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**AS**  
**ENGLISH LITERATURE B**  
**7716/1A**

Paper 1A Literary genres: Drama: Aspects of tragedy

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**Mark scheme**

June 2019

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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 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)

## 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, i.e. 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 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

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>	

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 Roderigo
- the presentation of Iago's villainy
- 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 4–6.

**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: the extract begins with Iago confirming his intention to take 'revenge' on Othello in league with Roderigo and the central focus is the first of Iago's soliloquys which presents his opportunistic scheming, his contempt for Roderigo and then Othello leading to the framing of Cassio and ending with the satisfaction of having 'engendered' the 'monstrous' plan that will destroy Desdemona and Othello; the extract follows Iago's long dismissive speech to Roderigo setting out the uselessness of drowning himself for love, and more widely after the introduction of Desdemona during Othello's summons to the Venetian Senate and their hurried exit for an 'hour of love' before Othello must leave for Cyprus, having entrusted Desdemona to 'honest Iago'
- pity for Roderigo in the role as a gull and victim of Iago's manipulations here and elsewhere in the play
- the role of Roderigo in characterising Iago as a duplicitous and callous villain
- how Roderigo acts as an audience for the expression of Iago's discontent
- the role of Roderigo in showing the despair caused by love
- how Iago's villainy controls the stage action here and elsewhere in the play
- the ease with which Iago manipulates Roderigo into complying with his wishes, and perhaps his satisfaction in causing such destruction
- the cruelty and contempt Iago displays towards Roderigo
- the ingenuity of Iago's villainy as he shifts from the idea that Roderigo will 'cuckold' Othello to the framing of Cassio
- the audience's fascination for the depth of Iago's hatred for Othello, here and elsewhere in the play

- the horror with which the audience watch Iago's evil being set in motion after this speech
- the distasteful way Roderigo and Iago bargain about Desdemona and Iago's excessive focus on money
- the self-serving nature of Iago as he argues against Roderigo's intention to drown himself
- the dramatic focus being on Iago, rather than Othello at the end of Act 1, pointing up the significance of Iago's villainy
- the multiple roles Iago is given as villain: embittered officer/ jealous husband/ malcontent/ evil genius
- the triumphant exit of Iago as he delivers his wicked sentiments in the concluding couplet of the soliloquy
- the oddness of Othello not being given a soliloquy, given that he is the tragic protagonist
- the prominence of sexual jealousy as a destructive force in the play
- 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 as shown in Iago's speeches
- the aspect of tragic victims, as shown in Iago's treatment of Roderigo and later Othello, Desdemona and Cassio
- the aspect of revenge seen in Iago's intention to 'abuse Othello's ear/That he is too familiar with his wife'
- the aspect of chaos and tragic disorder brought about by Iago's plan which will destroy Othello and Desdemona's marriage and leave them dead
- etc

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

**With respect to significance of contexts in relation to the task focus might be on:**

- the psychological context of Iago's internal motivations that make his villainy manifest
- the moral context of Iago's villainous malice which causes harm to innocent people, as seen in his treatment of Roderigo here and of others elsewhere in the play
- the gender context of masculinity being defined through sexual potency and honour and how this is a motive for Iago's hatred in the extract and central elsewhere in the play, eg making Othello jealous
- 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:**

- structure: the extract's following on from the happy presentation of Othello and Desdemona's marriage earlier in 1.3 and the uncertainty caused by the impending war in Cyprus; the soliloquy as the first of 3 extended presentations of Iago's wickedness building on all his earlier actions with Roderigo and linking forward to his subsequent control of Othello; the structure of the soliloquy that starts with contempt towards Roderigo and moves on to Othello and then Cassio as Iago defines his plan with increasing focus, and the summing up of it at the end
- the setting of the Council Chamber - the final Venetian setting before the move to Cyprus where Iago's chaos can be 'engender'd'
- the use of the soliloquy to reveal and comment on Iago's psychology

- the use of dramatic irony in Iago's soliloquy that shows a fuller extent to his villainy, malice and duplicity than we have previously seen
- the unadorned language used by Iago ('Let me see now'/'How?'/I have 't') until the diabolical imagery of the final couplet 'Hell and night/ Must bring this monstrous birth to the world's light'
- the use of Iago's lengthy speeches to convey his control over Roderigo alongside the brevity of Roderigo's lines; the attribution of questions to Roderigo and answers to Iago to show the power dynamic between them
- the climactic ending of the act and scene on Iago's soliloquy and the rhyming couplet that underscores the terrible nature of his plan
- the exit of Roderigo which creates the moment for Iago to soliloquise
- the exit of Iago
- the lexis and imagery of hatred, revenge, money, sexual jealousy or duplicity
- 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

**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 presentation of Cornwall
- the presentation of Regan
- 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 4–6.

**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 will comment on the choices made by directors.**

Some possible ideas:

- the tragic trajectory: the interrogation and punishment of Gloucester following Edmund’s villainy in betraying his father to Cornwall earlier in the play and the brief discussion that opens 3.7 regarding suitable punishments for Gloucester; the rapid questioning by Regan and Gloucester’s outburst at her cruelty to her father; Cornwall’s gouging out of Gloucester’s first eye with Regan inciting removal of the second eye; the intervention of the servant in wounding Cornwall, the fight and Regan’s killing of the servant; the removal of the second eye and Regan revealing to Gloucester that Edmund betrayed him and thrusting him out of the gates to find his way to Dover; the extract ends with Cornwall asking for support from Regan in his exit from the play
- Cornwall and Regan’s roles as legitimate rulers punishing a traitor and their shared authority in this extract
- Cornwall’s role as controller of the interrogation, interrupting Regan to direct the questioning, directing the servants (‘Fellows, hold the chair), initiating the torture
- Cornwall’s confidence in his actions, fighting the servant who challenges him
- Cornwall’s callousness in taking out both Gloucester’s eyes
- Regan’s appearing decisive and commanding as she participates in Gloucester’s interrogation
- Regan’s urging Cornwall on to wound Gloucester eg ‘One side will mock another. Th’other too!’
- the boldness Regan shows in wounding the servant who fights Cornwall
- Regan’s being presented as irredeemably wicked
- Regan’s role in increasing the suffering of Gloucester by informing him of Edmund’s involvement in capturing Gloucester
- Cornwall’s wounding as fitting retribution for his treatment of Gloucester

- Regan’s callousness in turning Gloucester out to ‘smell his way to Dover’
- the possible ambiguity of her response to Cornwall before they exit
- the role of the servants in challenging Cornwall’s actions
- the staging of the violence so that the audience witnesses some but not all of it, eg how Cornwall’s body is used to block the audience’s view of the extrusion of Gloucester’s eyes
- the way violence is used to punish Gloucester and cause him excessive suffering
- the use of violence to contrast Gloucester’s moral authority with Regan and Cornwall’s villainy
- the use of violence by the servant to attempt to end the violence being done to Gloucester
- the use of this episode in relation to ideas of blindness and insight in the play
- 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 villainy shown in the treatment of Gloucester by Regan and Cornwall here and Edmund elsewhere
- the tragic aspect of victims as seen in the cruelty Gloucester experiences
- the tragic aspect of violence as shown in the extrusion of Gloucester’s eyes
- the tragic aspect of punishment shown in Gloucester’s blinding
- the tragic aspect of suffering as Gloucester endures physical pain and emotional pain about the way he has misjudged his sons
- 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 using violence against another shown in the desire for revenge and the excessive punishment of Gloucester
- the political context of rulers using force to uphold their laws as shown in the treating of Gloucester as a traitor
- the gender context of Regan as a powerful female ruler exhibiting ‘monstrous’ characteristics in calling for the violence against Gloucester
- the literary context of violent revenge tragedies that Shakespeare is tapping into by including this scene
- the dramatic context of the difficulty of staging the scene
- 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 structure: the escalating tension leading to the climactic violence of Gloucester losing his eyes; the links between this extract and Edmund’s earlier villainy in duping Edgar
- the rapid exchange of short lines between Regan and Cornwall during their interrogation contrasting with the longer speech from Gloucester, eg ‘Wherefore to Dover?’
- the presence of the servants as onlookers who initially do Cornwall’s bidding and later the actions of the servant who challenges Cornwall
- the use of stage directions to present the violence, eg the way Regan ‘runs at him behind’ to kill the servant
- the use of dialogue, shared lines and silences to present the action eg ‘Give me some help – O,

- cruel!' when Gloucester loses his first eye
- the contrast between the functional speech of Cornwall and Regan ('Let him answer that') and Gloucester's more elevated and ornate speech ('I shall see/The winged vengeance overtake such children')
- the use of exclamation and apostrophe to point up moments of suffering or intense emotion
- 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 ‘in *Richard II*, the suffering of England is more painful than the suffering of the king’.

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

**[25 marks]**

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

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

This is a **closed book** exam, so while it is expected that students will use quotations when writing about the play, it is also legitimate to make more general reference.

Please refer to pages 4–6.

**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 the subjects of England suffer because of the threat of civil war which will cause destruction and bloodshed, the ‘burthenous taxations’ which result in poverty and hardship, the disorder they experience under Richard’s rule, the way the people suffer because of England’s ruined reputation: ‘That England that was wont to conquer others/Hath made a shameful conquest of itself’
- how England as a nation has become a ‘death-bed’ and ‘bound in with shame’ rather than ‘this other Eden, this demi-paradise’, as Gaunt points out in 2.1
- the constant drain on the nation’s funds by Richard which causes suffering in England: ‘More hath he spent in peace than they in wars’
- the painful and unjust way in which the commoners and the nobles have suffered financial hardship to fund the king’s whims
- the widespread support for Bolingbroke’s challenge showing how the populace has suffered under Richard’s reign
- how the threat of civil war hangs over the nation as Bolingbroke and Richard prepare to face each other in Act 3 showing that the suffering of England is more painful
- etc

Some students might consider:

- the way in which Richard, as the tragic hero, is the central interest of the play, and so his suffering is painful to watch eg the way his speeches dominate Acts 3 and 4 showing his suffering which is ‘more painful to watch’
- the elevated and elaborate nature of Richard’s speeches as conveying his suffering to be more painful
- the way in which Richard’s suffering is more painful as it gives him magnitude in his fallen state in Act 5
- the role of the auxiliary characters such as the Queen in augmenting Richard’s suffering and so



making it more painful

- how the suffering of England is presented in the backstory of the play alongside suffering in Ireland and Wales and so cannot be said to be more painful
- Richard's deposition presenting a break to the natural and political order of the state causing equally painful suffering to the king and to 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 suffering as shown in Richard's grief in 4.1 and ensuing psychological fragmentation in 5.5 or in the ruined nature of England as a nation
- the aspect of tragic waste as shown in the dire state of England eg in the Gardener's servant's comments that it is 'choked up', 'ruined' and 'disordered' in 3.4, or in the description of those who fight against Richard
- the aspect of tragic flaws that have resulted in suffering as seen in Richard's callous extravagance when he appropriates Gaunt's estate in 2.1
- the aspect of the tragic fall as shown in Richard's fall from greatness when he descends from the top of Flint Castle in 3.3 or the fall of England in Gaunt's speech in 2.1
- 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 play in relation to the task focus might be on:**

- the cultural context: the shaping of national identity as seen in presenting England as a country that should be great rather than painfully suffering
- the religious context: the images of biblical suffering in the play which parallel Richard with Christ, eg in 4.1 'so Judas did to Christ but he, in twelve, /Found truth in all but one; I, in twelve thousand, none'
- the political context: the act of treason against the monarch as a way to end national suffering, suggesting parallels between Richard and Elizabeth I and the Essex plot against her
- the social context: the disruption to the chain of being causing suffering to Richard and to the people of England
- the psychological context: Richard's loss of kingship resulting in his fragmentation towards the end of the play and this being more painful
- etc

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

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

- structure: the interdependent references that contrast Richard's self-serving rule and the suffering of England; the dominance of Richard in Act 4 in relation to his suffering; the significance of central scenes such as Richard's return from Ireland, or the garden scene in Act 3 in relation to the suffering of England or Richard; the balance between the early part of the play that focuses on the suffering of England and the later part of the play that focuses on the suffering of Richard; the links between the main plot of the loss of Richard's crown and the backstory of the suffering of England
- the use of private or domestic settings to show the covert discussions of England's suffering eg Ely House in Act 2, or the garden in Act 3; the use of public settings such as parliament in Act 4 or

- private isolated settings such as Pomfret Castle in Act 5 to show the suffering of Richard
- the frequency and length of Richard's speeches that dominate scenes to show his suffering, eg when he addresses Bolingbroke about the loss of his crown: 'You may my glories and my state depose,/ But not my griefs, still am I king of those' in 4.1 or his soliloquy at 5.5
  - the use of other voices and dialogue to present the suffering of England, eg Northumberland, Willoughby and Ross in 2.1, or York in 2.2, or Scroop in 3.2
  - the use of motifs, symbols and images, or stage props to convey suffering eg the motif of England as a garden, the repeated imagery of shame and corruption, horticultural imagery 'to weed and pluck away' corruption in 2.3 and the 'unpruned' garden in 3.4, the mirror in 4.1
  - 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 in *Death of a Salesman* there are only tragic victims and no tragic villains.

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, but as 'significance' relates to contextual, structural, linguistic and interpretative issues some strands listed could easily address more than one AO.

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

This is a **closed book** exam, so while it is expected that students will use quotations when writing about the play, it is also legitimate to make more general reference.

Please refer to pages 4–6.

**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 mid-20th century American society makes victims of everyone and none are villains
- how consumer culture makes Willy a victim of economic circumstances, eg the payments on the refrigerator, the repairs on the car
- how Willy is a victim of his own self-deception, seeing himself as great, and the world as unrecognising of his greatness
- how Willy is made a victim by Howard's sacking of him
- how Willy is a victim because of the way his sons abandon him in the restaurant
- how Willy makes victims of his sons through his unrealistic expectations of them
- how Biff is a victim of Willy's lies about his infidelity how Willy victimises Linda through his cruel, unpredictable, dismissive treatment of her
- how Happy is a victim of his own misplaced belief that he can 'come out number one man'
- the way consumer culture makes the Loman family victims of the pressures of spending beyond their means
- etc

Some students might consider:

- how American society acts as a villain by creating cultural expectations that all must aspire or adhere to
- how Ben is presented as a villain who taunts Willy about his achievements and dupes him into unrealistic dreams
- how Howard is a villain for sacking him
- how Willy could be seen as villainous for his affair with the Woman
- how Willy can be seen as villainous because of his treatment of Linda and for the effect he has on his sons
- how the Woman could be seen as a villain by her duping Willy and using him to get material goods, eg the stockings
- etc

#### **AO4 Explore connections across literary texts**

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

- the aspect of tragic victims as shown by Willy's losing everything and taking his own life
- the aspect of tragic villains, as shown by Ben's filling Willy's head with dreams of riches that are never fulfilled
- the aspect of tragic suffering as shown by Biff's emotional turmoil about his relationship with his father
- the aspect of tragic endurance as shown by Linda's ability to withstand the victimising of her by Willy in his erratic volatile moods
- the aspect of domestic tragedy which narrows the focus of suffering onto the family and the 'everyday'
- 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 play in relation to the task focus might be on:**

- the cultural context of consumer culture in mid-20<sup>th</sup> century America that creates expectations about conspicuous consumption
- the moral context of degrading treatment experienced by victims, eg Willy's humiliation at losing his job
- the economic context of Willy losing his job and so becoming a victim to Howard's capitalist rationale
- the gender context of Willy as a victim of unemployment and the indignity of being unable to support his family
- the psychological context of suffering for the victim as seen in Willy's delusions
- the literary context of Miller's writing about the 'common man' and his struggles in his everyday life, thus rejecting the classical model of tragedy that sets up a noble hero and tragic villain
- etc

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

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

- structure: the contrast between Willy at the start as a victim of misfortune and the subsequent revelations of his self-serving behaviour later on; the use of the past and the dramatic present to point up the embedded episodes of villainy or victimhood, eg the recollections of Ben and the diamond, or Biff visiting Willy in the hotel; the compressed action of the play taking place over three days in relation to victims or villains
- the use of setting: the implied settings of the office or the restaurant, of the hotel with the Woman and Biff, or the Loman family home or the graveyard in relation to victims or villains
- the use of different voices and dramatised conflict to present victims and villains, eg Biff and Willy in their final confrontation, Willy's conversations with the figment of Ben
- the use of stage directions to characterise victims or villains, eg Ben when he 'trips Biff, and stands over him, the point of his umbrella poised over Biff's eye'
- 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 | 5

**A Streetcar Named Desire – Tennessee Williams**

Explore the significance of death 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, 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 4–6.

**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:

- that although there is no actual death in the play, there are deaths that occur in the play's past and a metaphorical death for Blanche when she is taken to the psychiatric hospital
- that at the start of the play, Blanche is affected by her experiences of death in the play's past, eg Allan's suicide, the deaths of relatives at Belle Reve
- the central importance Allan's suicide acquires for Blanche as she explains herself to Mitch 'the searchlight which had been turned on the world was turned off again'
- the motifs and methods Williams uses to suggest death which are central to the play, eg the gunshot that Blanche hears and which punctures the mood of the date she is on with Mitch, the 'Varsouviana' music
- how death is a link to a lost past for Blanche, eg the deaths of relatives at Belle Reve
- how death is a memory of her unhappy marriage and unsuccessful relationships, eg Allan's suicide or the death of Mitch's first girlfriend, who gave him the cigarette case
- how death may indicate a pessimistic future, eg the imminent death of Mitch's mother
- how death and love seem intertwined for Blanche and Mitch as they initiate their relationship, a central strand of the drama
- the bringing of death into the dramatic present when the flower seller calls '*flores para los muertos*' in scene nine when Mitch and Blanche are discussing Blanche's past and the memories of Belle Reve before he finally rejects her
- the murderous rage Mitch experiences when Blanche is taken away, 'I'll kill you!'
- the metaphorical death that Blanche undergoes in being incarcerated in a psychiatric hospital at the end
- that death is associated with peripheral characters, or constructs who are not characters in the play, eg Mitch's dying mother or Blanche's dead husband
- metaphorical death in the play, the loss of selfhood that Blanche experiences in trying to save Belle Reve, the death of the plantation culture of the American South
- 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 death as central to tragic texts
- the aspect of suffering that is signified by the presence of death
- the aspect of tragic victims as shown in the way death pervades Blanche's experiences
- Williams innovating tragedy to present death and the afterlife as more uncertain than traditionally structured tragedies
- etc

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

**With respect to significance of contexts in relation to the task focus might be on:**

- the psychological context of mourning as seen in Blanche's sense of woe and melancholy when she talks to Mitch and Stella
- the cultural context of the death of the plantation culture and the emergent urban culture that takes its place as seen in Stanley's taking over the papers relating to Belle Reve
- the ways in which death in the play reveal societal taboos around sexual difference or suicide, as with Allan
- 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:**

- structure: the embedded episodes of death in the backstories to point up suffering; the revelations of death that delineate the past and the contrast of the vibrant New Orleans present; Blanche's premonitions of death as the Doctor and Matron arrive
- the use of setting to signify death, eg the graveyard at Belle Reve or the destination of the streetcar, the locale of the Kowalskis' flat as the Elysian Fields
- the use of death to romanticise suffering e.g. in Blanche and Mitch's conversation about the engraving on his cigarette case
- the use of dialogue to convey the deaths that have occurred
- the use of symbolism of death to present tragedy in Blanche's story, eg the recurring gun shot of Allan's suicide, the flower-seller indicating the metaphorical death of Blanche when Mitch rejects her
- the use of imagery connected to death, eg Blanche's saying that she 'almost died' for trying to save Belle Reve, or the Browning quotation engraved on Mitch's cigarette case
- 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.**