



AS
ENGLISH LITERATURE B
7716/1A

Paper 1A Literary genres: Drama: Aspects of tragedy

Mark scheme

June 2020

Version: 1.0 Final Mark Scheme

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.

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

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Level of response marking instructions

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

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

Step 1 Determine a level

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

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

Step 2 Determine a mark

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

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

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

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

Information for Examiners marking Aspects of tragedy: 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 the texts in front of them, so although they will sometimes be able to make specific references to structural and organisational issues, at other times they will be more general.

Arriving at Marks

1. All questions are framed to address all the Assessment Objectives (AOs). Weightings are given above the generic mark scheme. Answers are marked holistically but, when deciding upon a mark in a band, examiners should bear in mind the relative weightings of the assessment objectives (see page 8) and be careful not to over/under credit a particular skill. This will be exemplified and reinforced as part of examiner training and standardisation. Examiners need to read the whole answer taking into account its strengths and weaknesses and then place it in the appropriate band.
2. Examiners should avoid making early snap judgements before the whole answer has been read. Some students begin tentatively but go on to make relevant points.
3. Examiners should be prepared to use the full mark range and not ‘bunch’ scripts in the middle for safety. Top marks are attainable if students could not be expected to do more in the time and under the conditions in which they are working.
4. Examiners should mark positively. Although the mark scheme provides some indicators for what students are likely to write about, examiners should be willing to reward what is actually there – **provided of course, that it is relevant to the question being asked.**
5. Examiners should remember that there is not only one right answer. Students’ views which are relevant, well-argued and supported by appropriate textual evidence must receive credit whether the examiner agrees with the views or not. It is important to try to remain flexible if a student introduces unusual or unorthodox ideas.
6. Examiners should remember that length and quality are not synonymous. Some brief answers may be relevant and concise. Equally, long answers may be diffuse and repetitive.
7. If answers are short or incomplete, examiners can only reward what is there and assess accordingly. Some further credit can be given to answers finished in note form.

Using the Mark Bands

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

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

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

Advice about marking each section

Section A

12. Examiners need to bear in mind the following key points when marking extract based questions:
- does the student have an overview of the extract?
 - has the student written about dramatic method?
 - 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:











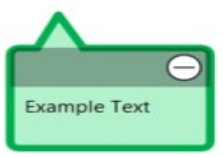




















- has the student engaged in a relevant debate or constructed a relevant argument?
- has the student referred to different parts of the text to support their views?
- has the student referred to the author's dramatic method?
- the student's AO1 competence.

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

Annotation

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

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

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

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

The assessment objectives and their significance

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

The AOs are as follows:

AO5 Explore literary texts informed by different interpretations. (12%)

AO4 Explore connections across literary texts. (12%)

AO3 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. (24%)

AO2 Analyse ways in which meanings are shaped in literary texts. (24%)

AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression. (28%)

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

Weightings for each question are as follows:

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

Mark	AO	Typical features	How to arrive at mark
Band 5 Perceptive/Assured 21–25 marks ‘ Perception ’ is demonstrated when students are showing the depth of their understanding and responding sensitively to the texts and task. ‘ Assuredness ’ is shown when students write with confidence and conviction.	AO5	<ul style="list-style-type: none"> perceptive and confident engagement with the debate set up in the task 	This band is characterised by perceptive and assured work which shows confidence, sharpness of mind and sophistication in relation to the task. At the top of the band students are consistently assured and will demonstrate sensitivity and perception across all five assessment objectives in the course of their response. At the bottom of the band there will be coherence and accuracy with some perception but with less consistency and evenness.
	AO4	<ul style="list-style-type: none"> perceptive exploration of connections across literary texts arising out of generic study 	
	AO3	<ul style="list-style-type: none"> perceptive understanding of the significance of relevant contexts in relation to the task assuredness in the connection between those contexts and the genre studied 	
	AO2	<ul style="list-style-type: none"> perceptive understanding of authorial methods in relation to the task assured engagement with how meanings are shaped by the methods used 	
	AO1	<ul style="list-style-type: none"> perceptive, assured and sophisticated argument in relation to the task assured use of literary critical concepts and terminology; mature and impressive expression 	
Band 4 Coherent/Thorough 16–20 marks ‘ Coherence ’ is shown when students are logical and consistent in their arguments in relation to the task. They hold their ideas together in an intelligible way. ‘ Thoroughness ’ is shown when students write carefully, precisely and accurately.	AO5	<ul style="list-style-type: none"> thorough engagement with the debate set up in the task 	This band is characterised by coherent and thorough work where ideas are linked together in a focused and purposeful way in relation to the task. At the top of the band students will demonstrate a fully coherent and thorough argument across all five assessment objectives in the course of their response. At the bottom of the band ideas will be discussed in a shaped, relevant and purposeful way with a clear sense of direction, with one or two lapses in coherence and accuracy.
	AO4	<ul style="list-style-type: none"> logical and consistent exploration of connections across literary texts arising out of generic study 	
	AO3	<ul style="list-style-type: none"> thorough understanding of the significance of relevant contexts in relation to the task coherence in the connection between those contexts and the genre studied 	
	AO2	<ul style="list-style-type: none"> thorough understanding of authorial methods in relation to the task thorough engagement with how meanings are shaped by the methods used 	
	AO1	<ul style="list-style-type: none"> logical, thorough and coherent argument in relation to the task where ideas are debated in depth appropriate use of literary critical concepts and terminology; precise and accurate expression 	

<p>Band 3 Straightforward/ Relevant 11–15 marks</p> <p>‘Straightforward’ work is shown when students make their ideas in relation to the task clearly known.</p> <p>‘Relevant’ work is shown when students are focused on the task and use detail in an appropriate and supportive way.</p>	AO5	<ul style="list-style-type: none"> straightforward engagement with the debate set up in the task 	<p>This band is characterised by straightforward and relevant work where the student’s response to the task is clear and intelligible.</p> <p>At the top of the band students will demonstrate consistent straightforward understanding in the course of their argument. Ideas will be developed relevantly.</p> <p>At the bottom of the band there will be flashes of relevant understanding with evidence of straightforward thinking.</p>
	AO4	<ul style="list-style-type: none"> explores connections across literary texts arising out of generic study in a straightforward way 	
	AO3	<ul style="list-style-type: none"> straightforward understanding of the significance of relevant contexts in relation to the task relevant connections between those contexts and the genre studied 	
	AO2	<ul style="list-style-type: none"> straightforward understanding of authorial methods in relation to the task relevant engagement with how meanings are shaped by the methods used 	
	AO1	<ul style="list-style-type: none"> sensibly ordered ideas in a relevant argument in relation to the task some use of literary critical concepts and terminology which are mainly appropriate; straightforward and clear expression 	
<p>Band 2 Simple/Generalised 6–10 marks</p> <p>‘Simple’ work is shown when students write in an unelaborated and basic way in relation to the task.</p> <p>‘Generalised’ work is shown when students write without regard to particular details.</p>	AO5	<ul style="list-style-type: none"> simple and generalised response to the debate set up in the task 	<p>This band is characterised by simple and generalised work which is mainly linked to the task.</p> <p>At the top of the band students will demonstrate a basic generalised understanding in the course of their answer. Ideas will be developed in a simple way.</p> <p>At the bottom of the band there will be inconsistency, but the beginnings of a simple and generalised understanding.</p>
	AO4	<ul style="list-style-type: none"> simple exploration of connections across literary texts arising out of generic study 	
	AO3	<ul style="list-style-type: none"> simple understanding of the significance of relevant contexts in relation to the task generalised connections between those contexts and the genre studied 	
	AO2	<ul style="list-style-type: none"> simple understanding of authorial methods in relation to the task generalised engagement with how meanings are shaped by the methods used 	
	AO1	<ul style="list-style-type: none"> a simple structure to the argument which may not be consistent but which does relate to the task generalised use of literary critical concepts and terminology; simple expression 	

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

0	1
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Othello – William Shakespeare

Explore the significance of 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
- 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.

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 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 – from Iago being sent to bring Desdemona to explain to the Senate to confirm Othello’s story of their love, to her imminent arrival at the end of the extract; in the interim Othello’s explaining how he wooed Desdemona in his first long speech which ends with Desdemona’s entrance; Othello’s earnest defence of himself in response to Brabantio’s accusations that Othello used witchcraft to enchant her; the calm elevated diction in keeping with the public setting of the Senate contrasting with the angry outburst from Brabantio immediately prior to this extract; the shift from military strategy about the war in Cyprus to the private concerns of Brabantio about Desdemona and Othello’s relationship; Othello’s nobility and heroism characterised in the lengthy speech that ends the extract and his confidence in Desdemona as he bids her to be summoned to give her account of their courtship
- the contextualisation of the extract – preceding the extract, the Venetian Senate’s preparations for war with the Turkish Fleet and Brabantio’s interruptions accusing Othello and expressing his angry disappointment that his daughter has married him; after the extract, the endorsement of Othello by the Senate and his travelling to Cyprus, Brabantio’s embittered denouncing of his daughter and Othello’s faith in Desdemona which is soon to be catastrophically undermined
- the presentation of Othello as noble/heroic/adventurous
- the presentation of Othello as a persuasive and confident orator embodying the civilised values of the Venetian Senate
- the presentation of Othello which reverses the version that Iago and Brabantio have projected thus far using racial slurs
- the presentation of Othello’s backstory which is full of suffering and elicits pity from Desdemona
- the presentation of Othello as cultural other through the language of his speech

- the irony of Othello rebutting all the stereotypes of his perceived exoticism or barbarism in the rhetorical sophistication of his speech
- the conscious, and perhaps dissembling, self-presentation of Othello in his soliloquy ‘rude am I in speech’
- the presentation of Othello as a gentle suitor to Desdemona
- the centrality that Othello sees of Desdemona’s role in their love story
- the perhaps surprising absence of Desdemona from the first half of the speech
- the idea that Othello is presented as being naïve/optimistic/idealistic about love or Desdemona
- the sympathetic support of the Duke for Othello
- the idea that Othello is addressing a hostile audience in the Senate and needs to persuade them of his honour, as well as the play’s spectators
- the idea that Othello has been unjustly and hastily put on trial for his love
- Iago’s presence on stage at the start of the extract and his leaving to get Desdemona; the irony of Othello entrusting this task to Iago and how Iago betrays that trust in relation to the presentation of Othello
- etc.

AO4 Explore connections across literary texts

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

- the aspect of tragic heroism as shown in Othello’s speeches
- the aspect of tragic irony shown in the trust Othello places in Desdemona in this extract which is later destroyed
- the aspect of disorder as shown in the loving relationship Shakespeare presents and which is later destroyed
- 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 in relation to the task focus might be on:

- the psychological context of Othello’s previous suffering and his ability to overcome it
- the cultural context of Othello’s complex place in Venetian society as a General, an African, a husband to Desdemona, etc
- the gender context of Desdemona’s participation in her wooing and the attitudes of men to her choice of husband
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to significance of dramatic methods in relation to the task focus might be on:

- the structural aspect of the extract following on from Brabantio’s need to seek retribution for Desdemona’s concealed marriage and the focus of the Venetian Senate on instability in Cyprus; this extract occurs at a moment in the play when these two storylines begin to intersect; the implied stage direction of Iago’s exit with him being sent to retrieve Desdemona; the retrospective nature of Othello’s speech momentarily arresting the escalating momentum of events up to this point; the analeptic summary of Othello’s life and their courtship in constructing Othello’s heroism; the introduction of Desdemona partly through his words and her appearance at the end of this speech
- the use of Othello’s lengthy speech to dominate the scene and shift the tragic focus to Othello and Desdemona’s relationship rather than the military

- the setting of the Venetian Senate; the recreated setting of Africa in Othello's past; the night-time setting
- the use of Othello's speech to characterise Desdemona and him
- the use of characterisation to present Desdemona through the words of others and then her presence on stage
- the entrance of Desdemona implied by Othello's 'Here comes the lady' to continue the exoneration of Othello
- the use of formal and elevated diction to present the story of Othello's life and Desdemona's interest in it
- the imagery of poison, corruption, witchcraft in relation to impending tragedy or prior disorder
- 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:

- 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

Explore the significance of 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 Gonerill
- the presentation of the Fool
- 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.

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

Some possible ideas:

- the tragic trajectory of the extract – Gonerill’s challenge to Lear about his debased behaviour and that of his ‘insolent retinue’; this scene is the culmination of Gonerill’s discontent about the disrespectful behaviour of Lear’s knights reported in 1.3; Lear’s rejection of Gonerill’s view of him and his disintegration; the climactic moment of the question and answer between Lear and the Fool as Lear puzzles over his identity as the extract ends; this moment as foregrounding his later confusion and madness and linking back to their earlier conversation immediately prior to this extract; the structural significance of this encounter in escalating the conflict between Lear and his daughters which comes to a head in Act 2.4 and ends with him going out into the storm
- the contextualisation of the extract – before the extract the Fool and Lear have an extended exchange in which the Fool proves Lear to be a fool for having given his kingdom away and then the Fool curbs his frivolity as Gonerill enters and he says that he will ‘hold my tongue. So your face bids me’; the extract is followed by Lear’s cruel curse on Gonerill and his leaving to stay with Regan, Albany’s attempt to intervene and the barbed conversation between Albany and Gonerill reveals their fractured relationship
- the presentation of Gonerill as callous in her systematic and sustained humiliation of her father in front of his retinue
- the presentation of Gonerill as restrained and calculating, perhaps exaggerating the outrageousness of the knights to create a pretext for getting rid of them
- the presentation of Gonerill as austere and regal in her sense of proper conduct for a monarch
- the audience’s sympathy being with Gonerill after the unacceptable treatment of her and her household by Lear’s knights

- that the presentation of Gonerill depends on performance interpretations and that she could be cruel and vindictive or justified in her concerns
- the way the presentation of Gonerill characterises Lear as arrogant and uncaring or diminished and bewildered
- Gonerill's bullying of the Fool
- the Fool as being wiser and more perceptive than Lear
- the Fool as the one who can speak truth to Lear and show him to have been foolish in his actions
- the role of the Fool in creating irony about Lear's loss of authority
- the Fool's fear of Gonerill
- that the presence of the knights on stage accentuates Lear's loss of authority
- the role of the Fool to point up Lear's folly
- the prophetic utterances of the Fool about being 'left darkling' which seem to be fulfilled later in the play
- the rather odd inclusion of the Fool, which is usually a comedic device, in the tragedy
- etc.

AO4 Explore connections across literary texts

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

- the aspect of tragic villainy as shown in Gonerill's speech
- the aspect of tragic flaws as shown in Lear's madness and inability to perceive reality
- the aspect of tragic isolation as shown in Lear's increasingly remote and detached behaviour
- 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 in relation to the task focus might be on:

- the context of power as Gonerill asserts her authority over Lear
- the gender context of Gonerill confronting Lear, assuming superiority in their exchange and the misogynistic nature of Lear's speech cursing her
- the production context of the unusual inclusion of a fool in a tragedy
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to significance of dramatic methods in relation to the task focus might be on:

- the structural importance of the extract following on from the disorderly behaviour of Lear's knights, Kent tripping Oswald and the Fool proving Lear to be a fool; the structural progression of Gonerill's authority and the diminishing of Lear's; the interplay between Gonerill and the male characters (Lear and the Fool in the extract, and Albany, Oswald and Edmund elsewhere) to characterise her as a villain or victim or as having tragic magnitude
- the setting of the Gonerill's 'graced palace'; the night-time setting
- the use of Gonerill's lengthy speech to dominate the scene, making her the focus of the extract
- the brevity of lines from Lear and the Fool; the broken syntax and use of questions in Lear's speeches suggesting uncertainty
- the formal elevated diction of Gonerill contrasting with the vernacular, idiomatic or vulgar diction of Lear or the Fool
- the imagery of corruption, respect and (dis)reputable behaviour, recurring motifs of nothing, madness, foolishness in relation to tragic aspects

- 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:

- 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

Richard II – William Shakespeare

Explore the view that ‘Richard is more of a villain than a hero’.

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 strands listed could easily address more than one AO.

Examiners must also remember that because students have read and studied *Richard II* 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 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:

- how Richard is more of a villain than a hero for the way he treats John of Gaunt depriving him of his wealth and estate on his deathbed
- how Richard is more of a villain than a hero for the way he treats Henry Bolingbroke, banishing him and stripping him of his inheritance
- how Shakespeare uses the speeches of Gaunt and Bolingbroke to present Richard as a villain
- that Richard is more of a villain than a hero because of his implied involvement in Gloucester’s murder in the past before the play begins
- that Richard is portrayed as a villain by those who oppose him for the way he has bound England with ‘rotten parchment bonds’
- that Richard is presented as a villain for being a weak ruler who is governed by the views of his favourites
- that Richard’s callous and self-serving treatment of Mowbray and Bolingbroke makes him more of a villain when he banishes them to preserve his hold over the crown
- etc.

Some students might consider:

- how Richard is more of a hero than a villain for the magnitude he shows in the deposition scene
- how Shakespeare presents Richard as seeing himself as a hero who suffers, eg his speech aligning his suffering with that of Christ in Act 4
- Richard’s commanding presence at Flint Castle showing him to be more of a hero than a villain
- Richard’s deciding to lead his troops to battle in Ireland as being more heroic rather than villainous
- that Richard’s painful realisation of his loss of status is heroic
- how Richard’s death is heroic because of the way he defends himself against multiple attackers
- etc.

AO4 Explore connections across literary texts

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

- the aspect of the tragic villain as shown in the weak leadership of the king and of his tyrannous ruin of the country
- the aspect of tragic greatness as shown in Richard's deposition scene
- the aspect of tragic flaws that have resulted in villainous behaviour, as seen in Richard's impulsiveness
- 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 focus might be on:

- the political context of the power a King has to rule in the 14th century
- the moral context of Richard acting out of self-interest rather than the interests of the country
- the literary context of *de casibus* tragedy in which life events are held up to moral scrutiny to provide warnings about bad leadership or examples of good leadership
- the production context of Shakespeare's use of historical sources, eg embellishing Richard's action in the death scene to make him seem more heroic
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to analysis of dramatic method in relation to the task focus might be on:

- the chiasmic structure of the play which presents incidents associated with villainy in the first half and heroism in the second; the rapid succession of villainous acts linked to Bolingbroke and Gaunt in Acts 1 and 2; the dominance of Richard in Act 4 focusing on his heroic and rhetorical greatness; the action of the death scene and Bolingbroke's response to Exton at the conclusion of the play redeeming Richard's standing
- the use of private or public settings in relation to villainy or heroism, eg at court with his favourites in Act 1, Gaunt's estate in 2.1, Flint Castle, Pomfret Castle, the imagined recreation of London, Parliament, King Henry's court at the end when Richard's body is brought out
- the frequency and length of Richard's speeches that dominate scenes; the elevated nature of the diction in relation to heroism; the composition of the play entirely in verse in relation to heroism
- the use of other voices and dialogue to present Richard in relation to villainy or heroism, eg the Duchess of York in Act 1, Gaunt, York, Willoughby and Ross in Act 2, the Gardener in Act 3, the groom in Act 5
- the use of motifs, symbols and images, to convey villainy or heroism, eg blood, tears, gardens
- the use of language conveying villainy or heroism to debase to elevate characters
- etc.

Given that this is a **closed book** exam, references to the play 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:

- 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 that are embedded into the argument.

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Death of a Salesman – Arthur Miller

Explore the view that ‘ultimately both Biff and Happy have positive outcomes in this tragedy’.

Remember to include in your answer relevant comment on Miller’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 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.

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

Please refer to pages 4–8.

Some students might consider:

- how Biff has a positive outcome by being honest with himself about his and Willy’s attributes
- how Biff has a positive outcome by telling Willy the truth about his being a ‘dime a dozen’ and not conforming to the expectations of his father
- how Biff has a positive outcome by realising that Willy had ‘the wrong dreams’ and that he can now choose the right dreams now he knows himself
- how Happy has a positive outcome by progressing in his career despite the adversity of the economic climate of mid-C20th America and keeps his job and is relatively successful at it
- how Happy has a positive outcome by believing optimistically in the possibilities of the American Dream, articulated after Willy’s funeral (‘I’m staying right in this city and I’m gonna beat that racket.’)
- how Happy has a positive outcome by making money and living an extravagant lifestyle in times of economic recession
- how Happy has a positive outcome because of his unshakeable personal confidence eg in his belief that he will come out ‘number one man’
- that Biff and Happy have a positive outcome by surviving their father and having more choices about their future
- that Biff and Happy have a positive outcome by aspiring to improve their lives and work for themselves
- that Biff and Happy have a positive outcome by sustaining their brotherly bond
- that Miller creates different positive outcomes for the two brothers
- etc

Some students might consider:

- how Biff seems broken by his awareness of his father’s infidelity and so not having a positive outcome
- how Biff can’t seem to hold down a job that pays more than ‘twenty-eight dollars a week’ and finds his work so unsatisfying that he gives it up, thus not having a positive outcome
- how Biff is unable to present the sales pitch to Bill Oliver so not overcoming having a positive outcome
- how Happy seems only to have a hollow satisfaction in his life so not having a positive outcome
- how Happy is a victim of the delusion of the American Dream whose reality seems elusive to the reader and so he does not have a positive outcome
- how Biff and Happy do not have a positive outcome because they are victims of consumerist mid-twentieth-century America

- etc

Student may argue that both Biff and Happy have positive outcomes or one brother does and not the other. 'Ultimately' might be handled in a number of ways in relation to where the student stands and assesses. Students might take it to mean - from a position at the end of the play or from any number of different points within the text or after weighing up a number of interpretations.

AO4 Explore connections across literary texts

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

- the aspect of tragedies having an uplifting moment as seen in Happy's belief in what Willy Loman stood for, and so having a positive outcome
- the aspect of family relatives having a tragic trajectory different from the protagonist so enabling the positive outcome for Biff or Happy
- the aspect of modern tragedies focusing on everyday situations as the basis for tragic narratives
- 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 play in relation to the task focus might be on:

- the psychological context of conflict in relationships between Willy and his sons which can result in positive outcomes
- the mourning context of Biff and Happy at the funeral
- the economic context of American consumer culture that creates adversity for the Lomans which they must navigate to achieve positive outcomes
- the social context of family relationships being broken apart
- etc

AO2 Analyse ways in which meanings are shaped in literary texts

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

- the structure of the play escalating to crisis to show that Biff and Happy can have positive outcomes – the conflict between Willy and Biff; the link between Willy's off-stage death and the concluding Requiem in relation to positive outcomes; key adverse events, such as Biff stealing the sports shoes; the relationship between the remembered past and the present in relation to positive outcomes
- the use of imagined and actual settings, such as the graveside, the restaurant, the hotel room, the Loman's family home
- the use of naturalistic stage directions, music, props in relation to overcoming adversity, eg the 'towering angular shapes' of the backdrop, the flute music and the 'darkening stage' in the Requiem, the hose
- the use of voices and dialogue in relation to positive outcomes, eg the revelations about Biff from Bernard, Happy's self-satisfied sense of triumphing over his superiors as a positive outcome
- the use of motifs, symbols and images in relation to positive outcomes, eg the use of dreams, or the role of Ben
- etc

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:

- 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 that are embedded into the argument.

0 5

A Streetcar Named Desire – Tennessee Williams

Explore the view that ‘Williams presents a world where all suffer’.

Remember to include in your answer relevant comment on Williams’ 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 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.

This is a **closed book** exam, so while it is expected that students will use quotations when writing about 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 world of the play that Williams presents as being full of suffering and how the human condition seems to be characterised by anguish, anger and fragility
- how Blanche suffers because Stanley rapes her
- how it seems likely that Blanche will suffer in the insane asylum at the end of the play
- how Blanche is suffering in the Kowalski flat because of the abusive and intimidating behaviour of Stanley, eg when he goes through her possessions
- how Blanche suffers because of a traumatic past where she alone cared for her dead relatives and then lost Belle Reve
- the suffering Allan must have felt in an age when homosexuality was still a taboo
- the terrible grief and guilt that Blanche suffers on account of Allan’s death and the death of her relatives
- the abandonment Blanche suffers when that Mitch rejects her and the imaginary Shep Huntley does not materialise
- how Stella suffers physical violence from Stanley
- how Mitch suffers from loneliness and the burden of caring for his sick mother
- etc.

Some students might consider:

- the world of the play is full of vibrancy and energy in the booming post-war economy of New Orleans
- how Stanley is part of a masculine group who play cards and drink so not showing any signs of suffering
- how Stella delights in physical love from Stanley so not suffering, despite the violence
- how Mitch seems connected to the social world of Stanley’s friends and is committed to nursing his sick mother at home so not suffering

- how New Orleans society seems to suggest camaraderie and cohesion rather than the suffering of the plantation world of Belle Reve
- etc.

AO4 Explore connections across literary texts

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

- the aspect of tragic suffering as shown in Blanche's experiences at Belle Reve
- the aspect of tragic flaws that lead to suffering such as Blanche's belief in her beauty
- the aspect of enduring suffering and showing tragic nobility
- the aspect of suffering caused by death as shown in the effect of all the deaths on Blanche
- 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 focus might be on:

- the psychological context of suffering on Blanche's state of mind and her fragile sense of self
- the gender context of Stanley using sexual and physical violence to cause suffering
- the production context of the play not ending with a death, suggesting that the suffering continues
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to analysis of dramatic method in relation to the task focus might be on:

- the structure of the play that builds up to increasing suffering for Blanche; the use of the present and the past to convey suffering from Blanche's past and in the dramatic present; the use of gaps and time-leaps in relation to suffering
- the use of the wider setting of New Orleans to signify 'the world'
- the use of the Kowalski's flat, the occasion of the birthday party, the birth of Stanley and Stella's child to present moments of suffering
- the use of dialogue or speeches to present suffering
- the use of entrances and exits or dramatic action to show moments of suffering
- the use of motifs, symbols and images to convey suffering
- etc.

Given that this is a **closed book** exam, references to the play 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:

- 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 that are embedded into the argument.

