertes and Claudius
- 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:

- Laertes: revenger, commentator, brother, son
- madness
- Claudius the politician, the tragic villain
- justice and judgement
- attitudes to death
- reason and passion
- revenge.

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

Focus might be on:

- the events which immediately preceded this passage
- dramatic effect of song: metrical structure, rhyme, simple lexis, oblique references to events
- flower symbolism
- Claudius's evasive, manipulative speech
- rhetorical speech of Laertes
- religious lexis
- Ophelia's prose speeches: representation of madness.

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 | 4 |
|---|---|

**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
- Marlowe's use of dramatic language
- 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 *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:

- medicine: Christ is often portrayed as a physician
- echoes of the medieval morality plays
- hubris – over-reaching
- tragic ironies
- religion: death and everlasting life
- Faustus's misuse of the scriptures
- the lust for power.

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

Focus might be on:

- the dramatic significance and effect of the use of Latin
- the structure of the speech: systematic progress
- rhetorical effects, hyperbole etc.
- the different ways that Faustus refers to himself
- the dramatic irony of Faustus's dismissal of inconvenient ideas
- language of religion
- Faustus's powerful, rolling, sonorous verse.

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 | 5 |
|---|---|

**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 the Duchess, 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:

- the disturbingly intense character of Ferdinand
- misogynistic attitudes to women
- the seven deadly sins
- views about sexuality
- the Duchess's spirited resistance
- the Duchess as a potential tragic victim
- family relations, family honour and pride
- attitudes to marriage.

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

Focus might be on:

- the Duchess as the focus of the scene
- the developing structure of the extract
- the patterns of dialogue
- proverbial phrases
- imagery of witches, poison and darkness
- appearance and reality; the images of the visor and mask
- the ominous ending of the scene.

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 | 6 |
|---|---|

**Arthur Miller: *Death of a Salesman***

What is the tragic and dramatic significance of Willy Loman's home in *Death of a Salesman*?

**[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 *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:

- opening stage directions: 'an air of the dream clings to the place'
- the house surrounded by towers on all sides: sense of tragic fragility, vulnerability
- the mortgage: a threat, but also ultimately an achievement
- the view that at times it acts as a sanctuary
- a sense that it represents a place where Willy can be truly himself
- Linda: trapped or empowered by her home?
- its relevance to Biff's life: offers security, but also somewhere he needs to leave behind
- its representation of the American Dream
- the significance of the cellar.

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

Focus might be on:

- the proportion of the action which takes place in the house and garden
- the use of stage directions to draw attention to the form and structure of the house
- the fluid stage movement of the different characters through the different parts of the house
- the ways that the different parts of the house are used to separate characters
- specific rooms: the bedroom, the kitchen
- the references to Willy's home in the Requiem: 'more of him in that front stoop'
- the final stage directions: apartment buildings looming over the house.

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 | 7 |
|---|---|

**Tennessee Williams: *A Streetcar Named Desire***

‘Blanche’s fate is shown to be tragically inevitable from the opening scene of *A Streetcar Named Desire*.’

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:

- agreeing with the view, and focusing on Blanche’s vulnerable position placed between Stanley and Stella
- her incongruous appearance and behaviour on arrival in Elysian Fields
- the increasingly destructive impact of her past
- Blanche as the representative of a doomed and decaying South
- her tragic flaws
- the degree to which she is seen as increasingly isolated and marginalised in her sister’s home
- perhaps an alternative view that there are moments when it seems possible that she will escape her fate.

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

Focus might be on:

- the dramatic structure: each scene constructed in some ways like a one-act play, but also helping to drive forward a tragic momentum
- visual effects: the stage lighting, shadows and lurid reflections
- sound and music: eg the polka
- the Mexican street vendor: ‘*flores para los muertos*’
- the repeated acts of physical violence within the play
- the significance of references to the passing of time and ageing
- the dramatic function of Mitch and Stella in this context: the degree to which they distance themselves from Blanche.

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.**

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**Henrik Ibsen: *Hedda Gabler***

'*Hedda Gabler* is a domestic tragedy whose focus is merely on domestic affairs. There are no wider or more complex human issues involved.'

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 *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:

- the traditional form of domestic tragedy, its tendency to focus on marriage and the family within a middle-class world. The degree to which the play takes this form
- the crushing effect of middle-class respectability
- alternative views: eg that the play explores the complexity and power of love
- the argument that the play deals with power and its destructive effects
- disturbing undercurrents of death, violence and destruction within the play
- gender issues: a woman's place within a male-dominated society
- the degree to which Hedda's tragic heroism lifts her above a simply domestic world.

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

Focus might be on:

- the unchanging stage setting, perhaps representing the claustrophobic world in which Hedda lives
- the tragic structure of the play: a trap slowly closing around Hedda
- stage furniture: the contents of the drawing room representing a bourgeois, materialist world
- the symbolic significance of Eilert Loevborg's book: represents wider intellectual and aesthetic concerns
- Hedda's unborn child
- physical actions on stage: eg Hedda clenching her fists in Act 1, and the deeper emotions this might suggest
- the dramatic and tragic significance of the pistol
- the tragic significance of the closing moments 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.**

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**Samuel Beckett: *Waiting for Godot***

‘*Waiting for Godot* is a tragedy dominated by physical rather than mental suffering.’

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 *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:

- an argument that supports the given view: eg the violence inflicted on Lucky and Estragon
- the degree to which the play draws on the experience of the French Resistance in World War II and its associated physical violence
- references to Estragon being beaten up overnight and the boy’s brother being beaten by Godot
- other examples of physical discomfort: eg the boots
- an alternative argument that focuses on the experience of tragic despair within the play
- waiting, repetition and boredom
- the general tragic vulnerability and apparent insignificance of human life.

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

Focus might be on:

- perceived differences between the characters of Vladimir and Estragon and their capacity for suffering
- the bare staging, itself suggestive of physical and/or mental discomfort
- the dramatic significance of Pozzo’s long speech beginning ‘Have you not done tormenting me...’
- the dramatic effect of the dialogue within the play: often baffled and despairing, trying to find meaning
- the effect of the image of the crucified thieves
- images of birth and death overlapping: ‘astride of a grave’
- apparently minor moments within the play: the macabre song about the dog that opens Act II
- remorseless patterns of repetition within the structure 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.**

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**Brian Friel: *Translations***

‘*Translations* is a tragedy without a tragic hero.’

How far 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 *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:

- some of the traditional features of a tragic hero: eg struggling against great odds, hubristic, defined by their actions, over-reaching, perhaps generating pity and terror
- the argument that the tragedy of the play lies in the collision of wider forces rather than the experience of any one individual
- Owen as tragically trapped between different cultures and loyalties
- Yolland and Maire: ‘star-crossed lovers’, perhaps resembling Romeo and Juliet
- Manus perhaps as a tragic victim
- Hugh: arrogant and autocratic, but to a degree defiant, representing a doomed culture
- Ireland itself as a tragic hero and victim.

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

Focus might be on:

- Yolland and Maire struggling to communicate
- Hugh’s rhetorical speeches
- the three act structure and the ways in which it generates a tragic momentum
- the ways in which the fortunes of the individual characters are remorselessly drawn together
- Owen’s words: ‘I know where I live’, perhaps a form of anagnorisis
- the significance of Manus’s physical disability
- the final words of the play, uttered by Hugh: ‘Lybia’s downfall’.

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.**