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A-level  
**ENGLISH LITERATURE B**  
**7717/1A**

Paper 1A Literary genres: Aspects of tragedy

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Mark scheme

June 2021

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Version: 1.0 Final



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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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## Level of response marking instructions

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

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

### Step 1 Determine a level

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

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

### Step 2 Determine a mark

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

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

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

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

### Information for examiners marking Aspects of tragedy: closed book

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

#### The significance of closed book

Examiners must understand that in marking a closed book exam there are examining implications. Students do not have their texts in front of them, so while it is expected that they will use quotations, it is also legitimate to use close textual references. They will have had to memorise quotations so there may be some errors which should not be over penalised. Detailed discussions of particular sections of texts are less likely here than in open book exams. Instead, students may range broadly across their texts as they construct their arguments.

There are specific issues for AO2 – how meanings are shaped in texts. Students will not have their texts in front of them, so although they will be able to make specific references to structural and organisational issues, comments on other methods may be less specific.

#### Arriving at Marks

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

## Using the Mark Bands

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

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

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

## Advice about marking each section

### Section A

12. Examiners need to bear in mind the following key points when marking extract based questions:
- does the student have an overview of the extract?
  - has the student written about dramatic method?
  - has the student seen the significance of the extract in relation to the overall tragedy?
  - has the student quoted from the extract to support ideas?
  - the student’s AO1 competence.

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

### Section B

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

- has the student engaged in a debate or constructed an argument in line with the question?
- has the student referred to different parts of the play to support their views?
- has the student referred to Shakespeare's dramatic method?
- the student's AO1 competence.

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

### Section C

14. Examiners need to bear in mind the following key points when marking questions connecting two texts:

- has the student focused on the aspect of tragedy set up in the question and referred to two texts?
- has the student engaged in a debate or constructed an argument around the two texts in line with the question?
- has the student commented on the writers' authorial methods in the two texts?
- has the student adhered to the rubric – one drama text and one other, with one of the texts being pre-1900?
- has the student given substantial coverage of two texts?
- the student's AO1 competence.

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

### Annotation











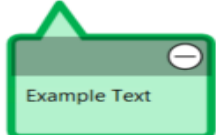




















15. Examiners should remember that annotation is directed solely to senior examiners.

16. In addition to giving a mark, examiners should write a brief summative comment indicating how the mark has been arrived at. These comments are likely to mirror the appropriate mark band descriptors but comments must not be mechanical. Examiners need to describe student performance.

17. The most important annotation you will use elsewhere is the tick. This will signal positive achievement in relation to the question. Ticks should be placed in the body of an answer where apt points are made. Further ticks should be given for development of points and support. Strong answers will have more ticks than weaker responses. If points are partially made the bracketed tick can be used.

18. Apart from making a summative comment in a comment box, you could use the comment box elsewhere in your marking if you need to explain your thinking to a senior marker. However, in most cases the annotation stamps will be sufficient to explain your ticks or the absence of them.

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

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

**The assessment objectives and their significance**

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

Reminder: The AOs are as follows:

**AO5** Explore literary texts informed by different interpretations.

**AO4** Explore connections across literary texts.

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

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

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



Mark	AO	Typical features	How to arrive at mark
<b>Band 5</b> <b>Perceptive/Assured</b> <b>21–25 marks</b>  ‘ <b>Perception</b> ’ is demonstrated when students are showing the depth of their understanding and responding sensitively to the texts and task.  ‘ <b>Assuredness</b> ’ is shown when students write with confidence and conviction.	AO5	<ul style="list-style-type: none"> <li>perceptive and confident engagement with the debate set up in the task</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.  At the top of the band students are consistently <b>assured</b> and will demonstrate sensitivity and <b>perception</b> across all five assessment objectives in the course of their response.  At the bottom of the band there will be coherence and accuracy with some <b>perception</b> but with less consistency and evenness.
	AO4	<ul style="list-style-type: none"> <li>perceptive exploration of connections across literary texts arising out of generic study</li> </ul>	
	AO3	<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 those contexts and the genre studied</li> </ul>	
	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>	
	AO1	<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> <b>Coherent/Thorough</b> <b>16–20 marks</b>  ‘ <b>Coherence</b> ’ 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.  ‘ <b>Thoroughness</b> ’ is shown when students write carefully, precisely and accurately.	AO5	<ul style="list-style-type: none"> <li>thorough engagement with the debate set up in the task</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.  At the top of the band students will demonstrate a fully <b>coherent</b> and <b>thorough</b> argument across all five assessment objectives in the course of their response.  At the bottom of the band ideas will be discussed in a shaped, relevant and purposeful way with a clear sense of direction, with one or two lapses in <b>coherence</b> and accuracy.
	AO4	<ul style="list-style-type: none"> <li>logical and consistent exploration of connections across literary texts arising out of generic study</li> </ul>	
	AO3	<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 those contexts and the genre studied</li> </ul>	
	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>	
	AO1	<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>Band 3 <b>Straightforward/ Relevant</b> <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>	AO5	<ul style="list-style-type: none"> <li>straightforward engagement with the debate set up in the task</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>
	AO4	<ul style="list-style-type: none"> <li>explores connections across literary texts arising out of generic study in a straightforward way</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>straightforward understanding of the significance of relevant contexts in relation to the task</li> <li>relevant connections between those contexts and the genre studied</li> </ul>	
	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>	
	AO1	<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>Band 2 <b>Simple/Generalised</b> <b>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>	AO5	<ul style="list-style-type: none"> <li>simple and generalised response to the debate set up in the task</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>
	AO4	<ul style="list-style-type: none"> <li>simple exploration of connections across literary texts arising out of generic study</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>simple understanding of the significance of relevant contexts in relation to the task</li> <li>generalised connections between those contexts and the genre studied</li> </ul>	
	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>	
	AO1	<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>Band 1  <b>Largely irrelevant/largely misunderstood/largely inaccurate</b>  <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>		<ul style="list-style-type: none"> <li>• some vague points in relation to the task and some ideas about task and text(s)</li> <li>• the writing is likely to be unclear and incorrect; if it is accurate the content will be irrelevant</li> <li>• little sense of the AOs in relation to the task; little sense of how meanings are shaped; little sense of any relevant contexts; little sense of any connection arising out of generic study; little sense of an argument in relation to the task</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>
<p><b>0 marks</b></p>		<p>No marks for response when nothing is written or where response has no connection to the text(s) or task.</p>	

0 1

**Othello – William Shakespeare**

Read the extract below and then answer the question.

Explore the significance of this extract in relation to the tragedy of the play as a whole.

Remember to include in your answer relevant analysis of Shakespeare’s dramatic methods.

**[25 marks]**

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

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.

The students are given an extract so when working on that they should quote directly to support their ideas. This is a **closed book** exam, so while it is expected that students will use quotations when writing about other parts of the play it is also legitimate to make more general reference.

Please refer to pages 4 – 8.

**AO5 Explore literary texts informed by different interpretations**

With respect to the interpretative significances that can be found, there will be a variety of interpretations here in relation to readers and audiences. Some students might comment on the choices made by directors.

Some possible ideas:

- the tragic trajectory of the extract and the furthering of Iago’s plan from his continuing to placate Cassio, his exhortations to him to stop railing against wine, through to Iago’s ‘solution’ to the problem of Cassio’s cashiering – Cassio should solicit Desdemona to be reinstated since she is now the General – to Cassio’s acceptance of the plan and his exit, to Iago’s soliloquy in which he rejoices in his villainy detailing his belief in what he claims about Desdemona’s virtue and how she will inevitably try to help Cassio, his knowledge that Othello’s being enfeathered to her love can be used, Iago’s ironic statement that his counselling of Cassio must therefore be good, his celebration of his own evil, through to his next course of action – to tell Othello that Desdemona is lusting after Cassio thereby turning her virtue into pitch and enmeshing them all, finally the entrance of Roderigo which leads to the sharpening of Iago’s thinking and planning
- contextualisation – just before this extract Cassio has been sacked for being drunk and for attacking Montano, he expresses immediate shame and regret to Iago, he despairs about his loss of reputation, Iago tries to console him; after the extract Roderigo enters saying he will return to Venice as his money is all spent and he has been hurt in the brawl, Iago tells him that everything is going well and he needs to be patient, in soliloquy he says he will use Emilia to help in the plan to bring Cassio to Desdemona and he will draw in Othello
- Cassio’s shame at his behaviour and his subsequent vulnerability here and elsewhere
- Cassio as a victim to Iago’s plotting here and elsewhere
- Iago’s power and manipulation here and elsewhere
- Iago’s villainy here and elsewhere
- the development of Iago’s plotting, his plan to now ‘enmesh them all’

- his knowledge of the depth of feeling between Othello and Desdemona and his readiness to exploit it
- Iago's deception and pretence of love for Cassio
- Iago's cleverness and psychological manipulation
- Iago's soliloquy and his engagement with the audience
- his celebration of his villainy
- his contempt of Desdemona's virtue and Othello's love for her
- the inversion of good and evil – 'Divinity of hell', 'virtue into pitch'
- Iago's equating love with lust
- etc.

#### **AO4 Explore connections across literary texts**

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

- tragic villainy as seen in Iago's manipulation and delight in his own evil
- tragic victims as seen in the use Iago makes of Cassio and his plan to enmesh Desdemona and Othello
- the aspects of good and evil as seen in Iago's tangling of them
- the aspect of chaos as seen in Cassio's loss of stature and the developing success of Iago's plotting
- etc.

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

With respect to significance of contexts students might focus on:

- the moral context of deception and trust seen in the dialogue between Iago and Cassio
- the context of power and its inversion as seen in Iago's control of Cassio who was his superior
- the psychological context seen in way that Iago insinuates himself into Cassio's mind
- the context of religion as seen in Iago's references to it and his setting himself up as an alternative force
- etc.

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

With respect to significance of dramatic method students might focus on:

- the dialogue between Cassio and Iago which Iago controls
- Iago's upbeat and reassuring tone
- the use of prose for the confidential and 'friendly' nature of the exchange
- Iago's poetic description of Desdemona and the use of asyndetic listing – 'so free, so kind, so apt, so blessed a disposition'
- Cassio's exit
- Iago's soliloquy and engagement with the audience
- the careful structuring of his ideas replicating his analytical mind and systematic planning
- his use of rhetorical questions
- his use of religious, diabolical, disease and ensnaring imagery
- the language of reversals
- the many uses of irony
- the final sentence of the soliloquy and the triumphalism created by the accumulation of detail and imagery

- the entrance of Roderigo which alters the mood and dilutes the intensity
- etc.

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

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

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

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

**Accept any valid discussion of interpretations, any valid discussion of contexts and any valid discussion of dramatic methods which are grounded in the passage and which relate to the play as a whole.**

0 2

**King Lear – William Shakespeare**

Read the extract below and then answer the question.

Explore the significance of this extract in relation to the tragedy of the play as a whole.

Remember to include in your answer relevant analysis of Shakespeare's dramatic methods.

**[25 marks]**

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

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.

The students are given an extract so when working on that they should quote directly to support their ideas. This is a **closed book** exam, so while it is expected that students will use quotations when writing about other parts of the play it is also legitimate to make more general reference.

Please refer to pages 4 – 8.

**AO5 Explore literary texts informed by different interpretations**

With respect to the interpretative significances that can be found, there will be a variety of interpretations here in relation to readers and audiences. Some students might comment on the choices made by directors.

Some possible ideas:

- the tragic trajectory of the extract with the climactic duel between Edgar and Edmund, the set piece formally and ceremoniously announced by the Herald with questions by Albany, Edgar's noble entrance and denunciation of Edmund, Edmund's acknowledgement of his adversary's nobility and his agreeing to fight to defend his honour even though he is not obliged to, the fight itself and Edgar's victory
- contextualisation: before the extract, Albany's praise of Edmund for his part in the war but also his charges against him for his treachery, the fierce disputes between Gonerill, Regan and Albany and the admission in an aside from Gonerill that she has poisoned her sister, Regan's exit, Albany's challenge to Edmund to answer his charges by combat either against himself or another who will respond to the call of the trumpet; following this extract, Albany's intervention to prevent Edgar from killing Edmund, Gonerill's angry exit and Edmund's protracted confession, the partial reconciliation of the brothers and Edgar's story of his care for Gloucester
- the visual confrontation between the two brothers where good defeats evil
- the links with morality plays
- the excitement of the sword fight
- the contrast between this fight and the earlier mock fight which Edmund orchestrated at the start of the play
- the set piece nature of this fight as a visual spectacle for the onstage and theatre audiences
- the outing of Edmund for his treachery against his father and brother
- the climax of the earlier prediction that brother was against brother

- the parallel of brother against brother and sister against sister
- the upbeat message that Edgar's defeat of the evil force of Edmund gives at this stage of the play
- Edgar's growth in confidence, valour and nobility
- Edmund's similar nobility and courage
- the restoration of order after the chaos that has come before
- Albany's growing power and command
- the siding of the forces of good with Albany supporting Edgar
- the focus on morality and honour
- etc.

#### **AO4 Explore connections across literary texts**

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

- the tragic aspect of death as seen in the fatal wounding of Edmund
- the tragic aspects of good and evil which are visually set against each other on stage
- the aspect of the positives emerging at the end of the play with the defeat of Edmund
- etc.

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

With respect to significance of contexts students might focus on:

- the context of power as seen in the shift of power from Edmund to Edgar and in Albany's overseeing the trial by combat
- the context of family relationships as shown in the assailants being brothers
- the context of cultural expectations and rules of combat as seen in attitudes towards duels, rules of knighthood, codes of conduct
- etc.

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

With respect to significance of dramatic method students might focus on:

- the ritual staging of the challenge and the chivalric duel – the herald, trumpets, questions, drawing of swords and the fight
- the use of three calls of the trumpet
- the noises of trumpets, 'alarums', shouting and the clash of swords and heavy breathing
- the fall of Edmund and his lying prone at Edgar's feet
- the symbolic nature of the fight with good overcoming evil
- Edgar's disguise
- the question and answer format used by Albany, the Herald and Edgar
- Edgar's measured and controlled use of verse
- his vehement charge against Edmund and his calling him 'A most toad-spotted traitor'
- the use of other labels and names, eg 'Edmund, supposed Earl of Gloucester', 'this high illustrious prince'
- the contrast of Edgar's namelessness 'my name is lost'
- his use of words associated with power and privilege, eg 'honours', 'strength', 'eminence', 'illustrious prince'
- the matched measured speech of Edmund which is dignified
- the structural links between this scene and other parts of the play where Edgar appeared with Edmund



- etc.

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

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

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

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

**Accept any valid discussion of interpretations, any valid discussion of contexts and any valid discussion of dramatic methods which are grounded in the passage and which relate to the play as a whole.**

0 3

***Othello* – William Shakespeare**

‘Desdemona is an innocent tragic victim who evokes pity.’

To what extent do you agree with this view?

Remember to include in your answer relevant comment on Shakespeare’s dramatic methods.

**[25 marks]**

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

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.

This is a **closed book** exam, so while it is expected that students will use quotations when writing about other parts of the play it is also legitimate to make more general reference.

Please refer to pages 4 – 8.

**AO5 Explore literary texts informed by different interpretations**

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

Some students might consider:

- her being the innocent victim of murder which makes audiences and characters within the play pity her
- her being unfairly murdered by the man she loves absolutely
- her being victimised by Iago and enmeshed in his plan with her having no sense that she has been set up
- her obedience to Othello’s cruel commands when they are in Cyprus, eg her ‘turning’ when Othello commands her to in front of Gratiano, her going to bed because of her husband’s instruction
- her being a victim of domestic abuse – emotional and physical
- her offering no resistance to Othello’s abuse and anger
- her refusal to condemn Othello when he is cruel and unreasonable
- her blaming herself for her death and refusing to indict him
- her passiveness when in conversation with Emilia
- her weak responses after she is accused of losing the handkerchief
- her naivety in wanting to go to war with Othello with no understanding of military life
- her lack of agency in Cyprus which makes her pitiable
- her being the victim of patriarchy – her father, her husband, Iago
- her potential which is crushed
- etc.

Some students might consider:

- Desdemona's feisty defiance of her father in Venice for which she can be admired (or in the case of Brabantio, appalled) and not pitied
- her courageous, confident and controlled speech in front of the Senate
- her not wanting to be a moth of peace
- her making the decision to support her husband when he is sent to Cyprus
- her public and playful arguing with Iago when they reach Cyprus which is far from passive and weak
- her preparedness to help Cassio to be reinstated which shows her kindness and independence
- her arguing Cassio's case to Othello even when he tells her to be quiet
- her acceptance of her fate which is stoical
- her personal integrity which places her above all of the other characters
- her deception of her father in eloping with Othello suggesting she is not innocent
- her lying to Othello about the handkerchief and bad judgement in not telling the truth
- her flirtation with Iago and Cassio
- etc.

Students might legitimately argue that she is an innocent but does not evoke pity or that she is not innocent but still evokes pity. Students can legitimately argue from the viewpoint of readers, theatre audiences or onstage characters.

#### **AO4 Explore connections across literary texts**

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

- the tragic aspect of innocence as seen in the guiltless death of Desdemona
- the tragic aspect of pity that can be felt for her because of her suffering
- the tragic aspect of villainy which is practised on her by Iago
- etc.

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

With respect to contextual issues arising from the question and the play students might focus on:

- the gender context as seen in the way Desdemona is treated by all the men in the story
- the contextual setting of Venice – the place of her upbringing which determines standards and attitudes
- the context of power as seen in the way Desdemona is dominated by Othello
- the context of social class as seen in Desdemona's privileged social background which informs her character and attitudes towards her
- etc.

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

With respect to dramatic method students might focus on:

- structural issues relating to when Desdemona appears in the play or when she is spoken about
- the structural significance of Desdemona being murdered in her bed and being visible on stage at the end of the play
- the contrast of the military setting of Cyprus and the domestic world of Venice and the domestic scene in her bedroom with Emilia

- the ways in which characters address her
- her long speech which commands the senate in Act 1
- the use of epithets to describe her – ‘gentle Desdemona’, ‘fair lady’, ‘the riches of the ship’, ‘fair warrior’, ‘cunning whore of Venice’
- etc.

Given that this is a **closed book** exam, comments on the ways meanings are shaped may be generalised.

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

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

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

**Accept any valid discussion of interpretations, any valid discussion of contexts and any relevant integrated comments of dramatic methods that are embedded into the argument.**

0	4
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***Othello* – William Shakespeare**

Explore the significance of Othello’s background and otherness to the tragedy of the play.

Remember to include in your answer relevant analysis of Shakespeare’s dramatic methods.

**[25 marks]**

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

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.

This is a **closed book** exam, so while it is expected that students will use quotations when writing about other parts of the play it is also legitimate to make more general reference.

Please refer to pages 4 – 8.

**AO5 Explore literary texts informed by different interpretations**

With respect to the interpretative significances that can be found, there will be a variety of interpretations here in relation to readers and audiences. Some students might comment on the choices made by directors.

Some possible ideas:

- Othello’s being black and a Moor as the basis for the racist attitudes of Iago, Brabantio and Roderigo and their desire to bring him down
- Iago’s using Othello’s background and otherness to incite Roderigo and Brabantio and as part of his villainous plan
- Othello’s being black and an outsider which makes him insecure after Iago begins poisoning him (‘Haply for I am black’)
- Othello’s being an outsider to Venetian customs and therefore vulnerable to Iago’s insinuations about Desdemona and Venetian wives
- his being an ‘extravagant and wheeling stranger of here and everywhere’ which sets Roderigo and Iago against him
- his blackness and otherness being part of his attractiveness as tragic hero
- his ‘otherness’ and vast experience which has impressed the Duke and Senate, making him the General of the Venetian army
- his exotic background and experiences being mesmerising to Brabantio (who often invites him to supper), Desdemona who falls in love with his experiences and the audience
- how Shakespeare’s presentation of Othello in Act 1 cuts across racial stereotypes
- Shakespeare’s choosing a black man as his tragic hero with many qualities in contrast to how black men had been portrayed (as villains) on the stage before *Othello*
- how the white Europeans are undeserving of their supposed superiority – especially the villain Iago who is eclipsed by Othello’s integrity

- how Othello's association with black magic encourages negative responses in both onstage characters and theatre audiences
- how references to Othello's race and background are used to shape the tragic arc – being foregrounded at the start and end of the play and at key climactic moments within it
- how Othello's otherness is a striking contrast to Desdemona
- how his background is used to endorse the superiority of Venetian values – he renounces his religion to become Christian, he is integrated into Venetian society which he defends against the 'heathen' Turk
- etc.

#### **AO4 Explore connections across literary texts**

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

- the aspect of the tragic hero who is extraordinary
- the aspect of the hero's tragic flaws which are connected to his being 'other'
- the aspect of villainy as seen in the negative attitudes towards him because of his race
- etc.

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

With respect to significance of contexts students might focus on:

- the cultural context and attitudes towards those of different backgrounds
- the marriage context and Othello's not understanding Venetian conventions
- the military context and the way that mercenary soldiers are used
- etc.

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

With respect to significance of dramatic method students might focus on:

- structural issues relating to Othello's background and otherness
- the structural contrasts between Othello and the Venetians and between Othello and Desdemona
- the dramatic action and climactic moments relating to Othello's background, for example the story of the handkerchief which he tells to Desdemona with some menace
- Othello's magnificent oration of his past life which intoxicates his listeners
- Othello's loss of control of language and a reversion to the times before he was 'civilised'
- the names, places and specific details used by Othello in relation to his background which create an aura of magnificence, 'Anthropophagi', 'Cannibals', 'Aleppo'
- the derogatory language used against Othello in relation to his background and otherness – 'old black ram', 'beast with two backs', 'Barbary horse'
- etc.

Given that this is a **closed book** exam, comments on the ways meanings are shaped may be generalised.

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

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

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

**Accept any valid discussion of interpretations, any valid discussion of contexts and any relevant integrated comments of dramatic methods that are embedded into the argument.**

**0 5** *King Lear* – William Shakespeare

‘The Fool’s primary dramatic function is that of a tragic victim.’

To what extent do you agree with this view?

Remember to include in your answer relevant comment on Shakespeare’s dramatic methods.

**[25 marks]**

**Some possible content** is given below. It suggests some of the ways the Assessment Objectives might be addressed, but as ‘significance’ relates to contextual, structural, linguistic and interpretative issues, some ideas will inevitably address more than one AO.

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

This is a **closed book** exam, so while it is expected that students will use quotations when writing about other parts of the play it is also legitimate to make more general reference.

Please refer to pages 4 – 8.

**AO5 Explore literary texts informed by different interpretations**

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

Some students might consider:

- the Fool’s suffering – his first mention in the play is of his pining away after the banishment of Cordelia
- his being caught in the cross fire between Lear and his daughters (and those in power)
- his being a victim of an unkind universe as seen in the storm
- his being bullied by Gonerill who terrifies him and chides him in her house
- his being evicted by Gonerill after Lear leaves
- his being threatened with the whip by Lear for telling the truth
- his seeing and experiencing Lear’s suffering and not being able to leave when the great wheel runs down the hill, a victim therefore of the love and loyalty he feels
- his futile endeavours to keep Lear sane and the misery that ensues, despairing at his own mirth
- his being alone at one stage with Lear on the heath labouring to ‘outjest’ Lear’s ‘heart-struck injuries’
- the irony of his urging prudence in Kent, but being unable to heed his own advice
- his being cold and wretched on the heath, imploring Lear to seek shelter
- his being terrified in the hovel by what he thinks is a ‘foul fiend’
- his being side-lined and made redundant when Lear gravitates to Poor Tom
- his uncertain end after he says ‘and I’ll go to bed at noon’, having been outfooled by the forgerers, pretenders and madmen
- his existing outside the proper order of things and his exit therefore being apt
- his being hanged (‘and my poor fool is hanged’)
- etc.



Some students might consider:

- his primary role being a formal one – a truth teller, speaking out in a world of deceit
- his providing a choric commentary
- his role in showing to the rich and powerful (and specifically the King in the play) that life is fragile and that self-centredness has to be broken down
- his function as an aide and friend of Lear helping him to cope with his misfortune
- his acting as Lear’s conscience
- his exemplifying the ‘bitterness’ and ‘sweetness’ of existence and their coexistence (the ‘sweet and bitter fool’)
- his role within the court as Lear’s jester, his ‘all-licensed fool’
- his role as entertainer for the theatre audience with his traditional comedic function of singing, dancing, making jokes – a role which caused Tate to remove him from the play in 1681
- his bringing out of key tragic themes of treachery, falling from fortune, suffering
- his reflecting the confusion of the king and the madness of the court
- his acting as a contrast to the sublimity and grandeur of Lear
- his link with Cordelia and keeping alive her memory (for the audience and Lear) when she is absent leading to the possibility that they were played by the same actor
- his causing the beginning of the storm against Lear when Gonerill says ‘Did my father strike my gentleman for chiding of his fool?’
- his bringing out of the theme of foolishness and madness by his presence and by his mockery of rational thinking
- his strange exiting the play in Act Three which contributes to the greater themes of dissolution and confusion, leaving open the question of why Shakespeare dispensed with him
- his role in showing that comedy has a place in the most tragic of tragedies
- his role in heightening Lear’s tragedy since nearly all the Fool’s talk in the play is with Lear
- his function as a positive force within the play, showing the power of love
- etc.

#### **AO4 Explore connections across literary texts**

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

- the tragic aspect of victims seen in tragic path of the Fool
- the tragic aspect of suffering as seen in the Fool’s misery on the heath
- the aspect of death as seen in the possibility of the Fool’s dying
- etc.

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

With respect to contextual issues arising from the question and the play students might focus on:

- the cultural context of fools in Elizabethan and Jacobean courts
- the context of power as seen in the way the Fool is treated by those in power
- the moral context of goodness and evil with the Fool being on the side of the good
- the literary context of the Fool in drama and how Shakespeare uses his Fool differently
- etc

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

With respect to dramatic method students might focus on:

- structural issues relating to where the Fool is mentioned and when he appears and exits from the play
- the contrast in appearance between the Fool and the courtly characters – the Fool in motley, Gonerill and Regan in furs and gowns, Lear in his kingly regalia and then his casting off his garments
- the settings where the Fool appears and where his character is developed – Gonerill’s castle, Gloucester’s castle, the heath
- the dramatic actions involving the Fool, his jests with his motley, the eggs, his running from the hovel
- the Fool’s use of songs, witticisms, humour
- the language and imagery the Fool uses
- the references and nuances associated with the words ‘fool’, ‘foolish’, mad’
- etc.

Given that this is a **closed book** exam, comments on the ways meanings are shaped may be generalised.

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

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

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

**Accept any valid discussion of interpretations, any valid discussion of contexts and any relevant integrated comments of dramatic methods that are embedded into the argument.**

0 6

**King Lear – William Shakespeare**

‘Family relationships are broken beyond repair in the tragedy of *King Lear*.’

To what extent do you agree with this view?

Remember to include in your answer relevant comment on Shakespeare’s dramatic methods.

**[25 marks]**

**Some possible content** is given below. It suggests some of the ways the Assessment Objectives might be addressed, but as ‘significance’ relates to contextual, structural, linguistic and interpretative issues, some ideas will inevitably address more than one AO.

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

This is a **closed book** exam, so while it is expected that students will use quotations when writing about other parts of the play it is also legitimate to make more general reference.

Please refer to pages 4 – 8.

**AO5 Explore literary texts informed by different interpretations**

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

Some students might consider:

- the way that family conflicts between Lear and his family and Gloucester and his lead to the emptiness and pessimism that exists at the end of the play
- the way that the breakdown of family relationships has wider consequences in the dissolution of the kingdom
- the ways that family relationships are affected by desires for power, money and inheritance
- Lear’s absurd love-test where he requires his daughters to play a silly game, the repercussions of which are felt throughout the play
- the ways that family arguments grow ever more horrible
- Lear’s conflict with his daughters, his banishment of Cordelia, his curse of Gonerill and Regan, his not seeing Gonerill and Regan again after Regan bolts the doors against him
- there being no reconciliation, remorse or forgiveness in the relationship between Lear and Gonerill and Regan
- the breakdown between Lear and Cordelia which is not finally repaired given that both die as a result of the initial altercation
- the conflicts between Cordelia, Gonerill and Regan which are not healed – she does not see again ‘these sisters’
- the sexual jealousy and power conflict between Gonerill and Regan which lead to Gonerill’s poisoning of Regan
- the fracturing of the bond between Gonerill and Albany, her betrayal and plot to kill him, his lack of mourning when she kills herself
- the contempt felt by Edmund for his father and brother, his plots against them
- Edmund’s informing against Gloucester which results in Gloucester’s blinding about which Edmund is unmoved

- the breach between Gloucester and Edmund's never being healed
- the alternative family relationships that are established on the heath – Lear, the Fool, Poor Tom, Kent which fall apart through time, circumstance, madness and war
- etc.

Some students might consider:

- the moving nature of Lear's reconciliation with Cordelia, the effects of which last beyond the end of the play
- the love shown by the good characters towards their family members which argues against a pessimistic ending, for example Cordelia for Lear, Edgar for Gloucester
- the power of love that exists between Lear and Cordelia – she is prepared to lay down her life for him by returning to England, he dies as a result of his over powering love and grief at her death
- the tender moment of Lear's carrying in Cordelia's dead body, an inversion of the pieta
- Lear's developing a caring relationship with his wider family – his kingdom – as seen in his prayer to the poor naked wretches
- Edgar's love for his father shown by his caring for him and working to take him from despairing thoughts of suicide
- the love that Gloucester has for Edgar and his remorse at his ill treatment of him
- the report of their reconciliation after which Gloucester's heart burst 'smilingly'
- the love and care shown by the alternative family which is set up on the heath which is not broken by any ill will
- etc.

#### **AO4 Explore connections across literary texts**

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

- the tragic aspect of breaking and cracking which is seen in the breakdown of family relationships
- the aspect of redemption which is seen in Lear and Gloucester after they are able to forgive and be forgiven
- the aspect of chaos which extends from the small family unit to embrace the wider kingdom
- etc.

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

With respect to contextual issues arising from the question and the play students might focus on:

- the family context which informs how family behaviours ought to be within the constructed society
- the religious context and expectations of how children should treat parents and also how the sins of the fathers are visited upon their children
- the moral context as seen in how individuals treat family members
- the spiritual context as seen in the pilgrimages of Edgar and Gloucester and Cordelia's and Lear's
- etc.

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

With respect to dramatic method students might focus on:

- structural issues relating to where family relationships breakdown, how they become more destructive and how they are or are not restored
- the visual nature of the love test and how it sets up the events that follow

- the different settings chosen by Shakespeare for when families are seen together or when they plot against each other
- the dramatic actions involving family members – Edgar’s leading the blind Gloucester, Gloucester’s attempted suicide, Lear’s carrying in the dead body of Cordelia, Regan’s sickness caused by poisoning
- the use of asides and soliloquies to reveal feelings that characters have for their families
- the use of irony and hyperbole to show the falseness of claims of love in the love test and in Edmund’s early conversations with Gloucester
- the language of altercation as seen in Lear’s curse of his daughters, Gonerill’s argument and abuse of her husband
- the animalistic imagery used to insult family members
- the language of love shown between Cordelia and her father and Edgar and Gloucester after the initial outrage and hostility, for example the biblical language of Cordelia ‘O dear father! It is thy business that I go about’
- etc.

Given that this is a **closed book** exam, comments on the ways meanings are shaped may be generalised.

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

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

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

**Accept any valid discussion of interpretations, any valid discussion of contexts and any relevant integrated comments of dramatic methods that are embedded into the argument.**

**0 7**

'The mistakes made by tragic protagonists always have terrible consequences for those around them.'

To what extent do you agree with this view in relation to **two** texts you have studied?

Remember to include in your answer relevant comment on the ways the writers have shaped meanings.

**[25 marks]**

**Some possible content** is given below. It suggests some of the ways the Assessment Objectives might be addressed, but as 'significance' relates to contextual, structural, linguistic and interpretative issues, some ideas will inevitably address more than one AO.

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

This is a **closed book** exam, so while it is expected that students will use quotations when writing about other parts of the play it is also legitimate to make more general reference.

Please refer to pages 4 – 8.

### **AO5 Explore literary texts informed by different interpretations**

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

Some students might consider:

- Willy's mistakes of deceiving himself and others about his success, his having an affair with the Woman, his refusal to accept the job offered by Charley, his filling his sons full of 'hot air' which result in the sadness and despair of Linda, the lack of direction in life of both Happy and Biff, the anger of Biff in discovering his father is a fake and an adulterer, Happy's own self-deception and bad attitude to women, Biff's feeling empty and lost
- Richard's errors in farming out the realm and listening to flatterers, his decision to go to the wars in Ireland, his uneven treatment of Mowbray and Bolingbroke at the start of the play, his confiscating Gaunt's land and revenue which result in the civil war that the country suffers, the misery of Gaunt and York, the sadness of Isabella, the unhappy choice that York has to make between Bolingbroke and the king, the deaths of Richard's favourites
- Lamia's choice to pursue her own interest to become a woman, her seeking out Lycius and ensnaring him, Lycius' mistake in giving himself up to Lamia and then his mistake to have a public wedding to show her off which results in the deaths of their partners, the unhappiness of Apollonius and the sadness of the guests at the wedding, the misery of the nymph who is pursued by Hermes; Porphyro's choice to enter the castle of Madeline's family, his tracking her down to her bedroom, his rape of her, his whisking her off which results in the woeful dreaming of the Baron, his warrior guests who were 'long be-nightmared', the anxiety and then death of Angela 'with meagre face deform', the sadness of Madeline when she realises that her dream was better than reality and Madeline's end in the 'storm'; the knight's choice to pursue the faery child which results in the rape of the faery child, his control of her; Isabella's mistake in allowing the relationship with the low born Lorenzo to develop which leads to his death at her brothers' hands given their attitudes towards wealth and class
- Tithonus' mistake in the back story of asking for eternal life and not eternal youth which leads to the sadness of Eos who watches the withering of her lover and can do nothing; Cuchulain's error of judgement in leaving his family which leads to Emer's revenge and ultimately the death of his son;

the mistake of those in *The Convergence of the Twain* who are deep in ‘human vanity’ who create the ‘smart ship’ which results in the catastrophe; Jessie’s mistake in staying too long on the beach to argue with her would-be lover which results in his death (as well as her own) and the sadness of their families and the community

- Tess’ mistake of falling asleep while taking Prince to market which results in the death of the horse and the suffering of her family; her error in going to Trantridge to claim kin (against her better judgement) which results in her pregnancy, her returning home to shame and burdening her family, her error in not telling Angel of her past before her wedding which results in his suffering; her decision to return to Alec D’Urberville which results in her murder of him and her hanging which causes suffering to Angel and her sister
- Gatsby’s error of judgement in pursuing his relationship with Daisy which results in the growing tension between Tom and Daisy, the sadness of Nick and the ‘holocaust’ at the end; his error in allowing Daisy to drive his car which results in the death of Myrtle and the suffering of George Wilson;
- etc.

Some students might consider:

- Willy’s error of judgement in speaking to Howard about his job which is met with indifference on a personal level but seemingly contentment since he can fire Willy; his relationship with the Woman which seemingly does not have terrible consequences for her given that Miller doesn’t focus on her (she also gets stockings from Willy)
- Richard’s errors of judgement in the way he governs his kingdom which have positive consequences for Bolingbroke given that he becomes king and gains popularity; Richard’s errors which ultimately have beneficial results for the country given Bolingbroke is a stronger king
- the mistakes of the knight in pursuing and then succumbing to the charms of the faery child which only have terrible consequences for him; the mistake of Lamia in bargaining with Hermes which results in a happy outcome for him given that he gets the nymph, Lycius’ mistake in wanting a public wedding which, although resulting in his death, seems not to have terrible consequences for his fellow Corinthians since nothing is said of their reactions; the error of judgement of Porphyro which does not have terrible consequences for Madeline since she can leave her oppressive family and escape with her lover;
- the mistakes of Cuchulain which, though they have terrible personal consequences for his family, seem not to affect the Druids and Concubar ‘the subtlest of men’ whose lives continue; the mistakes made by the makers of the Titanic which do not have terrible consequences on nature since the sea worm crawls ‘indifferent’ and the fish carry on swimming; the mistake made by the boy in ‘*Out, out –*’ which does not have terrible consequences for those around him since they ‘were not the ones dead’ and they ‘turned to their affairs’; the mistake of Miss Gee in not going to the doctor earlier which has a positive impact on the Oxford Groupers since they can use her body for medical research
- that Tess’ mistakes, while they affect those around her, do not affect the wider society since she is of little importance in society and little more than sport for the gods
- that Gatsby’s mistakes do not ultimately affect Tom and Daisy and the wider society (which does not suffer terrible consequences) since they all carry on with their lives as before; even Nick, who is saddened, leaves the East and returns to what seems like a better life to become a writer
- etc.

#### **AO4 Explore connections across literary texts**

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

- the aspect of the tragic protagonists of Richard, Willy, Gatsby, Tess, Lamia, Lycius who make errors of judgement
- the aspect of errors of judgment as seen in Willy’s affair with the Woman, his refusal to accept the

job offer from Charley, Richard's confiscation of Gaunt's land, Lycius' bad judgment of organising a public wedding, Tithonus' error of asking the gods for eternal life and not eternal youth

- the aspect of terrible consequences as seen in the suffering of the Loman family, the civil war in England, the death of Lorenzo and Lycius, the deaths of Myrtle and George Wilson
- etc.

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

With respect to contextual issues arising from the question and the play students might focus on:

- the social contexts which are constructed to shape the protagonists' errors of judgment, the capitalist 1940's America, Richard's aristocratic medieval world, the knight's chivalric world, Tess' rural Wessex
- the context of morality and the errors of judgement of the tragic protagonists
- the familial context as seen in Willy's family unit and Tess'
- etc.

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

With respect to dramatic/authorial method students might focus on:

- structural issues relating to where the errors of judgement take place and where the terrible consequences take place in the narratives
- the different settings chosen by writers in which the tragic protagonists make their errors of judgments and where the terrible consequences are experienced
- the use of dialogue, language, dramatic action, exits and entrances, soliloquies, flashbacks, requiems, speeches in the drama texts to foreground errors of judgment and the consequences they have
- the narrative or poetic methods in prose and poetry texts that are used in relation to the display of flaws or love, the voices that are chosen, the narratorial perspective, use of language
- etc.

Given that this is a **closed book** exam, comments on the ways meanings are shaped may be generalised.

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

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

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

**Accept any valid interpretations, any valid comments on contexts and any relevant integrated comment on dramatic/authorial methods that are embedded into the argument.**



**0 8** 'In tragedy, order is disrupted and never restored.'

To what extent do you agree with this view in relation to **two** texts you have studied?

Remember to include in your answer relevant comment on the authors' methods.

**[25 marks]**

**Some possible content** is given below. It suggests some of the ways the Assessment Objectives might be addressed, but as 'significance' relates to contextual, structural, linguistic and interpretative issues, some ideas will inevitably address more than one AO.

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

This is a **closed book** exam, so while it is expected that students will use quotations when writing about other parts of the play it is also legitimate to make more general reference.

Please refer to pages 4 – 8.

#### **AO5 Explore literary texts informed by different interpretations**

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

Some students might consider:

- the breakdown of family relationships in *Salesman* and the chaos that exists which is not restored at the end of the play, given that there is no real coming together or honesty; the fact that the consumer society is unchanged and will continue to create false dreams; the way that Biff and Happy are at odds about Willy's 'wrong dreams' and that Happy is going to pursue the same dreams as Willy; Linda's internal disorder – her inability to cry and understand
- in *Richard II*, the breakdown of order given that a usurpation has taken place which has left the country unstable as has the murder of the legitimate king at the end of the play
- Isabella's personal tragedy and the disruption of the family which results in all of Florence mourning and feeling pity, singing 'the burthen' 'O cruelty, To steal my basil-pot away from me!'; the knight who loses his nobility and ends forlorn, recounting his nightmare of the death-pale kings and himself dying on the cold hill's side, where no birds sing and where the sedge is 'withered from the lake'; Porphyro and Madeline who leave their homes, not to enter bliss but 'the storm' and where those who are left behind either die or are plagued with nightmares;
- the stories of Lucifer and Adam that the Monk recounts which end with Satan fallen into misery and Adam 'to helle, and to meschaunce'; Milton's Satan who is cast into Hell and who promises more disorder since he calls his friends to 'rally Arms' against those who reign in Heaven; Tithonus who cannot die and return to the natural order of things and join the 'happy men who have the power to die'; Jessie Cameron who disrupts order by refusing to accept the hand of her would-be lover, leading to their deaths by drowning and for the community to hear at night ghostly 'sobs and screams' but with no closure on what actually happened
- Tess' death at the end of the novel, the emptiness that Hardy creates and the terrible sense of loss, with Angel and Liza-Lu looking on blankly
- the disquiet Nick feels at the end of *Gatsby* and the sense that he is forever haunted by what happened and wanting the world to be 'in uniform' and at 'a sort of moral attention forever'
- etc.

Some students might consider:

- the sense of order that Biff experiences as he rationalises Willy's life and dreams, when he realises that there is 'more of him in that front stoop than all the sales he ever made', his defiant statement of 'I know who I am'
- Bolingbroke's establishing some order within the kingdom by his taking control, the sense that the rebels have been defeated and executed, Bolingbroke's remorse and decision to go to 'the Holy Land' to 'wash this blood off from [his] guilty hand'
- In *The Eve of St Agnes* the sense that there is some order since all the events of the poem happened 'ages long ago' and it is just a story to be told to a presumably ordered audience; in *La Belle Dame* the sense that nature is ordered independent of human life – while it is currently cold and winter, there is an inbuilt sense that the cycle will continue and again the granary will be 'full'; in *Lamia*, although Lamia and Lycius's love has ended with their deaths, there is a sense that order is restored now that the evil presence of Lamia has gone; Lycius' friends act in an ordered way, supporting him and respecting his corpse by winding his marriage robe around him
- the nurse in *Death in Leamington* who continues her daily activities, not at all affected by the death of the Woman and the breakdown of her home and life; the natural world of *Tithonus* which is unaffected by his personal disorder, with the woods decaying and falling, 'after many a summer' the swan dying and Eos' continuing to renew herself every dawn; the sense that in *The Death of Cuchulain*, the world will continue in an ordered way as the Druids use their magic to secure his death, ensuring that the chaos he caused will not have a lasting impact; the return to order of the ocean and the natural world in *The Convergence of the Twain*, that despite the challenge of those vain enough to build the ship, the Spinner of the Years has the power to orchestrate events beyond 'mortal eye'; the society in '*Out, out –*' which is unaffected by the disruption of the boy's tragic death and continue with their affairs;
- the sense that Hardy gives that now the President of the Immortals has ended his sport with Tess, order can be restored; Angel and Liza-Lu's holding hands keeping Tess' promise of being together and putting things right
- the restoration of order of the upper classes in *Gatsby* who carry on with their lives, the sense that Tom and Daisy have learned nothing and that Tom can still buy pearls or cufflinks as he chooses; Nick's restoring order for himself by leaving the East and becoming a writer, having learned much from his experiences
- etc.

#### **AO4 Explore connections across literary texts**

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

- the tragic aspect of disorder within the main stories as seen in the disruption of the Loman household, the family arguments, breakdowns and Willy's suicide, the usurpation in *Richard II*, the deaths in *Gatsby* and *Tess*
- the aspect of order/disorder at the end of texts as seen in the emptiness of Linda, the guilt of Bolingbroke, the continuing cycle of life in *The Eve of St Agnes* and *Tithonus*
- etc.

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

With respect to contextual issues arising from the question and the play students might focus on:

- the context of mortality as seen in the deaths which result from the disordered worlds
- the social context that shapes and intensifies the disorder, as seen in the 1940's world of *Salesman*, the 1920's world of *Gatsby*, the late 19<sup>th</sup> century world of *Tess*

- the gender context as seen in the disorder that affects women in a very particular way – the rape of Tess, the faery child, Madeline, the abandonment of Emer
- the context of the affections as seen in the sadness (or other emotion) experienced by those who experience the lack of order, for example, Richard's sadness at the loss of his kingship, Willy's despair
- etc.

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

With respect to dramatic/authorial method students might focus on:

- structural issues relating to where the disorder occurs in the texts and how it progresses
- the endings of texts and whether order is restored or not
- the different settings chosen as settings for the disorder – England for Richard's creation of chaos, New England for Willy's final days, New York for the disorder and altercation in the Plaza Hotel, the cold hill side for the telling of the knight's story of disorder
- the use of dialogue, language, dramatic action, exits and entrances, soliloquies, flashbacks in the drama texts to foreground the disorder
- the narrative or poetic methods in prose and poetry, the use of narrative perspective, other voices, structure, language and imagery in relation to the disorder and its possible restoration
- etc.

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