
AS
ENGLISH LITERATURE B
7716/1A

Paper 1A Literary genres: Drama: Aspects of tragedy

Mark scheme

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.

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.











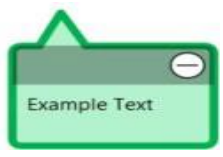






















Annotation

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. 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
Text		Toolbar Tooltip: Needing textual support		Y

17. 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

18. 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

***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 death of Desdemona
- the presentation of Othello
- the presentation of Emilia
- 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 Desdemona's final words, Othello's murder of her and Emilia's discovering of the deed to Desdemona's death – the climactic moment that completes Iago's villainous plan, and presents Othello's fallen status; this crisis initiates the denouement resolving in Othello's death; the extract begins with the end of Desdemona's intercession for her life and Othello's smothering her; Emilia's interrupting from offstage which distracts Othello and his uttering a speech commenting on Desdemona's dying moments and deciding to admit Emilia; Emilia's bringing the unexpected news that Roderigo is dead but not Cassio; Emilia then hearing Desdemona reviving and uncovering the murder; the extract ends with Desdemona dying, seemingly accepting responsibility for her death
- the contextualisation of the extract: before the extract, Othello's agonising about killing Desdemona; Desdemona's pleading with Othello for her life; after the extract, Othello's admitting to the murder and explaining why he did it; alongside this, the revelation of Iago's instrumental role in deceiving Othello; Emilia's rebuking Othello and then Iago when he arrives later in the scene with Montano and Gratiano
- Desdemona's horrific desperation as she urgently begs for her life
- the excruciating inevitability of Desdemona's death
- the tragic waste of Desdemona's death
- how Desdemona's death is the culmination of all her submissiveness to Othello
- how Desdemona's death is unbearably drawn out and full of suffering

- the physical presentation of suffering through the stage business surrounding Desdemona's death: the sheet or pillow that smothers her; the locked door; the curtains around the bed, her body being on the bed for the remainder of the scene
- the conflicted nature of Othello's mindset in murdering Desdemona, feeling that he should rather than being absolutely certain that he wants to
- Othello's dogged adherence to a course of action he would prefer not to take
- Othello's being a murderer, and a fallen hero
- Othello's physical strength in murdering Desdemona with his bare hands
- Othello's confusion and pain in seeing her 'linger in thy pain'
- the boldness of Emilia in insisting she come in
- Emilia's delayed entrance as she tries to gain entry to the bedchamber
- Emilia as the bearer of the grim and unexpected news of Roderigo's death rather than Cassio's
- Emilia's shock at Desdemona's utterances, and the dawning realisation that something is terribly wrong
- the poignancy of Desdemona's revival and her puzzling final words
- the fast-moving nature of events as the tragedy completes its terrible trajectory
- the balanced dialogue between Emilia and Othello showing how diminished Othello is
- the intimacy of the bedroom grotesquely transformed into a murder scene
- etc.

AO4 Explore connections across literary texts

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

- the tragic aspect of death as presented in Desdemona's dying and her body remaining on the bed
- the tragic aspect of waste as presented in the needless loss of Desdemona's young life
- the tragic aspect of the fallen hero as seen in Othello's murderous action
- 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 Desdemona's and Othello's suffering – hers in not wanting to die, his in being tortured by her supposed infidelity
- the moral context of Othello's murdering Desdemona and of Iago's cruelty in manipulating Othello and Cassio
- the gender context of masculine norms eg of cuckoldry resulting in Desdemona's being murdered
- 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 extract being the culmination of Othello's hatred of Desdemona in murdering her, the interruptions from Emilia in revealing the plot that Cassio has not been killed
- the setting of the bedchamber as the site of Desdemona's death, linking to the premonitions of her death that she has in Act 4, the site of Othello's death later in the scene and the site for the denouement and Iago's arrest
- the use of stage directions to present Othello's actions in Desdemona's dying
- Emilia's entrance and the rapid exchange of lines between Emilia and Othello
- the use of questions, exclamations and repetitions, as Desdemona's death is discovered

- the use of shared lines between Desdemona and Othello and then Emilia and Othello
- the use of oppositions and repetitions, eg Othello's 'am cruel yet merciful' and the near echo of Emilia's lines 'My lord, my lord!' to Desdemona's as she attempts to gain entry
- the use of natural imagery in Othello's speech, eg the sun and moon, and the lexical fields of goodness, sweetness and falseness
- the finality of Desdemona's farewell that concludes the extract
- etc.

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

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

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

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

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

0 2

King Lear – William Shakespeare

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 Edmund
- the presentation of Gloucester
- 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 might comment on the choices made by directors.

Some possible ideas:

- the tragic trajectory of the extract: from the elaboration of Edmund's plotting against his brother as he finds out opportunely about the arrival of the Duke of Cornwall, his duplicity against Edgar through the mock fight that appears to help Edgar and to incriminate him to Gloucester, Edmund's deliberate injury to himself with the sword to Gloucester's outlawing of Edgar and issuing a death warrant for him
- the contextualisation of the extract: prior to the extract, Curan brings news of the Cornwalls' visit to Gloucester and the 'likely wars' between the sisters – this scene follows on from 1.2 where Edmund's villainous plan is initiated by his fake letter and Gonerill's to Regan in 1.4; after the extract, Cornwall and Regan arrive remarking on the strangeness of events in Gloucester's house and then commending Edmund for the 'child-like office' he has shown his father, unwitting of the tragic irony, duplicity or villainy involved in Edmund's actions; Regan then redirects business to the advice they can obtain from Gloucester about other business
- the ingenious cunning and villainy of Edmund in his hatching of the plot
- the quick-thinking and resourceful nature of Edmund as he takes the opportunities that are thrown his way, eg Cornwall's arrival and the comments Regan makes about Edgar being one of Lear's party
- the elaborateness of Edmund's plan and its escalating intricacies, eg the letter, then the fight, and later the entanglements with the two sisters
- the theatrics of Edmund's performance and his role-playing – good son/good brother – when he is fighting Edgar, and the switching between asides and aloud speeches
- Edmund's seeming deference to his father

- Edmund's unruffled and seemingly model behaviour in front of Cornwall and Regan
- the presentation of Gloucester as an irate father, as vengeful and hasty
- the presentation of Gloucester as gullible and unsound in judgement as he gives over his lands to Edmund
- the brief, formal responses Gloucester gives to Cornwall, as though unsure of himself
- the establishment of dramatic irony through Edmund's duplicity
- the potential for comedy as the stage business of the fight and Edgar's exit rely on hasty movements and gestures
- etc.

AO4 Explore connections across literary texts

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

- the tragic aspect of Edmund's villainy
- the tragic aspect of victims as shown in Edgar's flight and Gloucester's falling for the trick
- the tragic aspect of irony shown in the complete trust Gloucester has in Edmund rather than Edgar
- 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 moral context of Edmund's villainy
- the family context of Edmund's deception of his brother and his father
- the psychological context of power and Edmund's desire for it
- the social context of Edmund's outsider status because of his illegitimacy
- 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 extract showing the villainy of Edmund and the duping of Edgar and Gloucester; the theatrics employed to present Edmund's character; the use of the parallel stories of Lear's daughters and Gloucester's sons beginning to intertwine ('weaves itself perforce into my business')
- the setting of the extract at Gloucester's castle, a part-public part-private space manipulated to present Edmund's trick
- the use of entrances, exits, speeches, eg Edmund's long speech to open the extract, the entrance of Gloucester part-way through the extract; the elevated diction of Gloucester, the dynamic exchanges in the extract between speeches and quick-fire dialogue in relation to Edmund's villainy or the manipulation of Gloucester and Edgar
- the use of shared lines between Gloucester and Edmund
- the use of stage business to present the action of the fight, 'Wounds his arms' or implied stage directions 'Fly, brother. Torches, torches'
- the use of imagery of 'sport' and pursuit, the use of imperatives, the use of questions and exclamations, the use of inverted word order to point up Edgar's fate, eg 'Not in this land shall he remain uncaught'
- 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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Richard II – William Shakespeare

Explore the view that ‘Richard’s downfall is the result of the many mistakes he makes’.

Remember to include in your answer relevant comments 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:

- Richard’s mistake of letting the country fall to ruin making his subjects discontent which leads to his downfall
- Richard’s mistaken strategy of invading Ireland which creates a power vacuum in England and leads to his downfall
- Richard’s mistakenly indecisive treatment of Bolingbroke at the lists as resulting in his downfall because it enables Bolingbroke to break the terms of his banishment and challenge for the crown
- Richard’s lack of interest in, or attention to, ruling, and his having been ‘too remiss’, as Aumerle states in 3.2 as a mistake, as resulting in his downfall
- Richard’s mistaken judgement in having been involved in a murder plot to secure his succession
- Richard’s contemptuous and aloof regal attitude as a mistake resulting in a lack of popular loyalty and resulting in his downfall
- etc.

Some students might consider:

- that Richard’s downfall is the result of Bolingbroke’s confident challenge for the crown rather than as a result of any of Richard’s mistakes
- that Richard’s downfall is the result of the disloyalty of the people and the nobles, eg York who changes sides, rather than as a result of any of Richard’s mistakes
- that Richard’s downfall is the result of an unstable ruling house and the lack of an obvious heir
- that Richard’s downfall is the result of the military might and aristocratic support of his challenger, Bolingbroke rather than as a result of his mistakes
- etc.

Students may legitimately argue that Richard’s downfall is a result of a combination of his mistakes and other factors.

AO4 Explore connections across literary texts

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

- the aspect of downfall of the hero, as shown in the Flint Castle scenes in Act 3
- the aspect of tragic flaws that lead to downfall, as shown in Richard's failing as king
- the aspect of tragic suffering, shown through Richard's sense of loss at losing the crown
- 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 realising one's mistakes
- the religious context of the divine right of kings as seen in Richard's entitlement to govern regardless of his mistakes or what he realises about himself as a king
- the political context of fitting behaviour for a monarch
- 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
- 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:

- Richard's key scenes or speeches, eg the climactic moment of Richard's soliloquy in 5.5 and how it links back to other key moments in relation to mistakes or downfall, eg Richard's speeches at Flint Castle or during the Deposition Scene (4.1) or at the tournaments in Act 1
- the use of settings in relation to mistakes or downfall, eg Harlech Castle, Flint Castle, Pomfret Castle, Westminster Hall
- the speeches of Richard in relation to mistakes or downfall, eg the doom-laden speech at Harlech Castle in 3.2, the self-awareness of Richard in his only soliloquy at 5.5, his sarcastic wit when visiting Gaunt in 2.1
- the use of other voices and dialogue to present mistakes, eg the Duchess of Gloucester in 1.2 or Gaunt in 2.1, the gardener in 3.4 which highlight Richard's flaws and mistakes
- the use of motifs, symbols and images, in relation to mistakes or realisation, eg tears, or light and dark, hollowness and weight, religious imagery, mythological imagery
- 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 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 that are embedded into the argument.

0 4

Death of a Salesman – Arthur Miller

Explore the view that ‘Miller presents the Loman family as trapped with no possibility of escape’.

Remember to include in your answer relevant comments 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.

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 the roles within the family lead to them being trapped, eg Willy as the supposed breadwinner, Linda as the domestic caregiver, Biff as the one who never made it, Happy as the supposedly high-achieving one who succeeds in business and with women
- that characters are trapped by events over which they have no control, eg Linda’s feeling trapped by Willy’s depression, Biff’s feeling of despondency after discovering Willy’s affair
- that social conventions trap characters, eg the Lomans being trapped in a cycle of social emulation that means they live beyond their means
- that Willy is trapped by his employment and the limited opportunities it affords him, eg working on commission rather than receiving a salary
- that Willy is trapped by fear and doubt and not able to escape economic hardship in the way that Ben brags about: eg having pawned the diamond fob watch after Ben declares ‘When I walked into the jungle I was seventeen. When I walked out, I was twenty-one. By God, I was rich!’
- that Biff is trapped in a cycle of low-skilled, casual employment because of his stealing with no opportunity of progression
- that Biff is trapped by the knowledge that he is ‘a dime-a-dozen’ kind of person and has not been able to escape to fulfil the dreams he has
- that Happy is trapped in a competitive work environment that gives him no scope for meaningful advancement, eg he is assistant to the supervisor’s assistant
- that Linda is trapped by social expectations of being a wife to Willy and a mother to Happy and Biff
- some students may include comments on Ben and/or Willy’s father
- etc.

Some students might consider:

- how Miller presents Willy’s death as a kind of escape
- Biff’s absences as an escape from the oppressive home environment

- Biff's challenges to Willy as a way to create the possibility of escape
- the plans Biff and Happy have being a way to escape eg their setting up on their own, either on a ranch or in business together
- Willy's dreams as being a kind of escape from the mundane drudgery of his life
- Willy's job as a travelling salesman being a way to feel free and to escape by being 'on the road'
- Willy's garden and home improvements as a metaphorical escape from the pressures of work or of making ends meet
- the significance of Linda's statement that 'we're free' in the Requiem
- Happy's serial dating and competitive behaviour as a way to escape the pressures of Loman family life
- Biff and Happy's ultimate rejection of Willy as a kind of escape, eg when they abandon him in the restaurant
- etc.

AO4 Explore connections across literary texts

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

- the aspect of tragic inevitability as shown in the certainty of lack of fulfilment for the Loman family
- the aspect of tragic emptiness as shown in the hollowness of the lives and relationships of the Loman family
- the aspect of tragic flaws as shown in adherence to his belief that he can make it in sales
- the aspect of domestic tragedy in which family dynamics can lead to or be the cause of tragic outcomes
- 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 family context of roles people play in relation to being trapped, eg Linda's not being able to confront Willy, or how Happy and Biff don't act dutifully towards him in the restaurant and leave without him
- the psychological context of suffering caused by feeling trapped
- the social context of conspicuous consumption and social emulation that traps the Loman family into a cycle of unsustainable spending
- 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 and where the focus on characters feeling trapped occurs: Willy's interview with Howard in Act 2 that leaves him trapped in economic hardship; the confrontation between Willy and Biff at the end; the time shifts between the imagined past and the present in relation to being trapped or the possibility of escape, eg in Act 2 when Biff telling Willy he didn't see Oliver merges into a flashback of him having 'flunked Math'
- the use of imagined and actual settings, such as the childhood bedroom that is the scene of Happy and Biff's first conversation, the back yard where Biff and Willy confront each other, Howard's office where Willy loses his job, the ranch where Biff realises he's 'not gettin' anywhere'
- the use of naturalistic stage directions, music, props in relation to trapped or possibility of escape, eg the use of the flute music and the 'darkening stage' in the Requiem

- the use of voices and dialogue in relation to trapped or no possibility of escape, eg Charley's voice when he offers Willy a job 'Willy what're you doin'? What the hell is goin' on in your head?' or 'Biff's 'all I've done is waste my life'
- the use of characterisation in relation to being trapped or having no possibility of escape, eg the structural contrast between Ben and Willy, the description of Happy as having 'never allowed himself to turn his face toward defeat'
- the use of motifs, symbols and images in relation to being trapped or the possibility of escape, eg wilderness, Alaska, Africa, the rubber pipe, the seeds, the lexical field of worth and finance 'ringing up to zero'
- 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 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 that are embedded into the argument.

0 5**A Streetcar Named Desire – Tennessee Williams**

Explore the view that ‘Blanche learns nothing from her painful experiences’.

Remember to include in your answer relevant comments 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:

- that having experienced the trauma of Belle Reve Blanche comes to a new place with a new set of fantasies, having learnt nothing
- the deep-seated nature of her fantasies about rescuer-lovers (eg Shep Huntleigh or the ‘nice-looking ship’s doctor, a very young one’) at the end of the play which shows that she has learnt nothing from her painful experience with Allan or about how people treat her
- the condescending and contemptuous way she treats Stanley and Mitch as showing that she has learnt nothing about empathising with others
- her vanity and self-absorption show that she has learnt nothing about human relationships
- the dependence she shows when she is with the Doctor at the end of the play, which shows she has learnt nothing from her painful experience of Mitch’s rejection of her
- etc.

Some students might consider:

- that Blanche learns that she needs to deceive rather than be truthful as a result of her failed relationships in the past and her experiences of death
- that Blanche learns that she must rely on herself to survive, eg her self-defence with the broken bottle when Stanley first comes in to the bedroom in Scene 10
- that Williams suggests that Blanche learns that madness is the only way to survive painful experiences such as the deaths of her family or her violent rape
- that Blanche learns that she needs to rely on the ‘kindness of strangers’ to survive
- that Williams suggests that for Blanche retreating to a world of madness shows that she has learnt that it is a better option than living amongst her cruel family
- that Blanche learns that the world will judge her and punish her unless she conforms to its norms
- etc.

AO4 Explore connections across literary texts

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

- the aspect of growth and development in a tragic protagonist
- the aspect of great suffering
- the treatment of women in tragedies as having to endure hardship and cruelty
- the aspect of domestic tragedy presenting the cruel treatment within family relationships
- 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 and surviving painful experiences
- the cultural context of madness and the taboos surrounding mental illness
- the gender context of the roles women and men play in relationships and family dynamics, eg Stanley as a vicious rapist of his sister-in-law, or Blanche having to care for her family as an unmarried daughter
- 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 presents painful experiences and the focus on Blanche, eg through Blanche's recollections (Allan) or through gaps in action (Stanley's rape) or through immediate action (eg Mitch tearing off the lightshade); the use of contrasts between characters or between times and places
- the use of settings: New Orleans; the Kowalski's flat and within it the bathroom, the bedroom; the remembered settings of Belle Reve, the seedy Pink Flamingo Hotel, Laurel, the implied future setting of the asylum in relation to painful experiences or learning
- the use of dialogue and speeches in relation to 'ordinary' or 'greatness'
- the use of naturalistic or surreal stage directions, entrances and exits or dramatic action in relation to painful experiences
- the use of motifs, symbols and images in relation to painful experiences, eg the echo of revolver shots or the Varsouviana, the lightshade, or the telephone
- 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 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 that are embedded into the argument.