
A-level
ENGLISH LITERATURE B
7717/1A

Paper 1A Literary genres: Aspects of tragedy

Mark scheme

June 2022

Version: 1.0 Final



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

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

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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











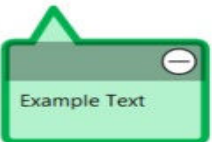




















15. Examiners should remember that annotation is directed solely to senior examiners.

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
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

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
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	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 	

carefully, precisely and accurately.			
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<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**

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 opening of the play in medias res, Iago and Roderigo are discussing Othello's secret marriage to Desdemona, Roderigo's complaint that he believes Iago knew of the marriage while taking his money to woo Desdemona on Roderigo's behalf, Iago's denial of any knowledge of the marriage, his explanation of why he hates Othello by providing the backstory of how Othello overlooked Iago for promotion, choosing Cassio instead, in spite of petitions from three politicians within the city, Roderigo's being appeased and then Iago's confession that he only seemingly follows Othello so that he can turn against him
- contextualisation – after this extract Iago expounds his ideas further showing his keen understanding of masters, servants and power, his admitting to Roderigo that he is not what he is, the pair's calling up Brabantio to tell him of his daughter's elopement with Othello, to poison his delight – a development of Iago's plan
- the setting up of Iago as a tragic villain with his vitriolic opposition to Othello – ideas which are developed later
- the setting up of Roderigo as Iago's accomplice – ideas which are developed later
- Iago's power to manipulate as seen in his easy appeasement of Roderigo's annoyance – ideas which are developed later
- Iago's trickery of Roderigo and his taking of his money
- the establishment of Iago's envy and hatred of Othello
- Iago's pride in his own soldiership

- Iago's racism – seen in his subverting worship in calling Othello his 'Moorship', his not using Othello's name but disrespecting him by calling him 'the Moor'
- Iago's contempt for Cassio, his feminising of him
- Iago's verbal use of women as terms of abuse ('damned in a fair wife', 'a spinster') which link to his later misogynistic attitudes towards women
- Iago's duplicity regarding how he behaves both to Roderigo in the extract and how he intends to pretend loyalty to Othello later
- the embryonic stage of Iago's plan – 'to serve my turn upon him'
- Iago's power to play parts – his mimicry of Othello
- the focus on and establishment of Othello as a tragic hero, one who makes his own decisions regarding his military power base, the height of his fortune in having just got married
- the setting up of Othello's pride and 'bombast'
- the setting up of the political and military worlds and contexts for the tragedy that will unfold
- the setting up of relationships as transactional
- the importance of money in the world of Venice as shown by Roderigo and Iago
- 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 contempt for Othello and his duping of Roderigo
- the tragic hero who is introduced in his absence by description and inclusion of his speech
- jealousy as seen in Iago's feelings towards Cassio's promotion
- duplicity as seen in Iago's confession of pretending friendship to Othello to serve his turn upon him
- 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 Roderigo
- the context of power as Iago easily manipulates Roderigo and controls the dialogue
- the context of the affections as seen in the display of jealousy from Iago and the love that Roderigo has for Desdemona
- the military context as seen in the information Iago gives of Othello, Cassio and himself and their exploits in war
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

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

- the opening of the play and the establishment of the tragic villains
- the entrance of Iago and Roderigo in medias res – the middle of a heated argument
- Iago's bitter and sustained speech outlining the reasons for his resentment
- his dramatising the backstory by mimicking Othello's voice
- the inclusion of sarcasm, mimicry, vitriolic language, humour to characterise Iago
- the contrast between Iago and Roderigo
- Roderigo's being drawn in as a listener to Iago's story
- the use of verse to establish the importance of the exposition and what is revealed

- the use of incomplete iambic pentameter lines ('And in conclusion', 'And what was he?') for dramatic pause and to draw attention to Iago's venom
- Iago's opening words 'Sblood' being an oath which contrasts with Roderigo's feeble 'Tush'
- 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
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***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 – a section of the ceremonial love test (where Lear wants to be publicly flattered) from where Lear bestows upon Regan her portion of the kingdom, his calling upon Cordelia to express the extent of her love, publicly admitting that he has saved the best bit for her, her refusing to participate in the test (which is not a test at all), Lear's disbelief, Cordelia's justification for not playing the game, Lear's unmitigated anger, his vicious curse of Cordelia and banishment of her
- contextualisation: before the extract, Gonerill and Regan have competed to express their love for their father using hyperbole which sufficiently flatters his ego, Lear, swelling with pride, has given them their portion of the kingdom in an excessive display of giving; after the extract, Kent intervenes on Cordelia's behalf inciting Lear to further anger, Lear calls for France and Burgundy, and then gives Cordelia's portion of the land to Gonerill and Regan, he outlines his intention to stay with each of them for one month at a time with a 'reservation of an hundred knights', Kent's persistent defence of Cordelia leads to his banishment
- Lear's giving away his power which paves the way for his downfall
- Lear's authority and power here which are unwisely and unfairly used and are mirrored elsewhere
- his cruel and unfair treatment of Cordelia
- the absurd nature of the love test
- the lack of justice in Lear's court
- the way that Lear measures love and Cordelia refuses to measure it

- the debate that emerges around the word and concept of ‘nothing’
- Cordelia’s naivety
- Cordelia’s stubbornness in refusing to massage Lear’s ego
- Cordelia’s honesty and goodness and the contrast with her sisters
- Lear’s violent display of anger
- Lear’s calling upon the gods to support his curse of Cordelia
- the fracturing of family bonds, especially that of father and daughter
- etc.

AO4 Explore connections across literary texts

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

- the aspect of power seen in the way Lear wields it and in his giving it away
- the tragic aspect of pride as Lear is humiliated by Cordelia’s refusal to participate in his game
- the aspect of the victim as Cordelia is cruelly banished for speaking the truth
- 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 familial context as Lear sets up a display in court to show how much his daughters love him
- the gender context as seen in the expectations of Cordelia as a daughter and as a prospective wife for two suitors
- the economic context as seen in the way that love is measured and rewarded
- the metaphysical context seen in Lear’s calling upon the sacred radiance of the sun and the mysteries of heat and the night
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

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

- the setting of the court for the love test which Cordelia refuses to participate in
- the structural significance of this scene at the start of the play
- the silent onlookers of Kent, Albany, Cornwall, Gonerill, Regan and attendants
- the set piece of courtly pageantry which is catastrophically disrupted
- the contrast between Lear’s language and Cordelia’s
- the power of the word ‘nothing’ and its repetition (links with the use of nothing elsewhere in the play)
- the abrupt changes of mood
- language relating to family relationships
- language relating to measurement and value
- the use of hyperbole, metaphysical language, alliteration for Lear’s curse
- the violence of the image of the barbarous Scythian
- 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
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***Othello* – William Shakespeare**

‘*Othello*’s pride ennobles him rather than diminishes him as a tragic hero.’

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 *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:

- Shakespeare’s creating a black tragic hero and elevating him through *Othello*’s pride in himself
- *Othello*’s pride in his military achievements which set him up as a noble tragic hero
- his calm confidence which is an aspect of his pride giving him stature and tragic magnificence
- his pride as he commands the respect of the onstage and theatre audience at the start of the play
- his pride in his background (‘I fetch my life and being / From men of royal siege’) and his being distinguished by his career
- his pride in his military achievements which are valued by the Venetian senate
- his pride in his abilities which are ennobling
- his pride in his relationship and love for Desdemona which elevates him
- his pride in his name (‘My name that was as fresh / As Dian’s visage’) which give him status
- his pride which arouses awe and terror, setting him apart from his fellow men
- his pride which makes him take his own life (in Roman style) rather than suffer the degradation of a return to Venice thereby consolidating his status as noble tragic hero
- etc.

Some students might consider:

- *Othello*’s pride being one of the seven deadly sins and therefore a weakness
- his pride being instrumental in his downfall as a tragic hero, his being diminished because of his excessive pride
- his pride which has devastating consequences which therefore diminishes him
- his pride which is insufferable, bombastic – which Iago (and audiences) hate

- Othello's pride which motivates him to seek revenge on Desdemona whereby he loses audience respect
- his pride that leads him to feel he will be laughed at if his wife is cuckolding which makes him ridiculous and also cruel, leading to his revenge which diminishes him
- his pride which is excessive (his hubris) and which makes him big-headed
- his pride which makes him focus on social dishonour rather than the integrity of his wife, making him anything but noble
- the extremity of his pride which makes him believe he is priestlike and must sacrifice the sinner Desdemona (he exhorts her to confess)
- his pride which makes him usurp the function of the gods, rendering him ridiculous
- the connection of his pride to shame which diminishes him
- his pride which prevents him talking to Desdemona about his fears and Iago's insinuations
- the pride shown in his final speech where he focuses on retrieving his reputation rather than his despicable murder of Desdemona which leads audiences to despise him
- etc.

Students might legitimately focus on the way Othello's pride is viewed by the onstage characters and/or audiences and readers.

AO4 Explore connections across literary texts

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

- the tragic aspect of pride which at times is excessive, Othello's hubris
- the tragic aspect of ennoblement seen in the stature of the tragic hero
- the tragic aspect of the diminishment of the tragic hero in terms of how he is judged
- 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 religion as seen in pride as one of the seven deadly sins
- the context of power as seen in Othello's presentation of himself in terms of his pride in his military achievements
- the context of the affections as seen in Othello's views of himself (and his pride) and of the response of others towards his pride
- 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 Othello's pride is most prominent – at the start and end of the play in terms of his nobility as tragic hero; and the central acts when his pride makes him behave despicably
- the foregrounding and display of pride in Othello's key speeches
- the focus on Othello's pride in Iago's first significant speech ('But he, as loving his own pride and purposes ...')
- the dramatic actions relating to displays of pride, eg Othello's refusal to be stirred in Act 1 scene 2, his hiding and eavesdropping when Iago speaks to Cassio, his commanding his stage audience as he delivers his final speech in a grand display of pride

- the use of dramatic contrast – Othello in Act 1 is proudly upright and in command and in Act 3, when his pride and fears of ridicule are raging, he falls to the ground in a trance
- the crescendo of emotion and energy in the build up to Othello's stabbing himself
- the use of language relating to pride, 'bombast', 'horribly stuffed', 'tis the plague of great ones'
- 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

Othello – William Shakespeare

Explore the significance of marriage to the tragedy of *Othello*.

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 *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:

- the destructive nature of marriage
- the play offering a negative view of marriage: two violent and destructive marriages, attitudes towards marriage in terms of ownership, Iago's cynicism
- both Emilia and Desdemona being made unhappy by their marriages
- their being killed by their husbands
- the connections between marriage, power and ownership
- Othello's marriage to Desdemona as the trigger for dramatic tragic action at the start of the play – Roderigo's anger with Iago, Iago's rousing of Brabantio, the Duke's command that Othello justifies his actions in front of the Senate
- the contrast with dramatic comedies which end in celebratory marriage – this play begins with Othello's marriage to Desdemona and it sets the tragic wheels turning
- the way Brabantio is appalled by the mixed-race marriage; his belief that Desdemona could not have consented without Othello charming her with drugs and magic
- the secret marriage which shows the depth of love Othello and Desdemona share – a marriage which becomes their undoing
- the misjudgement shown in Othello's eloping with Desdemona since this incurs the wrath of her father and potentially the state; in marrying Desdemona he makes an enemy of Brabantio and in taking Desdemona with him to Cyprus he cannot focus exclusively on his military duties
- Othello's fear of being cuckolded and his being laughed at
- Othello experiencing the joy and misery of marriage – at first he feels lucky to have obtained Desdemona and then he feels it is a curse on his manhood
- Desdemona being given some power through her marriage in the early stages, her confidence in speaking out eloquently and passionately to the Senate

- cultural ideas about marriage and how women should be dutiful and obedient to their husbands, as seen in Desdemona's speech to her father and in Emilia's final refusal to obey her husband ('Tis proper I obey him, but not now')
- Iago's views on how married women behave in Venice – letting God see the pranks they dare not show their husbands
- the unhappiness at the centre of Iago's marriage to Emilia
- Emilia's desire to win Iago's love
- Iago's coercive and controlling treatment of his wife
- Iago's contempt for Emilia and indeed for all women as seen in his banter with Desdemona when they reach Cyprus
- Emilia's preparedness to break the bonds of marriage to defend Desdemona
- the 'alternative' marriage between Othello and Iago and the perverted marriage ceremony ('I am your own forever')
- etc.

AO4 Explore connections across literary texts

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

- the tragic aspect of death which results from the marriages
- the aspect of victimisation as seen in Iago's treatment of his wife and Othello's treatment of Desdemona
- the aspect of love as seen in the romance in the early stages of Othello's marriage to Desdemona which turns to hatred and murder
- etc.

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

With respect to significances of contexts students might focus on:

- the gender context as seen in the expectations of roles within marriage
- the context of power as seen in the authority assumed by Iago and Othello in relation to marriage
- the cultural context as seen in expectations of marriage in Venice
- the context of the affections as seen in the love, anger and hatred that arise from marital relationships
- 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 marriage or conversations about it – the marriage of Othello and Desdemona which drives the narrative of the play
- conversations, discussions and banter about marriage
- the on-stage murders of Desdemona and Emilia by their husbands
- the shedding of tears by Desdemona and Othello as a result of their marriage disintegrating
- the dramatic displays of emotion in relation to marriage shown by Othello, Desdemona, Iago and Emilia
- the contrast between the marriages of Iago and Othello
- the marriage ceremony, of sorts, between Iago and Othello in Act 3, when they kneel together
- the potential humour of Iago's jokes about marriage when he arrives in Cyprus
- the romantic language that Othello and Desdemona use about each other in Acts 1 and 2

- 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
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***King Lear* – William Shakespeare**

‘Although he gives away his kingly power, Lear retains his majesty and his greatness.’

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:

- that Lear is always kingly and majestic, a character of high birth and reputation, carrying greatness and prestige – the requisites of a classical tragic hero
- that despite Lear’s trials and suffering, his survival for so long is extraordinary, an aspect of his greatness
- that Lear’s passions are beyond those of ordinary men and women and are majestic
- that Lear has a depth of feeling and is capable of deep thought – he can even reason in madness, a sign of his greatness
- that Lear commands the respect and love of all the good characters throughout the play because he is a king and has kingly qualities
- that Lear is majestic in his grand speeches which are not interrupted
- that when Kent, in disguise, returns because he wants to serve Lear, he says that Lear has authority in his countenance (he would ‘fain’ call him ‘master’)
- that Lear’s capacity to love is enormous, as is the depth of his guilt – aspects of his greatness
- that the explosions of Lear’s passions have the greatness and terror of a volcano
- that he has magnificent humanity which comes to the fore on the heath
- that there is greatness in Lear’s ability to learn, in his recognition of what he has done
- that, after he and Cordelia are arrested, he is controlled and majestic, guiding her in a fatherly and kingly way
- etc.

Some students might consider:

- that Lear has no greatness of character or moral stature either before or after he gives away his power
- that a truly great king (even one who has abdicated) should be virtuous and that Lear is not
- that Lear's behaviour is often appalling
- that Lear is weak rather than great and majestic, as seen in his displays of self-pity and in his need for gratification and attention
- that in his madness Lear can hardly be seen as majestic
- that true greatness is not seen in one who cannot control his temper and one who has no self-regulation
- that the terrible mistake of dividing his kingdom neutralises any sense of greatness that might follow
- that if Lear has greater passions than ordinary men and women, they are not awe-inspiring but contemptible
- that Lear's faults militate against any sense of his greatness – his forcing his daughters into an unpalatable public display of professing their love for him, his cursing them, irrationally banishing the loyal Kent
- that his many flaws make him despicable
- that Lear is petulant and childish and self-centred
- the lack of evidence that the benign characters love him and that what they feel is no more than simple loyalty
- etc.

Students might legitimately consider the quotation from the point of view of onstage characters, theatre audiences and readers.

AO4 Explore connections across literary texts

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

- the aspect of greatness required of a classical tragic hero
- the tragic aspect of power which Lear gives away and retains (in a different way)
- the aspect of the tragic hero, who is a king, who falls from a position of power
- 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 the affections as seen in the way that the onstage audience, the theatre audience and readers respond to Lear
- the moral context of goodness and evil
- the context of monarchy and the expectations and requirements of a king
- 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 how Lear behaves after he loses his power
- the majestic way (or otherwise) in which Lear conducts himself on stage
- the grand commanding speeches that Lear makes cementing his magnificent stage presence – or not
- the range of imagery that Lear employs which is an aspect of his magnificence
- the respectful verbal and physical responses of the benign characters towards him which are a mark of his greatness
- Lear's apostrophising nature and the gods in his curses to Gonerill and Regan and in his speeches on the heath
- the representations of Lear's extreme emotions through his crying and utterances (eg 'Howl, howl, howl, howl, howl')
- Lear's use of imperatives to show his greatness
- 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
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***King Lear* – William Shakespeare**

Explore the significance of the heath and the storm to the tragedy of *King Lear*.

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 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 heath as a barren place where Lear becomes an outcast
- the heath where Edgar finds refuge away from the court and the machinations of his brother and wrath of his father
- the heath where Lear begins to understand his situation and recognises his wrongs
- the heath where Lear finds an alternative family and an alternative court
- the heath being an exposed place but where a hovel exists which becomes a home and place of sanctuary
- the heath where the two plot lines of Lear and Gloucester intertwine
- the heath across which the blind Gloucester is led to his salvation by Edgar
- the heath being a vague locality which gives a feeling of vastness, of a world apart
- the heath – a place of no constraints, free from the court, a place of raw emotion
- the heath being a space that exceeds the stage suggesting a looming unknown which is overwhelming
- the heath being a place where Shakespeare shows and explores the theme of unaccommodated man – Lear, Edgar, the Fool and Kent are all exiled
- the way that Lear's state of mind is mirrored by the barrenness of the heath and the wildness of the storm
- the way that the heath and storm show the littleness of man
- the storm showing the awesome and relentless power of nature
- the storm – a physical turbulent reflection of Lear's confusion
- the meteorological chaos symbolising the political disarray that engulfs Britain
- the storm reflecting human cruelty and ingratitude
- the lightening in the storm showing Lear's enlightenment and epiphany

- the coldness of the storm reflecting the coldness of humanity but also humanity's capacity to be kind – Lear responds feelingly to the fool's shivering ('Art cold? I am cold myself')
- the cold night turning them all to fools and madmen
- the tempest/wind reflecting Lear's being blown from home to home, his being at the mercy of the winds that blow
- the heavy rain representing vision being obscured
- the rain representing Lear's cleansing and ultimately his clarity of vision
- Lear's seeing the storm as a more endurable punishment than the torment in his mind
- the storm forcing Lear to recognise his mortality and frailty
- the storm enabling Lear to learn humility
- the storm as a reflection of divine justice – nature is angry
- the storm – a vision of the Judgement of God, the apocalypse
- the storm representing purgatory for Lear
- the storm reflecting the pagan world and cosmology and the emphasis on earth, air, fire and water
- the storm suggesting fatalism – human beings can do nothing in the face of a hostile nature
- the universal nature of the storm which pities neither wise men nor fools
- etc.

Students might legitimately blend their comments on the heath and the storm. They do not need to deal with them separately.

AO4 Explore connections across literary texts

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

- the tragic aspect of hostile nature
- the aspect of learning which Lear experiences during the storm
- the aspect of victims as shown by all who are cast out of doors – Lear, Edgar, Kent, the Fool and after his blinding, Gloucester
- the aspect of powerlessness seen in the struggle of human beings in the face of a hostile natural environment
- etc.

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

With respect to significances of contexts students might focus on:

- the context of place as seen in the heath, the natural world, that which exists outside the court
- the psychological context as seen in the reflection and exposure of Lear's mind in the storm
- the social context as seen in the way that human beings are forced to cope and rebuild their community in the face of disaster
- the meteorological context as seen in the details of the storm and attitudes towards it
- 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 the storm – its brewing from the start of the play, its rumbling at the end of Act 2 after the anger between Lear and his daughters, the gathering force of the storm in Act 3 when it is played out in earnest when Lear goes mad, the quietening of the storm when Lear is reconciled with Cordelia
- structural issues within the storm scene – first when Lear has his tremendous rant in blank verse, then when he becomes quieter and more measured, then when he speaks in prose and is mad
- the dramatic spectacle of the storm and heath
- the contrast between the heath as a setting and the grand court settings that precede it
- the contrasting moods of the characters as they encounter the pitiless storm
- Lear's epic verse against the backdrop of the audible storm
- the entrances and exits during the storm scene, the entrance of Lear and the Fool at the start, then Kent, Lear's exit into the hovel, the Fool's exit from the hovel followed by Poor Tom, the entrance of Gloucester with a torch
- the dramatic action of Lear tearing off his clothes in the storm
- sound patterns used during Act 3 to imitate the storm – sound effects (storm still) and language ('Rumble thy bellyful')
- the use of onomatopoeia to represent the ferociousness of the storm – 'crack', 'spit', 'rumble'
- 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

‘In tragic texts although the villains are far from good, they are not evil.’

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:

- the American Dream, capitalist America – hard, unfeeling, promising wealth and success, enticing Willy and leaving him disillusioned but yet not malicious and some characters, like Ben and Howard, benefit from it; Ben – goading Willy, encouraging him to pursue the dream while covertly reminding him of his failure, yet has good intentions to help his brother; Howard – unfeeling, deaf to Willy’s needs, selfish but not intentionally vindictive, simply telling Willy the truth and looking after his business interests
- Bolingbroke – usurps the throne and breaks the terms of his banishment but loves his country and believes that Richard has damaged it, therefore legitimising his usurpation, his being supported by the common people who love him; Exton – murders Richard but believes he is helping the new king, feels guilt afterwards and wishes the deed were good and not ‘chronicled in hell’
- Lamia – a snake who negotiates with Hermes to benefit herself regardless of the cost to the nymph and Lycius, but genuinely loves Lycius and gives him happiness; Apollonius – destroys the happiness and illusion of Lycius and Lamia but believes he is saving Lycius from being a ‘serpent’s prey’; la belle dame – seduces the knight and leaves him dying on the cold hillside but did give him extraordinary happiness and entrance into a world of magical romance; Porphyro – pursues, spies on and rapes Madeline but loves her and rescues her from her repressive family; Isabella’s brothers – controlling, unkind to their workers and sister, murdering Lorenzo, lying to Isabella and stealing her basil pot but leaving Florence feeling guilty
- Satan – rebelling against God and setting up an alternative kingdom in Hell, but is keenly aware of the goodness and blessing he has lost; Jessie’s would-be lover – not listening to her denial of love and her refusal to marry him, detaining her on the beach while the tide comes in but he does love her and wants to be loved; the gods in *Tithonus* – refusing to revoke their gift of immortality, who seem to have knowingly played with Tithonus, but the goddess Eos genuinely loves Tithonus and since Tithonus tells the story, it is only his retrospective view that sees the gods as smiling when they gave him the gift; society in *Death in Leamington* which is unfeeling to let the old woman die

alone but the Nurse does show some quiet respect; the Oxford Grouper in *Miss Gee* who laugh while they are dissecting her knee but who are furthering scientific knowledge; the Druids in *Cuchulain* who cast a spell on the hero but who are protecting their community since they see Cuchulain as a threat, knowing that after his three-day grief he will rage and slay them all

- Alec D'Urberville – who torments, toys with and rapes Tess but who cares for her and wants to make amends, who gives gifts to her family and gives them a place to live when they are evicted; Angel – who is cruel to Tess in abandoning her but who loves her and repents
- Tom – who cruelly shatters Gatsby's dreams, is brutal to women but who sheds tears when Myrtle dies; Daisy who does not stand by Gatsby but whose viewpoint is denied the reader since Nick is prejudiced against her
- etc.

Some students might consider:

- the American Dream, capitalist America – which is utterly insensitive and hard, destroying lives in a careless way, seen as evil from a left-wing perspective since it is exploitative and leads to alienation, destroying the lives of those who struggle like Willy, promising wealth and not fulfilling the dream, casting Willy out when he is old; Ben – taunting Willy, boasting of his own success and luring him, goading him in an utterly unchristian way to take his own life; Howard – deaf to the needs of Willy and carelessly casting him out, focusing instead on new technology and not human needs and human suffering
- Bolingbroke – who disregards the Divine Right of Kings and commits the ultimate sin of usurping God's representative on earth, he is manipulative and Machiavellian in his methods to take control; Exton – murders Richard violently to curry favour with Bolingbroke
- Lamia – she is a snake, associated with Satan in the Garden of Eden, she negotiates with Hermes for her own benefit, and is willing to sacrifice the freedom of the nymph, she tricks and casts a spell on Lycius, enchanting him with her beauty, drawing him to his doom; Apollonius – destroys the happiness of Lycius with his cold philosophy, in revealing Lamia's identity he causes Lycius' death; la belle dame – lures the knight to his doom, seducing him with her charms, abandoning him and placing the death sentence on him; the Knight – responsible for the faery child's suffering, using his power over her, taking advantage of her and then focusing on his own woes; Porphyro – single-minded and selfish in his pursuit of Madeline, sneaking into her family castle, manipulating Angela to help him, spying on Madeline as she undresses and sleeps, preparing a banquet to seduce her, raping her and then taking her away from her family; the brothers – cruel and evil in their treatment of their workers and their sister, murdering Lorenzo and callously burying him, lying to Madeline and then stealing her basil pot
- Satan – an adversary of God, justifying his position, amassing power in Hell; Jessie's would-be lover – refusing to accept Jessie's decisions, representing a patriarchal ideology, arguing with Jessie and not alerting her to the danger of the sea, thereby causing her death; the gods in *Tithonus* who toy with the naive mortal, knowingly (and smilingly) granting him immortality but not eternal youth; society in *Death in Leamington* which is heartless; the Oxford Grouper in *Miss Gee* who show no human feeling
- Alec D'Urberville – callously abusing Tess, raping her and later stalking her, lying to her about Angel; Angel – hypocritical and cruel to Tess when he abandons her and accuses her of impurity; Farmer Groby and the patriarchal society – cruel, unfeeling and relentless in their use and abuse of women, particularly Tess
- the American Dream, capitalist America – which is utterly insensitive and hard, destroying lives in a careless way, seen as evil from a left-wing perspective since it destroys the lives of the poor and those from humble backgrounds (Gatsby, Wilson and Myrtle are all killed and there is no hope for those who live in the graveyard of the Valley of the Ashes); Tom – who pursues a life that suits him, regardless of everyone else, racist, sexist, classist, shattering Gatsby with his cruel malice; Daisy – a siren who lures Gatsby to his death and then carries on with her life
- etc.

AO4 Explore connections across literary texts

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

- the aspect of tragic villains who contribute to the pain and destruction of the tragic heroes
- the aspect of evil which exists within villains as they cause suffering and often the deaths of others
- the aspect of goodness which exists within villains which redeems them
- 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 morality in terms of the scale of goodness to evil
- the social contexts which are constructed to shape the villains' behaviours and attitudes
- the context of power as seen in how the villains use and abuse power
- 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 villains appear in the narratives and where they influence the tragic action
- the different settings chosen by writers in which the villains display their evil tendencies
- the use of dialogue, language, dramatic action, exits and entrances, soliloquies, flashbacks, requiems, speeches in the drama texts to foreground the villains and their behaviours
- the narrative or poetic methods in prose and poetry texts that are used in relation to the villains and their behaviours, 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

Explore the significance of places to the tragedies of the **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 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:

- 1940s America – the world of capitalism and the American Dream, a world which has a heavy influence on Willy's life (past and present), his career and his attitudes, that which leads him to take his own life because he feels a failure; Willy's home – a visual reminder of his failure, the place where he feels trapped (it is a 'small fragile-seeming home'), the place where all his memories occur; Howard's office where Willy receives his killer blow; the hotel in Boston where Willy has the affair with the Woman which Biff discovers – the catastrophic effect of this on their relationship and on Biff, the guilt Willy feels
- England – 'This royal throne of kings' which Richard leases out and which he should protect, Windsor Castle where the play opens and where Richard holds court, listening to and presiding over the grievances of Bolingbroke and Mowbray, the Coventry lists and the set piece showing the pomp and ceremony of King Richard but where he makes bad decisions, Ely House where Gaunt dies and delivers his grand speech on England and its mismanagement, Bristol Castle where Bolingbroke's power intensifies and from where he delivers the death sentence on Bushy and Greene, Flint Castle for the confrontation between Richard and Bolingbroke's forces, Westminster Hall for the power shift from Richard to Bolingbroke, Pomfret Castle, the prison where Richard is murdered
- *Lamia* – the classical fairy land on the shores of Crete where the story opens, where Hermes pursues the nymph, bargains with Lamia and she becomes a woman; Corinth, the place of learning and sophistication, where Lamia sees Lycius and where she enchants him with her beauty; Lamia's magical 'purple-lined' palace of 'sweet sin' where the pair retreat from life and indulge their sexual relationship; the street and wedding reception in the city of Corinth where Apollonius breaks the spell leading to the tragic outcome of the lovers; *La Belle* – the lonely, cold hillside where the knight languishes and from where he tells his tragic story; the meads in the back story which are beautiful in their summer warmth where the faery rides on his pacing steed; the elfin grot where their sexual encounter takes place (her seduction, magical entrapment of him or his rape of her), his sleeping there and his horrific nightmare; *Eve* – Madeline's family castle where the story is set,

the place of confinement and power, the place where Porphyro braves the entrance to see Madeline; Madeline's bedroom – the place where Madeline retreats to dream of her future lover, where Porphyro secretly enters to merge with Madeline's dream (to rape or rescue her); *Isabella* – Italy, Florence, the exotic place of Keats' story, rich in rural beauty but with an industrial world beyond where Isabella's brothers make their money, the forest where Lorenzo is taken to be murdered and where Isabella goes to dig up his severed head; her mansion home where she both falls in love with Lorenzo but also where she sees his ghost, and where her basil pot is stolen from her, leading to her death

- *Jessie Cameron* – the beach setting for Jessie's tragic end; *Cuchulain* – Ireland, the place of myth and legend where Cuchulain kills his son (who has made the same mystical vow) who is then spellbound by the Druids who cast on him 'delusions magical' so that he wars with the sea and dies; *Death in Leamington* – Leamington, the Victorian spa town renowned for its health-giving properties where ironically the old woman dies alone, the dead woman's house and bedroom which are decaying like her; *Miss Gee* – Clevedon Terrace and number 83 specifically where Miss Gee sadly lives with little money and dreams of the vicar; the Church of Saint Aloysius where she tries to make contact with people and where she sees the vicar whom she fantasises about; the doctor's surgery where she is diagnosed with cancer and the hospital where she dies and where she is callously regarded as the subject of an anatomy class; *Convergence* – the bottom of the Atlantic which is the final home for the sunken Titanic; *Extract from Paradise Lost* – hell where Satan holds his court and comes to terms with his exile from heaven, the place where he rallies his comrades and tries to amass an army to get his revenge on God; *"Out, out –"* – rural New England, Vermont and the farm, overlooked by five mountain ranges where the tragedy of the young boy takes place as he cuts wood
- Tess – Marlott – the place where Tess is innocent and at first happy but where she is forced to return, deeply changed after her experiences with Alec; Trantridge, Alec D'Urberville's home and the woods – where Tess is seduced and raped by Alec, an act that destroys her hopes; Talbothays Dairy where Tess meets Angel and falls in love; Flintcomb-Ash where Tess is wretched and forced to work in hostile conditions and where Alec reappears and torments her; Stonehenge where she finds peace but where she is arrested for murder; Wintonchester – where Tess is hanged
- America – the place of plenty and dreams where Gatsby makes his fortune and relentlessly pursues the American Dream, embracing the criminal world; Long Island – where Gatsby has his mansion in West Egg, the least fashionable of the two eggs – where Gatsby has to confront his distance from the elite on East Egg; Gatsby's mansion – the gaudy and extravagant house where his famous parties take place, where Daisy visits and where he is murdered; The Valley of the Ashes – the wasteland through which those on Long Island must travel to New York City – the place associated with death
- etc.

AO4 Explore connections across literary texts

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

- the aspect of locations being chosen and created by writers to heighten the tragic experiences of the characters
- the tragic aspect of death which takes place in the chosen significant locations
- the aspect of sadness and melancholy which is associated with the chosen places in all the texts
- etc.

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

With respect to significances of contexts students might focus on:

- the context of mortality as seen in the deaths of the tragic protagonists and others who die in specific places
- the social context that informs the character of the places chosen by the writers
- the geographical context which broadens the significance of the chosen places
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

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

- in writing about places, students will be addressing AO2 in a direct way since the places have been created or represented in the texts by the writers
- structural issues relating to where the places are described or where the places gain their significances – the stage directions in *Salesman* where Willy's house and its vicinity are described in the opening pages; Gaunt's speech where he describes the beauty and mismanagement of England on his deathbed in Act 2; the cold hillside in *La Belle* which is the location for the narrator's meeting with the knight, the place which begins and ends the poem; Clevedon Terrace in *Miss Gee* which is introduced in the opening stanza; Stonehenge and Wintonchester which are described at the end of *Tess*, places connected to her death; Gatsby's house which is described at the start and end of the novel to show the contrast of Gatsby's fortunes
- the use of dialogue, language, dramatic action, exits and entrances, soliloquies, flashbacks in the drama texts to foreground the different places and their significances
- the narrative or poetic methods in prose and poetry, the use of narrative perspective, other voices, structure, language and imagery in relation to the places discussed
- 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.