

OXFORD AQA

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**INTERNATIONAL AS
ENGLISH LITERATURE**

LT01

Unit 1 Aspects of dramatic tragedy

Mark scheme

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2 5 6 X L T 0 1 / M S

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

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

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Information for Examiners

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

Arriving at marks

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










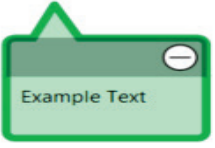






Using the mark bands

- 8 When placing answers in mark bands, examiners need to look closely at the descriptors and the detailed generic mark bands on pages 7–9. The key words for the bands are important and are printed below.

MARK BAND DESCRIPTORS	
Band 5	perceptive/assured
Band 4	coherent/thorough
Band 3	straightforward/relevant
Band 2	simple/generalised
Band 1	largely irrelevant, largely misunderstood, largely inaccurate

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

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

Annotation Name	Toolbar Image	Details	Examples of Use on Script	Y/N
Annotation Type: Stamp				
Correct		Toolbar Tooltip: Correct		Y
Incorrect		Toolbar Tooltip: Incorrect		Y
Seen		Toolbar Tooltip: Seen		Y
Not Relevant		Toolbar Tooltip: Not Relevant		Y
Green Empty Comment		Toolbar Tooltip: Green Empty Comment No Default Text - text shown in screenshot was typed into annotation by user		Y
Repetition		Toolbar Tooltip: Repetition		Y
Lack Of Clarity		Toolbar Tooltip: Lack of Clarity		Y
Partially Made Point		Toolbar Tooltip: Partially made point		Y

The Assessment Objectives and their significance

12 All questions are framed to test AOs 1 and 2 so if candidates answer the question, then they will be addressing the AOs. In marking questions, however, examiners must also take account of AO3, which tests more than technical accuracy.

The equally weighted AOs are as follows:

AO1: Demonstrate understanding of the ways in which readers find meanings in texts, showing an understanding of genre, the significance of contexts, and the ways in which different interpretations can be found.

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

AO3: Express informed, personal and argued responses to literary texts, using appropriate concepts and terminology, and coherent, accurate writing.

Mark scheme

It is important to remember that these students, in the main, are 17 years old so we are judging their skills half way through Key Stage 5.

	AO	Typical features	How to arrive at mark
<p>Band 5 Perceptive/Assured 21–25 marks</p> <p>‘Perception’ is demonstrated when students are showing the depth of their understanding and responding sensitively to the texts and task.</p> <p>‘Assuredness’ is shown when students write with confidence and conviction.</p>	AO1	<ul style="list-style-type: none"> • Perceptive understanding of the significance of relevant contexts in relation to the task. • Assuredness in the connection between contexts and genre, leading to perceptive interpretations. 	<p>This band is characterised by perceptive and assured work which shows confidence, sharpness of mind and sophistication in relation to the task.</p> <p>At the top of the band students are consistently assured and will demonstrate sensitivity and perception across all three assessment objectives in the course of their response.</p> <p>At the bottom of the band there will be coherence and accuracy with some perception but with less consistency and evenness.</p>
	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. 	
	AO3	<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. 	
<p>Band 4 Coherent/Thorough 16–20 marks</p> <p>‘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.</p> <p>‘Thoroughness’ is shown when students write carefully and precisely with detail.</p>	AO1	<ul style="list-style-type: none"> • Thorough understanding of the significance of relevant contexts in relation to the task. • Coherence in the connection between contexts and genre, leading to carefully explained interpretations. 	<p>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.</p> <p>At the top of the band students will demonstrate a fully coherent and thorough argument across all three assessment objectives in the course of their response.</p> <p>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.</p>
	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. 	
	AO3	<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>	AO1	<ul style="list-style-type: none"> • Straightforward understanding of the significance of relevant contexts in relation to the task. • Relevant in the connection between contexts and genre, leading to straightforward interpretations. 	<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>
	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. 	
	AO3	<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>	AO1	<ul style="list-style-type: none"> • Simple understanding of the significance of relevant contexts in relation to the task. • Generalised in the connections between contexts and genre, leading to simple interpretations. 	<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>
	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. 	
	AO3	<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>	AO1	<ul style="list-style-type: none"> • Little sense of the AOs in relation to the task; little sense of how meanings are shaped; little sense of any relevant contexts, genre or interpretations. 	<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>
	AO2	<ul style="list-style-type: none"> • The writing is likely to be unclear and incorrect; if it is accurate the content will be irrelevant. 	
	AO3	<ul style="list-style-type: none"> • Some vague points in relation to the task and some ideas about task and text(s). 	
<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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William Shakespeare: *Othello*

Explore the significance of the aspects of dramatic tragedy in the following passage in relation to the play as a whole.

You should consider the following in your answer:

- the presentation of Othello, Iago and Emilia
- Shakespeare’s use of dialogue
- the dramatic setting and action
- other relevant aspects of dramatic tragedy.

[25 marks]

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

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

AO1: Demonstrate understanding of the ways in which readers find meanings in texts, showing an understanding of genre, the significance of contexts, and the ways in which different interpretations can be found.

Focus might be on:

- elements of domestic tragedy
- power and authority in male-female relationships
- tragic pity and terror
- the dramatic significance of death at the end of the tragedy
- the emphasis on key social roles: eg wife, husband, mistress, servant
- knowledge and self-knowledge, tragic recognition
- tragic ironies
- the different ways in which an audience might respond to Othello in this scene.

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

Focus might be on:

- the relationship of this extract to earlier parts of this scene
- Emilia’s dramatic role: witness on Desdemona’s behalf, provider of important evidence, etc
- the dramatic significance of the handkerchief
- Emilia’s central position in the passage
- the dramatic focus on the lifeless body of Desdemona
- religious imagery
- connections and parallels between Desdemona and Emilia
- significant dramatic action.

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

AO3: Express informed, personal and argued responses to literary texts, using appropriate concepts and terminology, and coherent, accurate writing.

With respect to skill in writing:

- quality of argument, here related to significance of aspects of tragedy
- organisation of ideas
- use of concepts and terminology appropriate to the question
- technical accuracy.

Accept any valid interpretation and any valid discussion of dramatic method.

0 2

William Shakespeare: *King Lear*

Explore the significance of the aspects of dramatic tragedy in the following passage in relation to the play as a whole.

You should consider the following in your answer:

- the presentation of Lear, Kent and the Fool
- Shakespeare’s use of dialogue
- the dramatic setting
- other relevant aspects of dramatic tragedy.

[25 marks]

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

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

AO1: Demonstrate understanding of the ways in which readers find meanings in texts, showing an understanding of genre, the significance of contexts, and the ways in which different interpretations can be found.

Focus might be on:

- the degree to which Lear’s tragic suffering has brought increased understanding
- the loyalty of Kent and the Fool to set against cruelty and betrayal elsewhere
- justice and injustice
- sanity, madness, wisdom and foolishness
- the gods, nature and what is ‘natural’
- disguise
- stoicism, patience and the understanding of true value.

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

Focus might be on:

- the significance of the preceding action
- perhaps the almost comic irony of Lear’s opening words
- the dramatic effects of the Fool’s words: riddling/proverbial
- the framing effect in this passage of the Fool’s songs
- the tragic and dramatic significance of the weather
- religious imagery; legal language
- Kent’s role – helping to establish the scene and move the action on
- Lear’s language: rhetorical flourishes and moments of quiet reflection.

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

AO3: Express informed, personal and argued responses to literary texts, using appropriate concepts and terminology, and coherent, accurate writing.

With respect to skill in writing:

- quality of argument, here related to significance of aspects of tragedy
- organisation of ideas
- use of concepts and terminology appropriate to the question
- technical accuracy.

Accept any valid interpretation and any valid discussion of dramatic method.

0 3 William Shakespeare: *Hamlet*

Explore the significance of the aspects of dramatic tragedy in the following passage in relation to the play as a whole.

You should consider the following in your answer:

- the presentation of Polonius and Hamlet
- Shakespeare’s use of dialogue
- the dramatic setting and action
- other relevant aspects of dramatic tragedy.

[25 marks]

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

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

AO1: Demonstrate understanding of the ways in which readers find meanings in texts, showing an understanding of genre, the significance of contexts, and the ways in which different interpretations can be found.

Focus might be on:

- secrecy and concealment
- pity – perhaps only felt by Gertrude
- the role of Polonius – directing operations
- honesty
- birth, death, reason and madness
- the slippery nature of language
- youth and age; family relationships.

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

Focus might be on:

- Polonius’s dramatic language; the effect of his asides
- Hamlet’s riddling, evasive speeches
- aspects of social satire
- entrances and exits
- anticipation of later events
- dialogue as a form of verbal jousting
- Ophelia’s dramatic significance even in her absence
- proverbial language.

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

AO3: Express informed, personal and argued responses to literary texts, using appropriate concepts and terminology, and coherent, accurate writing.

With respect to skill in writing:

- quality of argument, here related to significance of aspects of tragedy
- organisation of ideas
- use of concepts and terminology appropriate to the question
- technical accuracy.

Accept any valid interpretation and any valid discussion of dramatic method.

0	4
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Christopher Marlowe: *Doctor Faustus*

Explore the significance of the aspects of dramatic tragedy in the following passage in relation to the play as a whole.

You should consider the following in your answer:

- the presentation of Faustus and Mephistopheles
- Marlowe’s use of dramatic language
- the dramatic setting and action
- other relevant aspects of dramatic tragedy.

[25 marks]

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

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

AO1: Demonstrate understanding of the ways in which readers find meanings in texts, showing an understanding of genre, the significance of contexts, and the ways in which different interpretations can be found.

Focus might be on:

- tragic knowledge and self-knowledge – or lack of it
- Faustus’s overreaching
- Mephistopheles as a tragic antagonist – a trickster and manipulator
- possible exploration of aspects of Christianity
- the roles of Lucifer and Beelzebub
- elements of allegory
- aspects of the morality play – seven deadly sins.

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

Focus might be on:

- the switches in movement and direction within the passage
- dramatic spectacle
- the dramatic role of Mephistopheles
- entrances and exits
- the representative function of the two angels
- dramatic contrasts, dichotomy: good and evil, hell and heaven
- the anticipation of later events
- Faustus’s varied dramatic language.

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

AO3: Express informed, personal and argued responses to literary texts, using appropriate concepts and terminology, and coherent, accurate writing.

With respect to skill in writing:

- quality of argument, here related to significance of aspects of tragedy
- organisation of ideas
- use of concepts and terminology appropriate to the question
- technical accuracy.

Accept any valid interpretation and any valid discussion of dramatic method.

0 5

John Webster: *The Duchess of Malfi*

Explore the significance of the aspects of dramatic tragedy in the following passage in relation to the play as a whole.

You should consider the following in your answer:

- the presentation of the Duchess and Bosola
- Webster’s use of dialogue
- the dramatic setting and action
- other relevant aspects of dramatic tragedy.

[25 marks]

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

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

AO1: Demonstrate understanding of the ways in which readers find meanings in texts, showing an understanding of genre, the significance of contexts, and the ways in which different interpretations can be found.

Focus might be on:

- the tragic fall of the Duchess – the operation of fate
- her bravery and defiance
- Bosola perhaps as a corrupted tragic hero
- the concept of Fortune’s wheel
- ideas about heaven and hell
- pity and terror
- the nature of language
- rank, gentility and worth.

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

Focus might be on:

- the preceding action – Antonio’s departure
- the significance of the dramatic action within the extract
- proverbial language
- images of death and devilry
- rapid interchange of dialogue, question and answer
- the dramatic and tragic significance of the children
- Bosola’s shape-shifting, role changes
- the Duchess’s powerful last speech: rhetorical, philosophical, defiant.

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

AO3: Express informed, personal and argued responses to literary texts, using appropriate concepts and terminology, and coherent, accurate writing.

With respect to skill in writing:

- quality of argument, here related to significance of aspects of tragedy
- organisation of ideas
- use of concepts and terminology appropriate to the question
- technical accuracy.

Accept any valid interpretation and any valid discussion of dramatic method.

0	6
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Arthur Miller: *Death of a Salesman*

Consider the tragic and dramatic significance of the conflict between the old and the young in *Death of a Salesman*.

[25 marks]

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

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

AO1: Demonstrate understanding of the ways in which readers find meanings in texts, showing an understanding of genre, the significance of contexts, and the ways in which different interpretations can be found.

Focus might be on:

- the central relationship between Willy, Biff and Happy
- the role of Howard and his father
- the ruthless nature of the world of work and capitalist society in general
- the repeated references in the play to physical ageing
- contrasting father/son relationships
- attitudes to women
- aspects of disillusion, failure, tragic despair
- perhaps a view that not all relationships between the young and the old involve conflict
- father figures: Ben, Dave Singleton.

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

Focus might be on:

- significant scenes: the restaurant, the interview with Howard
- flashbacks: memories and characters’ response to them
- dramatic imagery: stolen objects, the front stoop
- the significant role of the woman
- Linda’s dramatic role: mediating between the generations
- the dramatic presentation of physical strength and weakness
- staging – the house as a stage for conflict
- the structural movement of the play, perhaps towards anagnorisis, acceptance.

Given that this is a **closed book** exam, references to the play may be generalised as well as specific.

AO3: Express informed, personal and argued responses to literary texts, using appropriate concepts and terminology, and coherent, accurate writing.

With respect to skill in writing:

- quality of argument, here related to significance of aspects of tragedy
- organisation of ideas
- use of concepts and terminology appropriate to the question
- technical accuracy.

Accept any valid interpretation and any valid discussion of dramatic method.

0 7

Tennessee Williams: *A Streetcar Named Desire*

To what extent is New Orleans presented as a tragically dangerous and threatening place in *A Streetcar Named Desire*?

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed, but some strands listed could easily address more than one AO.

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

AO1: Demonstrate understanding of the ways in which readers find meanings in texts, showing an understanding of genre, the significance of contexts, and the ways in which different interpretations can be found.

Focus might be on:

- violence and discord from the beginning: Eunice and Steve
- physical and verbal violence in Stanley and Stella's home
- Stanley's behaviour as perhaps representative of the district
- positive qualities to New Orleans: 'a relatively warm and easy intermingling of races'; 'a raffish charm' etc
- the community presented as one that cares for its members
- possible discord represented by places like the Four Deuces
- street violence: 'a prostitute has rolled a drunkard'.

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

Focus might be on:

- the blue piano as an expression of the spirit of New Orleans life
- the ominous message conveyed by the Mexican street vendor
- visual dramatic images: eg Stanley throwing a package of meat
- the effect of the background sound of the locomotive
- the Varsouviana – somehow becomes incorporated into the tension generated within New Orleans
- the climactic tragic violence at the end of the play – the slow, inexorable movement towards this ending
- the threatening effect of some of the colours: raw, lurid, gaudy
- other aspects and effects of the dramatic setting: the sky investing the scene with a 'kind of lyricism'.

Given that this is a **closed book** exam, references to the play may be generalised as well as specific.

AO3: Express informed, personal and argued responses to literary texts, using appropriate concepts and terminology, and coherent, accurate writing.

With respect to skill in writing:

- quality of argument, here related to significance of aspects of tragedy
- organisation of ideas
- use of concepts and terminology appropriate to the question
- technical accuracy.

Accept any valid interpretation and any valid discussion of dramatic method.

0 8 **Henrik Ibsen: *Hedda Gabler***

Is the tragedy of *Hedda Gabler* mainly brought about by flawed individuals or a flawed society?

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed, but some strands listed could easily address more than one AO.

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

AO1: Demonstrate understanding of the ways in which readers find meanings in texts, showing an understanding of genre, the significance of contexts, and the ways in which different interpretations can be found.

Focus might be on:

- an argument that emphasises Hedda’s self-absorption
- Judge Brack’s predatory behaviour
- Tesman’s inadequacies as a husband, at least from Hedda’s perspective
- Loevborg’s vulnerability and perhaps weakness, but also his struggles to fit in to this society
- an argument that the characters do display virtues and strengths, but are tragically trapped by a conventional society obsessed with appearances
- the tragically destructive effect of the past
- the family unit as a trap.

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

Focus might be on:

- the claustrophobic effect of the stage setting
- effect of dramatic symbols such as the pistols
- doors and windows perhaps representing the possibility of escape, but finally closed
- the symbolism of the physical setting: representative of a materialist, suffocating world
- the smell of flowers being described as the odour of death
- Hedda’s dramatic language: reveals her weaknesses but also her frustration
- Brack’s veiled suggestions, part of an ominous build up of tension
- the dramatic structure; Hedda’s growing sense of defeat and loss of hope.

Given that this is a **closed book** exam, references to the play may be generalised as well as specific.

AO3: Express informed, personal and argued responses to literary texts, using appropriate concepts and terminology, and coherent, accurate writing.

With respect to skill in writing:

- quality of argument, here related to significance of aspects of tragedy
- organisation of ideas
- use of concepts and terminology appropriate to the question
- technical accuracy.

Accept any valid interpretation and any valid discussion of dramatic method.

0 9 Samuel Beckett: *Waiting for Godot*

‘Nothing happens, twice.’

In *Waiting for Godot*, to what extent is human life presented as tragically meaningless?

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed, but some strands listed could easily address more than one AO.

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

AO1: Demonstrate understanding of the ways in which readers find meanings in texts, showing an understanding of genre, the significance of contexts, and the ways in which different interpretations can be found.

Focus might be on:

- pity for the characters’ apparent helplessness in the face of an indifferent universe
- the endless waiting for Godot, who represents perhaps hope, perhaps salvation, but who fails to appear
- time and timelessness: the difficulty of seeing any meaningful signs of progress or development
- a sense of sterility in past, present and future
- repeated examples of physical and emotional suffering
- perhaps some meaning to be found in the mutually supportive relationship of Vladimir and Estragon
- resilience in the face of possible tragedy: the characters’ determination to go on.

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

Focus might be on:

- structural patterns; the relationship of the two acts. ‘Next day. Same Time. Same Place’
- echoes, repetitions, parallels
- the dramatic and tragic effect of the bare stage setting
- the dramatic significance of the tree: perhaps hints at the possibility of change
- the tragic and dramatic effect of the regular silences, pauses, hesitations, questions
- physical demonstrations of frustration
- at times what seems to be inconsequential dialogue; the struggle to communicate
- dramatic effect of the final moments of the play: ‘they do not move’.

Given that this is a **closed book** exam, references to the play may be generalised as well as specific.

AO3: Express informed, personal and argued responses to literary texts, using appropriate concepts and terminology, and coherent, accurate writing.

With respect to skill in writing:

- quality of argument, here related to significance of aspects of tragedy
- organisation of ideas
- use of concepts and terminology appropriate to the question
- technical accuracy.

Accept any valid interpretation and any valid discussion of dramatic method.

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Brian Friel: *Translations*

In *Translations*, what is the tragic and dramatic significance of the relationship between Owen and Manus?

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed, but some strands listed could easily address more than one AO.

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

AO1: Demonstrate understanding of the ways in which readers find meanings in texts, showing an understanding of genre, the significance of contexts, and the ways in which different interpretations can be found.

Focus might be on:

- Family relationships. Elder and younger brother (perhaps echoes of other brotherly relationships in other narratives)
- their different relationship with Hugh
- their different involvement with the English
- both in different ways tragic victims of the growing conflict
- Manus as the lame scholar, a teacher, embedded in the local community
- Owen as ‘a city man’, in some ways an outsider, an interpreter
- the roles of the prodigal son and the stay-at-home carer.

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

Focus might be on:

- Manus speaking the opening words of the play, and their dramatic significance
- Manus speaks to Sarah at the beginning of the play, Owen at the end
- the development of the plot and the final very different decisions made by the two brothers
- the significance of the brothers’ conversation at the beginning of Act 3
- their connection in that they both work with language and translation
- their relationship with Yolland
- Manus as being part of what is also a tragic love story.

Given that this is a **closed book** exam, references to the play may be generalised as well as specific.

AO3: Express informed, personal and argued responses to literary texts, using appropriate concepts and terminology, and coherent, accurate writing.

With respect to skill in writing:

- quality of argument, here related to significance of aspects of tragedy
- organisation of ideas
- use of concepts and terminology appropriate to the question
- technical accuracy.

Accept any valid interpretation and any valid discussion of dramatic method.