



AS ENGLISH LITERATURE B 7716/1A

Paper 1A Literary genres: Drama: Aspects of tragedy

Mark scheme

June 2025

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.

No student should be disadvantaged on the basis of their gender identity and/or how they refer to the gender identity of others in their exam responses.

A consistent use of 'they/them' as a singular and pronouns beyond 'she/her' or 'he/him' will be credited in exam responses in line with existing mark scheme criteria.

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 pages 9–11. 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.

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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

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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	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	perceptive exploration of connections across literary texts arising out of generic study	
	AO3	- 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	- perceptive understanding of authorial methods in relation to the task - assured engagement with how meanings are shaped by the methods used	
	AO1	- 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	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	logical and consistent exploration of connections across literary texts arising out of generic study	
	AO3	- 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	- thorough understanding of authorial methods in relation to the task - thorough engagement with how meanings are shaped by the methods used	
	AO1	- 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	

Band 3 Straightforward/ Relevant 11–15 marks 'Straightforward' work is shown when students make their ideas in relation to the task clearly known. 'Relevant' work is shown when students are focused on the task and use detail in an appropriate and supportive way.	AO5	straightforward engagement with the debate set up in the task	This band is characterised by straightforward and relevant work where the student's response to the task is clear and intelligible. At the top of the band students will demonstrate consistent straightforward understanding in the course of their argument. Ideas will be developed relevantly. At the bottom of the band there will be flashes of relevant understanding with evidence of straightforward thinking.
	AO4	explores connections across literary texts arising out of generic study in a straightforward way	
	AO3	- straightforward understanding of the significance of relevant contexts in relation to the task - relevant connections between those contexts and the genre studied	
	AO2	- straightforward understanding of authorial methods in relation to the task - relevant engagement with how meanings are shaped by the methods used	
	AO1	- 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	
Band 2 Simple/Generalised 6–10 marks 'Simple' work is shown when students write in an unelaborated and basic way in relation to the task. 'Generalised' work is shown when students write without regard to particular details.	AO5	simple and generalised response to the debate set up in the task	This band is characterised by simple and generalised work which is mainly linked to the task. 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. At the bottom of the band there will be inconsistency, but the beginnings of a simple and generalised understanding.
	AO4	simple exploration of connections across literary texts arising out of generic study	
	AO3	- simple understanding of the significance of relevant contexts in relation to the task - generalised connections between those contexts and the genre studied	
	AO2	- simple understanding of authorial methods in relation to the task - generalised engagement with how meanings are shaped by the methods used	
	AO1	- 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	

Band 1 Largely irrelevant/largely misunderstood/largely inaccurate 1–5 marks ‘Largely irrelevant’ work is shown when students write in an unclear way with only occasional reference to what is required by the question. ‘Largely misunderstood’ and ‘largely inaccurate’ work is shown when knowledge of the text is insecure, hazy and often wrong.		• 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	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. 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. At the bottom of the band there will be no connection with the task; the writing will be hard to follow and irrelevant.
0 marks		No marks for response when nothing is written or where response has no connection to the text(s) or task.	

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 presentation of Iago's villainy
- the role 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: after Othello and Desdemona leave, Emilia is left alone on stage and finds the handkerchief by chance, her soliloquy where she highlights to the audience the importance of the handkerchief to Desdemona and how much Desdemona values it; Iago's entrance and his sudden interest when Emilia mentions the handkerchief; Iago's dismissal of Emilia and her exit; Iago's soliloquy where he shares this further stage of his plan with the audience
- contextualisation: the extract comes after Iago's first explicit hints about Desdemona's fidelity which have left Othello doubting his wife and Desdemona's careless dropping of the handkerchief, and before Iago's more bold accusations which lead Othello's torment and his demand for 'ocular proof'; the role of the handkerchief in adding to Iago's case against Desdemona and Cassio to Othello
- Iago's premeditation in having asked Emilia to steal the handkerchief for him
- Iago's opportunism in making use of the handkerchief: 'this may do something'
- Iago's villainy shown by his quick-witted planning as he reveals his plan to plant the handkerchief on Cassio
- Iago as a devilishly clever villain who understands human nature and uses people's insecurities against them, shown by his ability to incorporate the handkerchief into his plan and his manipulation of Emilia to acquire the handkerchief for him
- Iago as a terrifying villain as the extent of his desire to make Othello suffer is revealed here in his soliloquy and as his plot acquires a sense of urgency and haste
- Iago's coarse response to his wife and his dismissive attitude which only changes when he realises

- she can help him destroy Othello: his single-mindedness and obsessive desire to cause harm
- Emilia's role in Iago's plot here as possibly unwitting accomplice, giving him the handkerchief
- her desire to please her husband even though his motives are mysterious to her
- her essential kindness shown when she asks him to give the handkerchief back to Desdemona and her sympathy for Desdemona
- the unequal relationship between Iago and Emilia – her desire to please him, his contempt for her unless she is furthering his plotting
- the role of fate in Emilia's chance finding of the handkerchief which becomes so central to Desdemona's tragedy and Othello's downfall
- etc.

AO4 Explore connections across literary texts

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

- the aspect of tragic villainy in Iago's desire to procure the handkerchief to further his plan
- the aspect of fate in that Emilia finds the handkerchief by chance
- the aspect of deception in that Emilia gives Iago the handkerchief and becomes an unknowing accomplice in his villainy
- 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 gender context of Iago's relationship with Emilia
- the psychological context of Iago's motivation
- the context of affection, shown in Emilia's desperation for Iago's love which causes her to steal the handkerchief
- the context of power shown in Iago's power over Emilia
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

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

- the structural significance of the extract, coming just as Iago is beginning to convince Othello that Desdemona is unfaithful and providing him with 'proof' which will help take his plan to the next stage
- the soliloquy from Emilia which opens the extract and which reveals something of her thought processes
- the framing of the extract by an exit by Othello and Desdemona and an entrance by Othello, highlighting Iago and Emilia's duplicity
- Iago's increasing interest during the scene, moving from irritation at Emilia's presence to praise of her and then excitement as he starts to think about the possibilities afforded by the handkerchief
- Iago's dismissal of Emilia and her exit when she has served her purpose
- Iago's soliloquy which allows the audience to see his thought processes when developing his plan
- Iago's coarse joke to Emilia showing his lack of respect for her and his attitude towards women
- the sense of playfulness between Iago and Emilia, showing a common sense of humour and an understanding of each other; Iago's sudden loss of patience with this when he snatches the handkerchief; the sense that he is merely indulging her because she has something he wants
- the imagery of religion and poison in Iago's soliloquy pointing towards future tragedy
- etc.

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

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

With respect to competence in writing:

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

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

0	2
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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 Lear
- 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.

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: Lear, Kent and the Fool's arrival at the hovel; the care Kent shows to Lear in encouraging him to enter the hovel to get out of the storm; Lear's insistence that his physical suffering is nothing compared to his mental anguish; his focus on his daughters' ingratitude and his awareness that thinking about it will make him mad; Lear sending the Fool into the hovel first; his realisation that he has taken 'too little care' of the suffering of the poor in his kingdom
- contextualisation: this extract comes shortly after Gonerill and Regan have refused to accommodate Lear's entourage and have closed their doors against him; it is part of Lear's journey towards madness caused by his daughters' mistreatment of him and his suffering is compounded by the harsh physical conditions he now has to face; the extract is shortly before the disguised Edgar is discovered in the hovel, bringing the main plot and the sub-plot together
- Lear as a victim of the cruel treatment of Gonerill and Regan
- the tragic change in Lear from his earlier, more regal self
- Lear as a pitiful character who is suffering both physically and mentally; his constant returning to the behaviour of his daughters, how appalling he thinks their behaviour towards him is
- Lear's despair, shown by his refusal to protect himself from the elements by entering the hovel
- Lear's insistence that the storm is much more of a torment to Kent than it is to him, because he has the greater torment of his mental anguish to deal with, showing how severe his mental affliction is
- Lear's concern for Kent, in telling him to take shelter from the storm
- Lear's concern, in his soliloquy, for his subjects; his regret that he has never thought much about

- their plight before – Lear’s journey towards understanding
- the setting of the storm – a physical representation of Lear’s mental state
- the storm and the night-time setting as a threat to life
- the storm, the night-time and the hovel together form a different world which Lear faces with his alternative ‘family’ of Kent and the Fool and where Lear is forced to face the difficulties some of his poorer subjects face, causing his increased understanding
- the hostility of nature and how the natural world conspires against the tragic hero
- the setting of the hovel, showing Lear’s fall from greatness and contrasting the royal residences Lear once enjoyed and his daughters still do
- 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 the downfall of the tragic hero
- the tragic aspect of suffering
- the tragic aspect of madness
- 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 Lear’s suffering
- the social context of status as shown in Lear’s change in status and his concern for his subjects (the ‘poor naked wretches’) and Kent’s concern for him
- the family context of Lear’s relationship with his daughters
- 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 dramatic action of the extract: the characters arriving at the hovel and the attempts of Kent to persuade Lear to take shelter from the storm; the tension and frustration created by his hesitation in doing so
- the setting of the storm and the isolated heath, creating a sense of danger and threat, mirroring Lear’s mental state
- the dramatic effectiveness of the storm: the spectacle of the thunder and lightning, adding to the sense of danger and reflecting the momentous events of the play
- entrances, exits and speeches: the presence on stage of the disguised Kent, showing that Lear still commands loyalty from his faithful servants; the silent presence of the Fool who does not attempt to lighten the mood or make witty comments, his inability to cope with this misery; the Fool’s exit and Lear’s speech about his subjects, showing a sudden understanding of their suffering
- Lear’s agonised language when talking about his daughters, showing his mental state; his use of questions and exclamations; his vivid descriptions of the poor who have to endure such conditions; his drawing the comparison between the physical storm and his mental ‘storm’
- the contrast between Lear’s lengthy speeches and the short utterances of Kent
- Kent’s repeated entreaties to Lear to encourage him to enter the shelter
- etc.

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

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

With respect to competence in writing:

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

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

0 3

Richard II – William Shakespeare

Explore the view that ‘at the end of the play order is restored’.

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. Some ideas will inevitably 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:

- that order is restored because Henry’s accession to the throne brings an end to the conflict between him and Richard and the fighting which had harmed England
- that order is restored to England because Henry has positive qualities which will make him a good king – he has the love of the people as shown by the response when he is banished; he is politically astute, shown by the way he targets Bushy and Bagot and in the way he deals with Richard and he is more consistent and rational than Richard in his use of power
- how order is restored by the death of Richard who has not been a good king as shown by his favouritism towards flatterers and his disregard of more sensible advisers such as Gaunt; Richard’s lack of concern for England, treating it like a ‘tenement or pelting farm’; leaving the country in order to fight in Ireland; his lack of concern for his people, taxing them to fund his army; his indecisiveness over the punishments of Bolingbroke and Mowbray and the injustice of Bolingbroke’s punishment; his callous treatment of the dying John of Gaunt
- how order is restored because Richard wronged Bolingbroke by stealing his inheritance on the death of Gaunt and how this wrong has now been put right
- that order has been restored because Bolingbroke has a legitimate right to the throne through his grandfather
- Richard’s reflections on his downfall and Henry’s rise to power in his soliloquy in Act 5 Scene 5
- etc.

Some students might consider:

- that order is not fully restored as the king (‘the deputy appointed by the Lord’) has been deposed and Henry is the usurper
- that order has not been restored as Henry is not universally popular and has enemies, such as Aumerle, suggesting political instability
- that Henry’s act of pardoning Aumerle but executing the other traitors suggests that, like Richard, he has favourites and will not rule in an even-handed and fair way

- that Richard has been killed and the new king has blood on his hands; Henry himself acknowledges this and plans a trip to the Holy Land to atone for Richard's death
- that Henry is already planning to travel abroad, leaving the country unprotected, as Richard did
- that order has not been restored because at the end of the play Richard has learned from his experiences whereas Henry is becoming more compromised, suggesting that Henry will not be a better king
- that Henry's anxieties about his son, whom he calls 'as dissolute as desperate' do not bode well for the future stability of England
- etc.

AO4 Explore connections across literary texts

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

- the aspect of tragic endings with the restoration of order
- the aspect of the tragic hero as shown by Richard in his fall from power
- the aspect of the tragic villain with Bolingbroke's usurpation of the legitimate king
- 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 kingship
- the political context of war
- the moral context of what makes a good king
- the literary context of this play as the first of a tetralogy
- 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:

- structure – ending the play with Henry's speech which undercuts the idea of order by showing Henry's unease about Richard's death
- the structure of the play which not only contrasts Richard's fall with Henry's rise, but also Richard's becoming more noble while Henry becomes more compromised
- the imagery of gardening in Act 3 Scene 4 which reflects the disorder of Richard's reign where the gardeners talk of 'caterpillars' and 'noisome weeds' which are 'plucked up, root and all' by Bolingbroke
- Carlisle's suggestion that Henry's accession to the throne will not bring lasting order 'The children yet unborn / Shall feel this day to them as sharp as thorn.'
- the use of heroic couplets in the final scene
- the dramatic symbol of the coffin as 'thy buried fear'
- etc.

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

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

With respect to competence in writing:

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

Accept any valid discussion of interpretations, any valid discussion of contexts and any valid discussion of dramatic methods that are embedded into the argument.

0 4

Death of a Salesman – Arthur Miller

Explore the view that ‘Miller presents Willy as being entirely responsible for Linda’s suffering’.

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. Some ideas will inevitably 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 Willy’s mental state and his guilt about his affair with the Woman cause Linda to suffer as she is perpetually anxious about what he will do
- that Willy’s plan to kill himself, which Linda knows about, causes her to suffer
- that Willy’s outbursts of rage and petulance, such as that about the cheese at the start of the play, cause Linda to suffer
- that Willy is so consumed by his own ambitions he has little time for his wife, causing her to suffer
- that Willy partly measures his worth as a man by his ability to provide for his family, not realising that Linda also needs emotional support
- that Willy buys stockings for the Woman, leaving Linda to darn her stockings
- that Willy’s guilt over his affair affects his ability to have an open and loving relationship with Linda, causing her to suffer
- that Willy’s lifetime of dreaming and deceiving himself causes the family to be unsatisfied and miserable
- that Willy’s influence on Biff and Happy causes damage to their relationships with Linda
- that Willy’s death at the end of the play causes Linda to exclaim ‘We’re free’, possibly meaning that she is free from Willy, showing how he caused her suffering
- etc.

Some students might consider:

- that Linda causes her own suffering by failing to confront Willy about his lack of self-knowledge
- that she actively encourages his unrealistic dreams by, for example, suggesting that Howard will be happy to grant him ‘an advance’ or an easier desk job
- that Linda takes upon herself all the financial management of the household, allowing Willy to indulge in his dreams of greatness and causing her suffering about their lack of money
- that Linda’s suffering is caused by the American dream and society’s values where success is defined by money and possessions
- that Linda’s suffering is caused by her sons who neglect her and take her for granted, something

Willy acknowledges

- that Linda's suffering is caused by Howard refusing to give Willy the desk job he needs
- etc.

AO4 Explore connections across literary texts

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

- the aspect of domestic tragedy where family relationships lead to tragic outcomes
- the aspect of the tragic victim as shown by Linda
- the aspect of the tragic hero as shown by Willy causing unhappiness for himself and for others
- 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 in which Linda suffers as a result of Willy's behaviour
- the gender context in which Linda has a passive role in the relationship
- the psychological context of suffering
- the social context of consumerism and the American Dream causing suffering for the family
- 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 and where the focus on the causes of Linda's suffering occurs: her anxiety over finding the rubber pipe and her knowledge of Willy's suicide attempts in Act 1; her anxiety over money before Willy goes to see Howard; her suffering after Willy has been abandoned by his sons in the restaurant; her suffering after Willy's death and in the Requiem
- the use of structural devices such as flashbacks to show Willy's relationship with the Woman which puts strain on his relationship with Linda; how the flashbacks show Linda's suffering throughout the play
- the use of imagined and actual settings where Linda suffers: the house with its problems caused by consumerism; the hotel where Willy meets the Woman, a glamorous contrast to Linda's domestic responsibilities
- the use of naturalistic stage directions and props such as the stockings Willy gives the Woman and the stockings Linda darns; the use of the flute music and the 'darkening stage' in the Requiem; the laughter of the Woman which echoes through the play
- the use of dialogue such as Linda's conversations with her sons, showing how unhappy she is
- the use of symbols such as the stockings, the refrigerator and the car to show the lack of satisfaction with the materialistic life the Lomans live
- the staging of the Requiem where Linda enters with Charley and cannot cry
- etc.

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

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

With respect to competence in writing:

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

Accept any valid discussion of interpretations, any valid discussion of contexts and any valid discussion of dramatic methods that are embedded into the argument.

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A Streetcar Named Desire – Tennessee Williams

Explore the significance of places to the tragedy of *A Streetcar Named Desire*.

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 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:

- New Orleans as an important place, used as a setting for the play and a backdrop to the action; the vibrant, cosmopolitan neighbourhood, brought to life by music, neighbours, voices, staging which shows the day-to-day life of the Kowalskis
- the majority of the play takes place in the Kowalskis' ground floor flat in Elysian Fields, creating a claustrophobic atmosphere
- the flat has only two rooms, partitioned by a curtain, and a bathroom, creating an uncomfortably crowded environment which causes conflict between Blanche and Stanley and increases the sexual tension
- the curtain is used at various points in the play to conceal or reveal, again increasing tension
- the exterior of the flat is seen at times, revealing the neighbourhood – it is a noisy, busy place with street vendors, the close proximity of trains and arguing neighbours – very different from Blanche's previous life at Belle Reve – and this adds to her suffering
- Eunice, who lives in the upstairs flat, is closely involved in the lives of Stanley and Stella, entering their flat when they are out and mirroring their conflicts in her arguments with her husband; Blanche finds this closeness exhausting
- places which are near the flat, such as the Four Deuces and the Bowling Alley, add to the crowded urban feel of the place – music and voices from these places are heard throughout the play
- the neighbourhood is described as cosmopolitan, having a 'relatively warm and easy mingling of races' unlike Belle Reve's stratification
- 'Elysian Fields' ironically translates as 'paradise' and the street is named after a French boulevard, suggesting a grand old world heritage which has fallen in status
- Belle Reve, the plantation Blanche lost, exists now only as an ideal (a 'beautiful dream') in her mind
- Belle Reve as a symbol of the fading Old South
- the contrasts between the flat and Belle Reve, representing the new urban America and old America respectively, which all add to Blanche's dissatisfaction and suffering in her life with Stella

and Stanley

- the Flamingo Hotel which destroys the image of herself that Blanche has created for Mitch and that destroys her relationship with him when he discovers the truth about its part in her life
- other places which are mentioned such as the Moon Lake Casino, the amusement park on Lake Pontchartrain
- the destinations that name the streetcars
- 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 places
- the tragic aspect of Blanche as a victim whose unhappiness is bound up with her experiences at Belle Reve
- the tragic aspect of domestic conflict caused by the cramped accommodation of the flat
- 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 social context of cosmopolitan life in New Orleans
- the historical context of the Old South as shown in the remembered place setting of Belle Reve
- the psychological context of Blanche's suffering caused by the loss of Belle Reve
- 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 use of places as settings: New Orleans; the Kowalskis' flat and the rooms within it: the bedroom, the bathroom, the separating curtain, the road in front of the flat; the remembered place of Belle Reve; the remembered place of The Pink Flamingo Hotel; the implied future place of the asylum
- the structure of the play with Blanche's movement to ever more restrictive places – from the spacious Belle Reve to the cramped flat to the restrictive asylum – showing her tragic trajectory
- the use of stage directions to show the suffering associated with the places
- the use of motifs and symbols associated with places such as the lightshade, the Varsouviana, the sound of gunshots
- the use of names, sometimes ironic, to highlight the nature of the places: Belle Reve, Elysian Fields
- etc.

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

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

With respect to competence in writing:

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

Accept any valid discussion of interpretations, any valid discussion of contexts and any valid discussion of dramatic methods that are embedded into the argument.