

AS

# English Literature B

7716/1A Literary Genres: Drama: Aspects of Tragedy  
Final Mark Scheme

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

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](http://aqa.org.uk)

## 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 5) 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 7. The key words for the bands are important and are printed below.

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

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

**Advice about marking each section****Section A**

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

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

## Section B

13. Examiners need to bear in mind the following key points when marking questions based on single texts:
- has the student engaged in a relevant debate or constructed a relevant argument?
  - has the student referred to different parts of the text to support their views?
  - has the student referred to the author's dramatic method?
  - the student's AO1 competence.

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

## Annotation

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

## The 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

## Description of annotations

<b>Annotation</b>	<b>Description</b>
Tick	relevant point, idea, reference or development/support for idea
On Page Comment	to explain a tick/ to describe an aspect of candidate performance
V Wavy	to indicate a longer section of script for annotation
?	an unclear point
IR	irrelevant point or material
REP	ideas or material repeated
SEEN	blank pages noted

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

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

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

**Section A****0 1*****Othello* - William Shakespeare**

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 role of Lodovico
- the dialogue between Othello and Desdemona
- any 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 3 – 6.

**AO5 Explore literary texts informed by different interpretations.****With respect to meanings and interpretations:**

There will be a variety of interpretations here in relation to readers and audiences. Some students may comment on the choices made by directors.

Some possible ideas:

- Lodovico’s presence as a reminder of Othello’s public and military role as general, and of the civility and order of the Venetian world
- Lodovico’s significance in establishing a return to order at the end of the play
- the role of Lodovico in guiding reactions of the audience, eg the shocking nature of Othello’s treatment of Desdemona
- the dialogue/ speech exchanges showing the bewilderment and desperation of Desdemona
- Othello’s utterances showing his cruelty, the extent of his tragic fall and his inner torment
- Desdemona as a victim of masculine power
- the brutality of Othello’s actions
- the power of sexual love and the sadness at its loss

- the destructive power of jealousy
- etc

**AO4 Explore connections across literary texts.**

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

- the hero's tragic flaw as shown by Othello's impetuosity and rash temper in his exchanges with Desdemona
- the aspect of tragic victims as shown directly by Othello's treatment of Desdemona and indirectly by Iago's plotting
- tragic isolation as shown by Othello's remoteness revealed in his asides, and by the shocked reaction of Lodovico at Othello's treatment of Desdemona which sets Othello apart
- aspects of domestic tragedy eg marital discord as shown in the rift between Othello and Desdemona in this extract
- etc.

**AO3 Demonstrate understanding of the significance and the 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 social context of marriage: Desdemona's propriety in her conduct with her husband and Othello's dominance
- the gender context: oppressive, dismissive and offensive attitudes to women (here and elsewhere), the expectations that women are obedient, Othello's belief (and Iago's elsewhere) that women are adulterers
- the cultural context: civility represented by Lodovico
- the psychological context: the suffering of Desdemona caused by Othello's violent treatment, Othello's suffering as Iago's poison penetrates his mind
- 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:**

- Lodovico's entrance perhaps representing civility in the setting of Cyprus
- the arrival of Lodovico presaging a return to order
- Lodovico's role as commentator on the changes in Othello ('this would not be believed in Cyprus')
- the odd speech exchanges between Othello and Desdemona which are often at cross-purposes and punctuated by Lodovico's comments, incorporating snatches of the letter, over-hearings, asides, emotional reactions, sincere attempts to appease and comfort, abuse
- the contrast between Othello's abusive and insulting language and Desdemona's respectful, courteous and solicitous language
- the use of brief quick fire exchanges: questions, exclamations, commands, single sentences
- the private nature of Othello and Desdemona's odd and fractured conversation

which takes place in front of the Venetian delegation

- Othello's delay in addressing Desdemona (when she says 'My lord?') and his half-asides as he reads the letter recalling him to Venice
- the use of stage directions to signal Othello's violence and his dominance over Desdemona, eg '[strikes her]' or 'she can turn and turn'
- Iago as a largely silent participant in the action
- the violence in the extract that shows the escalating tragedy building up to Desdemona's later death
- Othello's final speech showing the breakdown in his language and thought pattern, his use of animal imagery
- if candidates are explicitly addressing dialogue, they need to be rewarded

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

**With respect to competence in writing:**

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

**Accept any valid interpretations, any valid discussion of contexts and any valid discussion of dramatic methods.**

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**King Lear - William Shakespeare**

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 use of disguise
- the presentation of Gloucester
- Gloucester's suicide attempt
- any 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 3 – 6.

**AO5 Explore literary texts informed by different interpretations.****With respect to meanings and interpretations:**

There will be a variety of interpretations here in relation to readers and audiences. Some students may comment on the choices made by directors.

Some possible ideas:

- how disguise enables Edgar to help his father
- how disguise shows Edgar's versatility and ingenuity as a survivor
- Edgar as compassionate or heroic in helping his father overcome his despair
- the perplexing reluctance of Edgar to reveal his true identity to his father
- Gloucester's parallel with Lear highlighting arrogance or self-absorption in suffering
- the implausibility of this scene for an audience
- Gloucester's misery and suffering
- the importance of this scene in Edgar's journey from naïve and duped son and brother, through his feigned madness and isolation to moral authority in the final act
- the deceptiveness of sight or vision and how ideas of blindness and insight are interrogated
- the role of the gods in individual fate
- the way family relationships can bring healing to suffering
- the power of the younger characters representing a 'new order' over the old corrupt

- one, perhaps
- etc

**AO4 Explore connections across literary texts.**

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

- the tragic fall of the protagonist shown by Gloucester's 'fall'
- tragic suffering shown in Gloucester's despair and in Edgar watching his father
- the tragic aspect of death seen in Gloucester's attempt at suicide
- tragic isolation shown in Edgar's love for his father and yet his being unable to reveal his identity to him
- the capacity of tragedy to have uplifting moments shown in Edgar helping his father avoid death
- etc

**AO3 Demonstrate understanding of the significance and the 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 religious context and the context of mortality: Gloucester wants to die and renounce the world; Edgar wants to save his father to stop him going to hell as a despairing suicide
- the familial context: Edgar, the rejected son, helping his father
- the geographical context: Dover as a place of refuge, and perhaps hope
- the social context of class inequality in the Renaissance world – the peasant persona vs Edgar and Gloucester as aristocrats; the importance of social rank, and entitlement to it, in the play
- etc

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

**With respect to significance of dramatic method focus might be on:**

- disguise as a structural link to the other roles Edgar plays and the disguises of other characters
- disguise and the different voices used by Edgar to create the apparent illusion of Gloucester's fall
- Edgar, as local peasant, leading Gloucester apparently to his death in contrast to Edgar as loving son who wants to 'cure' his father of despair
- the pretend setting of the cliff edge to convey Gloucester's despair and the skill of Edgar's plan
- the physical and visual drama when Gloucester '*throws himself forward*'
- the sub-plot creating parallels with the main plot: Gloucester's fall; Gloucester's and Lear's suffering; the acknowledgement of flaws; the 'rescue' by a caring, wrongly-judged child; the psychological isolation of Gloucester and Lear
- the use of shared lines between Edgar and Gloucester to show their connection: both Gloucester's growing interest and dependency on 'the peasant' and Edgar's understanding of his father's mindset
- the symbolism of the cliff and fall to show Gloucester's blindness, his tragic fall and his salvation
- etc

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

**With respect to competence in writing:**

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

**Accept any valid interpretations, any valid discussion of contexts and any valid discussion of dramatic methods.**

Either

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***Richard II* – William Shakespeare**

Explore the view that ‘at the end of the tragedy the audience’s sympathy is with Bolingbroke rather than Richard’.

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. Some ideas will inevitably address more than one AO.

Examiners must also remember that because students will 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 3 – 6.

**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 injustice Richard exercises over Bolingbroke early in the play, eg the banishment, the theft of his lands and revenues
- Bolingbroke’s boldness in challenging Richard
- his adept strategic thinking
- his ability to reach out to the people
- his growth in stature from his banishment at the start to his becoming monarch
- his ascension to power that shifts focus away from Richard
- Richard’s increasing detachment and self-absorption
- the immorality of Richard’s actions – his involvement in Gloucester’s murder, his seizing of Gaunt’s ‘plate, coin, revenues, and moveables’
- the theatricality of Richard’s self-dramatisation (‘thus play I in one person many people’) making it difficult to sympathise with him
- etc

Some students might consider:

- Richard’s being the legitimate, divinely appointed monarch and therefore one who elicits sympathy
- the pathos of Richard’s situation perhaps suggesting that he is a tragic victim
- the undignified and cruel nature of his end, which draws sympathy
- Richard’s magnanimity in surrendering the crown which elevates him
- the heroic nature of his end by fighting back against his assailants
- Bolingbroke’s ruthlessness in dealing with Richard’s allies and with Richard (Exton)

- claims he murdered Richard because Bolingbroke required it)
- Bolingbroke's cruelty in causing psychological suffering to Richard by making him give up the crown
- the tenderness of Richard and Isabella's parting in Act 5
- etc

Some students might suggest that sympathy is balanced for the two characters or that neither elicits sympathy. It might be suggested that real sympathy is reserved for England and its people.

**AO4 Explore connections across literary texts.**

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

- the role of the adversary in tragedy as shown in Bolingbroke's challenge to and triumph over Richard
- the hero's tragic fall shown in Richard's fall from power/grace
- tragic isolation shown in Richard's despair and misery and through Bolingbroke's isolating treatment of him
- tragic suffering shown in Richard's sadness and despondency and in the suffering of those affected by the behaviours of Richard and Bolingbroke, not least of all the state itself which under Richard's rule is leased and on Bolingbroke's return is caught up in civil war
- tragic resolution as seen in Richard's death and Bolingbroke's attempt to distance himself from those who assassinated Richard and to seek atonement by making a voyage to 'the Holy Land/ To wash this blood off from' his 'guilty hand'
- etc

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

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

- the political context of monarchy shown in the conflict between the ruling king and a challenger who is the better leader
- the religious context of usurping a king who is divinely appointed, the subsequent disruption to the Chain of Being
- the psychological context of identity and how selfhood may be constructed through public/private roles: king/man
- the historical context of the fate of England and the civil strife linked to lines of succession at the end of the fourteenth century
- the historical context of the erosion of Richard's temporal power/influence and Shakespeare's presenting of this context through an Elizabethan lens
- the production context of Shakespeare's manipulating historical sources to characterise Richard and Bolingbroke
- etc

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

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

- structural aspects: the dramatic return of Bolingbroke with his army in the middle of the

play highlighting Richard's weakness; the key event of the negotiation at Flint Castle in Act 3 where the balance of power shifts towards Bolingbroke; the way the ending establishes the dynastic potential of Bolingbroke's accession, linking to the subsequent plays in the tetralogy

- voices of other characters to shape audience responses, eg the choric voices of Ross and Willoughby presenting Richard's abuse of his regal authority, or Isabella voicing her distress upon hearing that the king is deposed; Richard's only soliloquy in Act 5 in his cell
- settings as a backdrop to reveal transformation in fortune, eg Flint Castle in Act 3, or Parliament in Act 4, or Richard's cell in Pomfret Castle in Act 5
- the contrast used in the characterisation of Bolingbroke and Richard in the deposition scene and elsewhere
- the symbolism of the crown and the throne to show the power struggle being decisively won by Bolingbroke
- the use of figurative, eloquent, highly rhetorical language in Richard's speeches in contrast to Bolingbroke's more pragmatic denotative speech
- etc

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

**With respect to competence in writing:**

- quality of argument as students address and 'explore' the given view.
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy

**Accept any valid interpretations, any valid discussion of contexts and any valid discussion of dramatic methods.**

or

0	4
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***Death of a Salesman* – Arthur Miller**

Explore the view that Willy Loman’s tragic flaw is his inability to connect with others.

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

**[25 marks]**

**Some possible content** is given below. It suggests some of the ways the Assessment Objectives might be addressed. Some ideas will inevitably address more than one AO.

Examiners must also remember that because students will 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 3 – 6.

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

**With respect to meanings and interpretations:**

**Students may choose to look at all sides of the debate or just one. It is the quality of the student’s response that matters.**

Some students might consider:

- Willy’s poor relationship with his sons which leads to their not supporting/understanding him and his not supporting/ understanding them
- his distance from Linda and the tragic isolation of both of them
- his inability to make enough impact on Howard to save his job
- the ingratitude he shows towards Charley’s help, eg the borrowed money, the job offer
- his inability to secure sales with potential buyers
- his secret suicide attempts that Linda knows about but will not discuss with him
- etc

Some students might consider:

- that Willy’s pride in his abilities as a salesman is his tragic flaw
- that his deluded belief in being able to ‘make it’ and his arrogance are his tragic flaws
- that Willy’s self-deception is his tragic flaw
- the way his dishonesty leads to estrangement with Biff and betrayal of Linda
- the lack of understanding Willy has about his sons and how it isolates them from him
- Willy’s flaw as his inability to escape from his romantic ideas of the past which causes him to be disconnected from the world of the present
- etc

**AO4 Explore connections across literary texts.**

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

- the tragic hero's flaws seen in Willy's pride, his caprice, his deceit, his anger, his weakness, his deluded ideas, etc
- the aspect of tragic isolation as shown in Willy's retreat into the past or his imagined worlds
- tragic heroism seen in Willy's hopes and passion which he maintains despite his fall, eg his hope for Biff's future
- the aspect of tragic suffering seen in the unhappiness of the family and in Willy because of the disconnect between them, eg his disappointment and anger towards Biff and the despair that leads to his suicide
- elements of domestic tragedy as shown in the breakdown of family relationships eg with Biff, Happy and Linda
- 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 context of 1940s American capitalism shown here in Willy being unable to connect with the prevailing values of materialism and consumption
- the familial context: Willy's inability to resolve disputes with his sons, or confide in Linda about his depression which results in his isolation from them
- the economic context of work used here as the basis for Willy's feeling of inadequacy which isolates him from his family
- the psychological context evidenced in Willy's inability to connect with others which results in his loss of stature, his being an unfaithful husband, an inadequate father, an unsuccessful salesman
- 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:**

- structural aspects: the contrasting time shifts eg Willy's disconnection from the present and his recollection of the past to reveal his inability to connect with others
- setting: the use of the 'fore stage' for Willy's imaginings/ the past which disconnects him physically from other characters on stage
- the use of stage directions signalling Willy's inability to connect, eg in Biff and Willy's exchange in Act 2 when Willy is 'frozen, immobile with guilt' or when he is 'totally immersed in himself'
- Willy's domination of the dialogue in Act 1, showing that he is not listening to Linda
- the contrasts between Willy's exchanges with his sons and their conversations with each other
- Willy's use of disparaging language to describe his son, Biff: 'lazy bum', 'disgrace'
- etc

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

**With respect to competence in writing:**

- quality of argument as students address and 'explore' the given view.
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy

**Accept any valid interpretations, any valid discussion of contexts and any valid discussion of dramatic methods.**

or

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

Explore the view that men are always destructive forces in *A Streetcar Named Desire*.

Remember to include in your answer relevant comment on Williams' dramatic methods.

**[25 marks]**

**Some possible content** is given below. It suggests some of the ways the Assessment Objectives might be addressed. Some ideas will inevitably address more than one AO.

Examiners must also remember that because students will 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 3 – 6.

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

**With respect to meanings and interpretations:**

**Students may choose to look at all sides of the debate or just one. It is the quality of the student's response that matters.**

Some students might consider:

- how men treat women violently, eg Stanley's confrontational and violent behaviour towards Stella and Blanche, his rape of Blanche
- how the aggressive behaviour by men leads to suffering, eg Mitch's treatment of Blanche in their final encounter
- how men can be self-destructive forces, eg Allan's suicide
- the way male characters objectify women and in so doing degrade them, eg Steve's infidelity, Mitch's expectations of Blanche
- the doctor's destructive role in sealing Blanche's fate
- the way that violent and confrontational behaviour by men is exacerbated by drinking, eg the culmination of the poker game in Scene Three
- etc

Some students might consider:

- that Mitch's caring for his sick mother is compassionate and constructive rather than destructive
- the constructive action of the doctor as providing an escape for Blanche from the brutal world of the Kowalskis' flat
- the constructive force of male friendships in the play, eg the 'laughter and shouts of parting' after a night out in Scene One, typifying the 'heartiness with men' that Stanley and his friends enjoy
- the constructive actions of Stanley: by exposing Blanche's past to Mitch, he helps him avoid a disastrous relationship
- that the 'young man' who sells Blanche the newspaper is an example of masculinity

- that is not destructive
- that despite the destructive force of men, some women in the play survive without being destroyed, eg Eunice who retaliates against the destructive force of men and bruises Steve's forehead in Scene Five
- etc

**AO4 Explore connections across literary texts.**

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

- the role of the tragic villain shown in Stanley's menace and violence towards Blanche
- tragic suffering as shown in Blanche's response to Stanley's violence
- tragic isolation shown in Blanche's being removed from the world of the play at the end by the male doctor
- the role of the tragic victim shown in Blanche's treatment by some of the male characters, eg Stanley, Mitch and perhaps Allan
- aspects of domestic tragedy shown in the breakdown of family relationships, eg when Stanley destroys the relationship between Blanche and Stella or when Stanley is violent towards his wife
- 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 familial context seen in the way the domestic setting is used to reveal Stanley as a destructive force, eg his violence towards his wife and sister in law
- the gender context seen in the way that men have power in relationships and society, how they are violent and cause harm to women
- the cultural context of patriarchal structures that enable male superiority and seemingly endorse the rights of men to be destructive forces
- the geographical context: the multicultural modern city of New Orleans overcoming the romanticism of the older world of Belle Reve seen in Stanley's physical domination and destruction of Blanche
- 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:**

- structural aspects: key events in the play where men are shown to be destructive forces, eg the 'narrative gap' where Blanche's rape takes place and the final scene with the doctor
- the setting of the poker party to present the dominance of the male players in the domestic space and the aggression that results from this
- the use of props to signal masculine destruction, eg Stanley throwing the radio out of the window, Mitch tearing the lampshade off the light
- the use of stage directions to highlight destructive forces, eg Stanley's carrying Blanche's 'inert figure' to the bed at the end of Scene Ten
- the use of music eg sinister music to show Stanley's menace, haunting music to suggest emotional loss caused by men in Blanche's past, eg the Varsouviana polka

- the presentation of Stanley's destructive potential through the imagery of light and dark
- etc

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

**With respect to competence in writing:**

- quality of the argument as students address and 'explore' the given view.
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy

**Accept any valid interpretations, any valid discussion of contexts and any valid discussion of dramatic methods.**