

A-level
ENGLISH LITERATURE B
7717/1A

Paper 1A Literary genres: Aspects of tragedy

Mark scheme

June 2020

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.

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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 their texts in front of them, so although they will be able to make specific references to structural and organisational issues, comments on other methods may be less specific.

Arriving at Marks

1. All questions are framed to address all the Assessment Objectives (AOs). Answers are marked holistically. 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 in order to discriminate and not 'bunch' scripts in the middle for safety.
4. Examiners should mark positively. Although the possible content of 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 are no right answers. 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 remain open to a student's ideas which could be unusual or unorthodox.
6. Examiners should remember that length and quality are not synonymous. Some brief answers may be relevant and concise. Equally, long answers may be diffuse and repetitive.
7. If answers are short or incomplete, examiners can only reward what is there and assess accordingly. Some further credit can be given to answers finished in note form.

Using the Mark Bands

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

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

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

Advice about marking each section**Section A**

12. Examiners need to bear in mind the following key points when marking extract based questions:
- does the student have an overview of the extract?
 - has the student written about dramatic method?
 - has the student seen the significance of the extract in relation to the overall tragedy?
 - 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 debate or constructed an argument in line with the question?
- has the student referred to different parts of the play to support their views?
- has the student referred to Shakespeare'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.

Section C

14. Examiners need to bear in mind the following key points when marking questions connecting two texts:

- has the student focused on the aspect of tragedy set up in the question and referred to two texts?
- has the student engaged in a debate or constructed an argument around the two texts in line with the question?
- has the student commented on the writers' authorial methods in the two texts?
- has the student adhered to the rubric – one drama text and one other, with one of the texts being pre-1900?
- has the student given substantial coverage of two texts?
- 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

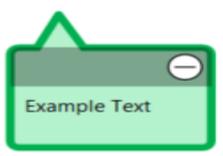
15. Examiners should remember that annotation is directed solely to senior examiners.

16. 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.

17. The most important annotation you will use elsewhere is the tick. This will signal positive achievement in relation to the question. Ticks should be placed in the body of an answer where apt points are made. Further ticks should be given for development of points and support. Strong answers will have more ticks than weaker responses. If points are partially made the bracketed tick can be used.

18. Apart from making a summative comment in a comment box, you could use the comment box elsewhere in your marking if you need to explain your thinking to a senior marker. However, in most cases the annotation stamps will be sufficient to explain your ticks or the absence of them.

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

19. 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

20. 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.

Reminder: The AOs are as follows:

AO5 Explore literary texts informed by different interpretations.

AO4 Explore connections across literary texts.

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

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

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

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

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

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

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***Othello* – William Shakespeare**

Read the extract below and then answer the question.

Explore the significance of this extract in relation to the tragedy of the play as a whole.

Remember to include in your answer relevant analysis of 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 ideas will inevitably address more than one AO. In their answer students should refer to the significance that can be seen in the extract and how some of this significance may pertain to the tragedy of the play as a whole.

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 – 7.

AO5 Explore literary texts informed by different interpretations

With respect to the interpretative significances that can be found, there will be a variety of interpretations here in relation to readers and audiences. Some students might comment on the choices made by directors.

Some possible ideas:

- the tragic trajectory of the extract from Othello’s confident statement of love for Desdemona to his becoming more unsettled as he is poisoned by Iago’s insinuations, his focusing less on himself and more on Iago and what Iago potentially means, Iago’s growing control as he moves from the tentative to the confident as he ensnares Othello
- contextualisation – just before this extract Iago has said to Othello ‘I like not that’ when Cassio departs from Desdemona after he petitions her to help him to be reinstated, Desdemona’s playful yet serious appeal to Othello on Cassio’s behalf, her leaving Othello and Iago alone on stage; following the extract Iago’s further manipulation and warning to Othello of jealousy and Desdemona’s deception
- the irony of Othello’s words regarding chaos and love
- Othello’s statement of love for Desdemona reminding us of their passion in the first two Acts
- the irony of Othello’s statement of trust in Iago (‘I know thou’rt full of love and honesty’)
- the centrality and pivotal nature of the temptation scene (and this extract) in terms of the wider play
- the visual decline of Othello as he loses composure and confidence and falls into the clutches of Iago (his tragic fall)
- Iago’s trapping Othello into his territory by prevarication and calculated trickery
- Othello’s gullibility
- Othello’s confession of being frightened by Iago’s hesitations

- the irony of Othello's saying that it seems as if there is 'some monster' in Iago's thoughts 'too hideous to be shown' and of his saying that 'in a false disloyal knave' the hesitations that Iago uses would be 'tricks of custom'
- Iago's villainy and wicked intent of ruining Othello's happiness and peace of mind
- Iago's cleverness and psychological manipulation
- Iago's skill in play acting the innocent, caring servant of Othello
- the focus on (or undercurrents of) love, wooing, marriage and adultery
- the defamation of Cassio by Iago, establishing him securely as a victim
- Iago's duplicity regarding love and honesty
- etc.

AO4 Explore connections across literary texts

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

- the fall of the tragic hero as seen in Othello's being controlled by Iago and losing his composure
- tragic villainy as seen in Iago's manipulation
- tragic victims as seen in the use Iago makes of Cassio and Desdemona
- the aspect of chaos as introduced by Othello and developed in the dramatic action by Iago
- 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 students might focus on:

- the moral context of deception and trust as seen in the dialogue between Iago and Othello
- the context of the affections as seen in Othello's love for his wife, his anxiety over Iago's insinuations
- the context of power as Iago shifts the power balance in his favour in this scene
- the psychological context seen in the mind games Iago plays on Othello
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to significance of dramatic method students might focus on:

- the exit of Desdemona and Emilia leaving the stage for Othello and Iago alone
- Othello's passionate and tender language in his statement of love
- Othello's foreboding and prophetic statement 'chaos is come again'
- the climax of Iago's temptation of Othello
- the visual contrast between Othello and Iago and the contrast in their language
- the embedded stage direction where Othello says Iago contracted and pursed his brow together
- Iago's lack of participation in what Othello expects of co-operative dialogue
- the use of questions, repetitions, echoes, answers and half answers
- Iago's disjunctive utterances to show apparent suspicion, curiosity
- his address to Othello ('my lord') to show his apparent subservience
- the meaningful weight given to verbs and adverbs 'think', 'indeed', 'know', 'seem'
- the many uses of irony (outlined in bullets for AO5)
- the emphasis placed on 'love' and the biblical allusion to St John (Peter's saying 'thou knowst that I love thee')
- the final line of the extract which clearly triggers Othello's thinking inviting further dialogue

- etc.

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

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

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

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

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

0 2

King Lear – William Shakespeare

Read the extract below and then answer the question.

Explore the significance of this extract in relation to the tragedy of the play as a whole.

Remember to include in your answer relevant analysis of 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 ideas will inevitably address more than one AO. In their answer students should refer to the significance that can be seen in the extract and how some of this significance may pertain to the tragedy of the play as a whole.

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 – 7.

AO5 Explore literary texts informed by different interpretations

With respect to the 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 with the degradation and humiliation of Lear by Gonerill and Regan in front of his followers, the systematic reduction of the number of knights they will allow to stay at their homes, Lear's pitiful shifting between the daughters as he tries to assess who offers the most, Regan's cutting blow of 'What need one?' resulting in Lear's defiance and his speech on need, his prayer to the gods for patience and his threat to have revenge on both of them; finally his leaving the scene, thereby seeing his daughters for the last time
- contextualisation: before the extract, Lear's arrival at Gloucester's castle where Regan and Cornwall have arrived and placed Kent in the stocks, Gonerill's subsequent arrival and their joining forces against him; following the extract, Gloucester's telling Gonerill and Regan that Lear has left and gone out into the wild night, into the landscape where for many miles around there is scarce a bush, Regan and Cornwall's instruction to Gloucester to shut up his doors against Lear
- the unfeeling, bullying and cruel attitudes and behaviours of Gonerill and Regan as they belittle their father
- the ingratitude of the sisters who respond callously to Lear's reminder that he gave them all
- Lear's loss of power
- his realisation of the true natures of his daughters, his seeing them as 'wicked'
- the equating of love with giving (as in Act 1)
- Lear's philosophical and measured speech on need and necessity

- ideas about manhood, humanity, beasts, beggars and madness (projecting forward to Lear's meeting with Poor Tom on the heath)
- Lear's appeal to the gods
- his self-pity and suffering
- the focus on old age
- the foreboding comment on Lear's oncoming madness
- the raging storm that can be heard
- etc.

AO4 Explore connections across literary texts

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

- the tragic aspect of cruelty as Gonerill and Regan humiliate Lear
- the tragic aspects of pride and defiance as Lear stands up against his daughters
- the aspect of violence as seen in Lear's threat of revenge and in the ferocity of the storm
- the aspect of the fall of the tragic hero seen in the dramatisation of Lear's loss of power which is visual in this extract
- 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 students might focus on:

- the gender context – and society's expectations of manhood and womanhood with Gonerill and Regan's defying gender expectations by behaving authoritatively and without feeling
- the context of power as the daughters take control
- the context of family relationships shown in the fracturing of relationships between father and daughter
- the context of social class as Lear references the differences between the privileged members of society and the basest beggar
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to significance of dramatic method students might focus on:

- the stage dynamics between Lear, Regan and Gonerill as Lear's knights are reduced
- the silent onlookers of Gloucester, Kent, the Fool, the Gentleman, Oswald and Cornwall
- the dramatic exit of Lear raging at the end as he goes out into the storm
- the barbed confrontation between Gonerill, Regan and Lear
- the structural links between this scene and other parts of the play where Lear has appeared with his daughters
- Lear's powerful speech on need which silences the daughters
- the changes in tempo and direction, for example after Lear's display of anger towards Regan, he pauses and tells Gonerill he will go with her and again when he delivers his 'Reason not the need' speech
- Lear's prayer and appeal to the gods as he begs them not to let him cry
- the unusual use of the short line: 'No I'll not weep' to draw attention to Lear's defiance and resolution
- the sound of the storm in the background to echo the tempest in the altercation between Lear and his daughters

- the use of numbers in deciding how many knights are allowed, the measuring of love and defining need
- the different forms of address and references to each other and themselves – ‘my lord’, ‘Regan’, ‘wicked creatures’, ‘Thou art a lady’, ‘a poor old man’, ‘these daughters’, ‘their father’, ‘unnatural hags’
- use of emotive language – references to weeping, hearts breaking and madness
- use of contrast: beast/gorgeous, patience/vengeance, noble anger of men/women’s weapons ‘water drops’
- etc.

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

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

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

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

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

0 3

***Othello* – William Shakespeare**

‘Love is a destructive rather than a positive force in the tragedy of *Othello*.’

To what extent do you agree with this view?

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 ideas will inevitably 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.

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 – 7.

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:

- Othello’s deep love for Desdemona and its being at the heart of his tragic fall
- his love and sexual jealousy leading to his violent behaviour towards Desdemona – his striking her and strangling her
- Iago’s destructive use of Othello’s love (his constant, loving, noble nature) to manipulate and drive Othello to madness
- Iago’s use of Roderigo’s love for Desdemona as a device to control him leading to his destruction and death
- Emilia’s love for Iago and desire for his love leading to her taking the handkerchief and not admitting that she had it which leads to Othello’s jealousy and Desdemona’s wretchedness
- Othello’s destructive sexual jealousy arising from his love for his wife
- Othello’s acknowledgement in his final speech that he was brought down because he loved not wisely but too well
- Iago’s twisted ideas/lack of understanding of love that are possible motives (love is just a lust of the blood and permission of the will)
- Iago’s destroying the love of others that he does not understand
- Iago’s latent homosexual love for Othello which leads to his destroying him
- Iago’s and Othello’s self-love which leads to their arrogant behaviours
- Bianca’s love for Cassio which leads to her jealous outbursts
- etc.

Some students might consider:

- Othello's being ennobled by the love he has for Desdemona at the start of the play – his declaration of love in front of the Senate
- his deep love which defines his character and is valued by audiences whose final assessment of him is that of a romantic and tragic hero
- Desdemona's unwavering love for Othello which elevates her and which is not destroyed by Iago's villainy
- Desdemona's love for Othello giving her confidence in the first Act of the play, enabling her to express her desire to travel with him to Cyprus
- Emilia's love for Desdemona which leads to her defiance, her exposing Iago's treachery and her denunciation of Othello
- the positive force of love that sees the destruction of evil in the tragic pattern
- etc.

AO4 Explore connections across literary texts

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

- the tragic aspect of destructive forces as seen in the way Othello is destroyed by the power of his love and Iago's manipulation of it
- the tragic aspect of positive forces as seen in Emilia's standing up against her oppressors to honour her mistress whom she loves
- the tragic aspect of love which is a casualty in this play
- 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 students might focus on:

- the context of the affections as seen in the nature of love and its opposite, hatred
- the context of power as seen in the elevation of those who experience and display love and in Iago who uses the love of others to embroil them in his plan
- the gender context as seen in the heterosexual love between Desdemona and Othello and Iago's potential homosexual love for Othello
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to dramatic method students might focus on:

- structural issues relating to when love is dramatised as a destructive or positive force in this play, for example the celebration of Othello's marriage in Act 1, the flourishing of this love in Venice, its collapse in Cyprus and Othello's murder of his wife in Act 5
- the structural significance of Iago's making Othello question Desdemona's sincerity and loyalty in love
- the foregrounding of love in Othello's final speech
- the stage actions which show the love or its destruction, for example Othello's kissing Desdemona, his striking her, Iago's snatching of the handkerchief from Emilia, the mock marriage ceremony between Iago and Othello, Othello's hiding so that he can spy on Desdemona
- the bedroom setting and centrality of the bed in the final scene
- the repetition of the word 'love' in the play
- the terms of address and endearments used by those who are in love or who are falling out of love, eg 'honey', 'chuck', 'wench', 'whore'

- the romantic language of love used by Othello and Desdemona
- the crude language in relation to love used by Iago
- etc.

Given that this is a **closed book** exam, comments on the ways meanings are shaped may be generalised.

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

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

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

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

0 4 ***Othello* – William Shakespeare**

‘Cassio is a tragic innocent ensnared in Iago’s plot.’

To what extent do you agree with this view of Cassio?

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 ideas will inevitably 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.

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 – 7.

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:

- Cassio as a loyal lieutenant to Othello, innocent and devoid of evil intentions
- that he only fails as a Lieutenant because of the villainy of Iago who manipulates Cassio and others with his superior intellect and unfathomable villainy
- Cassio’s respect for the sanctity of Othello and Desdemona’s marriage
- his respect for the virtue of Desdemona
- his trusting nature and belief in Iago
- his being on the side of goodness
- his immediate regret at his actions when drunk and his accepting personal responsibility
- Cassio’s good qualities – his being a strategist in war, his courtesy, his honesty which Iago uses against him in his plot
- Cassio’s having a ‘daily beauty’ which Iago wants to destroy because it makes him ‘ugly’
- Cassio’s being trapped (ensnared) by Iago in a complex web – deliberately made drunk, encouraged to behave badly, set upon by Roderigo, persuaded to seek out Desdemona to ask to be reinstated, manoeuvred into situations so that Othello can see him with Desdemona, being plotted against regarding the planting of the handkerchief, etc
- Cassio’s unsuspecting nature during the manipulation process
- Cassio’s being innocently used to excite sexual jealousy in Othello
- Iago’s attempted murder of Cassio, his attacking him and wounding him in the leg under the cover of darkness
- Cassio’s statement of innocence to Othello in the dénouement that he ‘never gave him cause’ to doubt him
- Othello’s asking for Cassio’s pardon to reinforce Cassio’s innocence

- Cassio's being given the command of Cyprus at the end of the play reflecting the state's acknowledgement of his innocence and their faith in him
- etc.

Some students might consider:

- that Cassio is not a tragic innocent since he all too willingly allows Iago to tempt him to drink when he is on the watch
- Cassio's neglect of duty on the night of celebration which is a dereliction of duty given that Cyprus is still in a high state of alert
- his knowledge that he has 'unhappy brains' for drinking and yet still chooses to drink thereby failing to carry out Othello's command
- his silly behaviour when he is drunk, allowing a military subordinate to persuade him to drink and to encourage him to behave badly
- his arrogance which is revealed when he is drunk when he says that the lieutenant will be saved before the ancient
- his irascible behaviour when he is drunk, fighting with Roderigo and wounding Montano
- the play's endorsement of Iago's doubts about Cassio's suitability for promotion to lieutenant given Cassio's weaknesses
- Cassio's whining about his loss of reputation after he has been sacked
- his flirtatious behaviour with women – he flirts with Emilia in front of Iago in an absurd way, kissing her
- his seeing women as either goddesses or whores
- his using his upbringing (his 'breeding') in a calculating way
- the vulgarity of his charm
- his treatment of Bianca which is far from innocent and is often cruel
- his use of her for sex which is secret (he does not want Othello to see him 'womaned') and his use of her in requesting that she makes a copy of the handkerchief for him
- his sexist jokes and disparaging comments when he is talking about Bianca to Iago – he laughs at the love she shows him and calls her a 'customer'
- his lying to Iago at the start of the play when he said that he did not know about the relationship between Othello and Desdemona (Othello says that Cassio went between them 'very oft')
- that despite being promoted for being a strategist there is little evidence of sound strategic skills in his behaviour in the play
- his final elevation to rule in Cyprus being deeply disturbing and inspiring no confidence in the audience
- etc.

AO4 Explore connections across literary texts

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

- the tragic aspect of innocence as seen in the way that Cassio is set up by Iago
- the aspect of cruel plotting as seen in the way that Iago plans to use Cassio to secure the downfall of Othello (in effect, enmeshing them all)
- the aspect of villainy as seen in the evil intentions of Iago in using Cassio to excite Othello's sexual jealousy
- 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 students might focus on:

- the military context and the emphasis on Cassio's position in the army, including his rise, fall and rise again
- the social context and Cassio's being a Florentine and of good breeding
- the context of the affections and the focus on Cassio's feelings of shame and love
- the gender context as seen in his attitudes towards women – his revering them or using them for sex
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to dramatic method students might focus on:

- structural issues relating to when Cassio appears or is referenced in the play
- his being on stage and ready to govern at the end of the play
- the structural contrasts between Cassio, Iago and Othello
- the dramatic actions involving Cassio – the drunken brawl, the fights, his wounding
- the exit of Cassio in the temptation scene which leads to Iago's saying 'Ha, I like not that'
- the potential humour when he is drunk
- the settings when Cassio appears – his being present in Venice supporting Othello and his being manipulated in Cyprus by Iago
- the range of language used by Cassio at different points in the play – his professional language used to Othello, the language of courtesy, the drunken singing, the language of remorse, the language of subservience when with Iago
- his use of prose when talking to Iago about his loss of reputation
- his language of love and courtesy to Bianca ('Sweet Bianca', 'sweet love') and the contrast to how he speaks about her to Iago
- the contrast of the ways he speaks to and about Desdemona and Bianca
- his epitaph on Othello – 'For he was great of heart'
- etc.

Given that this is a **closed book** exam, comments on the ways meanings are shaped may be generalised.

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

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

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

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

0 | 5

King Lear – William Shakespeare

‘At the end of the play audiences agree with Kent that all is cheerless, dark and deadly.’

To what extent do you agree with this view of *King Lear*?

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 ideas will inevitably 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.

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 – 7.

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 Kent is a reliable commentator having been present since the terrible events of the play’s opening, one who has seen Lear suffering on the heath, has suffered with him, had his hopes raised by the reconciliation with Cordelia, seen Lear carry on to the stage Cordelia’s dead body and felt the intense misery of the collapse of the kingdom
- how Kent utters these words to Lear after he has revealed who he is and how he tries to prepare him for news of the deaths of Regan and Gonerill
- how the darkness and cheerlessness increase as Lear dies shortly after Kent utters these words
- how the play is unremittingly bleak
- the deep pessimism at the end of the play which caused Tate to rewrite the ending and for this version of the play to be seen on English stages for 157 years
- the death of Cordelia which is unnecessary and deliberate on Shakespeare’s part veering from his source material
- the agony of Lear, who having already suffered beyond what can be endured, is then dealt a final twist of the knife by seeing his daughter hanged
- the hope offered by the reconciliation of Lear and Cordelia which is cruelly crushed by her death
- the death of Lear who then dies in agony
- the despair of those surviving – Kent, Edgar and Albany
- the hostility of nature
- the littering of the stage with bodies at the end of the play
- that no-one wants to govern at the end
- how the gods seem hostile to human endeavour

- the suffering that is endured by so many characters – madness, wretchedness (Lear, the Fool, Poor Tom)
- the ending where there are only dead marches and burials to be carried out
- the horrible irony of Albany's calling on the gods to defend Cordelia which is followed by the stage direction 'Enter Lear with Cordelia dead in his arms'
- the seeming validity of Gloucester's belief that the gods kill human beings for their sport
- the way that the good and bad die with no discrimination
- Kent's suicidal thoughts at the end of the play
- the setting which is the aftermath of war
- the cheerless speeches of the survivors at the end
- etc.

Some students might consider:

- that Kent's view is his personal and partial view at a precise point in the drama, said to Lear after he has revealed who he is and is a comment on Lear's welcome – suggesting no-one is welcome since all is cheerless, dark and deadly
- that Kent's view comes from his own suffering and his personal association with Lear and Cordelia
- that Kent is not privy to the optimistic moments of the play that the audience have witnessed, for example the journey of Gloucester and Edgar
- that Kent's altruism and capacity to love are factors which argue against the play's being cheerless, dark and deadly – which his self-effacing and modest personality does not recognise in terms of their being positives
- that the audience can assess the play in a more total way and see that the presence and enduring quality of love stands against the bleakness
- the fact that all the evil forces have been destroyed at the end and that a new beginning is possible
- that Albany's and Edgar's integrity and learning give the audience consolation and hope at the end of the play
- that a Christian reading allows focus to be placed on the reconciliation/resurrection scene between Lear and Cordelia with the understanding that they will ultimately be rewarded in a 'better place'
- the Christian imagery and symbolism which suggest that the next life will not be cheerless, dark and deadly and that there is a better world beyond the temporal
- etc.

AO4 Explore connections across literary texts

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

- the tragic aspect of pessimism seen in the negativity at the end of the play
- the aspect of despair experienced by audiences who conclude that the play is unbearably bleak
- the tragic aspects of death, suffering, madness, cruelty which dominate the play and lead to negative reactions from audiences
- the tragic aspect of death about which triggers Kent's gloomy words
- 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 students might focus on:

- the emotional context seen in the way that the surviving characters and audience respond at the end of the play ('Speak what we feel, not what we ought to say')
- the moral context of goodness and evil

- the context of mortality and the human condition as seen in the focus on death and the human body and mind
- the political context as seen in the devastation of the kingdom and unwillingness of the survivors to govern
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to dramatic method students might focus on:

- structural issues relating to the events at the end of the play and how Kent's words come after the deaths of Cordelia, Gonerill and Regan and how Lear's death consolidates the gloom
- structural issues relating to the way that the cheerlessness is intensified by the overturning of hope offered by the reconciliation of Lear and Cordelia
- the bleak war torn setting at the end of the play and the stage littered with bodies
- the quick fire exits and entrances in Act 5 showing the topsy turvy world as moments of hope are followed by despair
- the patterns established as different speakers offer pronouncements and commentaries on what they witness and experience
- the language and imagery relating to pessimism or optimism
- Kent's pithy and weighted words which are typical of those uttered at the end of the play, like 'Is this the promised end', 'Or vision of that horror', 'Fall and cease'
- Lear's agonised and wordless cry of 'Howl, howl, howl' suggesting the inadequacy of language to express feeling at the end of the play
- etc.

Given that this is a **closed book** exam, comments on the ways meanings are shaped may be generalised.

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

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

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

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

0 6

***King Lear* – William Shakespeare**

‘Edmund is an attractive, energetic and likeable villain.’

To what extent do you agree with this view?

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 ideas will inevitably 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.

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 – 7.

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:

- Edmund’s dynamism and sense of fun
- his vibrant stage presence especially in his first soliloquy
- his direct addresses to the audience and easy assumption that they are on his side
- his associating himself with Nature (‘Thou Nature art my goddess’) and being a natural man
- his representing modern man in a Darwinian sense
- his agency and being a prime mover of the drama – he makes things happen
- his calculated entrances and exits which engage the audience and have a significant impact on the onstage audience
- his favourable comparison with the initially colourless and gullible Edgar
- his favourable comparison with his father who is bound by traditional values
- his quick thinking mind
- the variety of parts he plays in his villainy
- his confidence that he can command attention and favour by the parts he plays
- his sexual attractiveness evident in his behaviour with Gonerill and Regan and his playing them
- his bravery and courage in battle – Albany says he fights well
- his decisive authority and command in comparison with the rather insipid behaviour of Albany
- his dignity in accepting the challenge of the disguised Edgar even though the aristocratic code of chivalry does not dictate he has to answer an unknown opposite (Edgar does not give his name)
- the way that he overcomes the traditional degradation that his position as a bastard dictates to rise through the ranks, commanding the stage even at his death
- his praising Edgar and being moved by his words after the duel

- his death bed confession – some good he means to do before the end
- the critical view that Shakespeare must have loved him a little to allow him to repent and show some goodness before he dies
- etc.

Some students might consider:

- his being responsible for the death of Cordelia and therefore an inveterate villain
- his being responsible for the terrible misery and suffering of his father and brother
- his being an over-reacher
- his being guilty of the sin of pride
- his being a deceiver, one who insinuates himself into an alien set of values
- his aggressive upward mobility, he wants aristocratic legitimisation – he wants no less than all
- his cruel manipulation of his brother and father which he enjoys
- the part he plays in Gloucester's punishment
- his complicity in planning the death of Albany
- his placing the death sentence on Lear and Cordelia even though he does not have the authority to do this
- his lack of remorse after Gloucester's blinding
- his being more a figure of pity given his father's mockery of him in the opening scene, the degrading way Gloucester speaks of Edmund's mother and Edmund's conception
- the reason Gloucester gives for the 'whoreson's being acknowledged' – that there was sport at his making – inviting audiences to pity him
- etc.

AO4 Explore connections across literary texts

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

- the tragic aspect of villainy as seen in Edmund's treacherous actions – his treatment of his father and brother, his duplicity in dealing with Regan and Gonerill and his sentencing to death of Cordelia
- the aspect of evil which goes hand in hand with villainy
- the aspect of villains having energy and being able to engage with audiences
- the aspect of power which is connected with Edmund's villainy
- 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 students might focus on:

- the familial context which is at the heart of Edmund's villainy
- the moral context as seen in Edmund's deceitful and cruel behaviour
- the social context as seen in the reasons for Edmund's villainy and his being one of society's dispossessed
- the psychological context which is in operation whenever Edmund is carrying out his evil intentions
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to dramatic method students might focus on:

- structural issues relating to where Edmund appears in the play, how he is appears in the first scene igniting ideas about social values, his soliloquy in Act 1 Scene 2 and his plotting against his brother and father in Acts 1 and 2, his involvement with Gonerill and Regan and his desire for more and more power, his active role in the battle in Act 5, the dual between Edmund and his brother which is a set piece, his death and his confession that he has ordered the deaths of Lear and Cordelia
- his entrances and exits – especially those that are deliberate on his part and calculated to have particular effects
- the staged fight between himself and Edgar at the start of the play
- the arm to arm combat with Edgar near the end of the play
- his intimate exchanges with Gonerill and Regan
- his soliloquies and asides where he engages with the audience and reveals his plans
- his being sent away by Cornwall before the blinding of Gloucester
- his dominance and control of conversations with Edgar and his father
- the emphasis in his language on 'bastard', 'legitimacy', 'base' and terms relating to power and inheritance
- his use of humour
- his conciliatory and measured language in his final scene
- etc.

Given that this is a **closed book** exam, comments on the ways meanings are shaped may be generalised.

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

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

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

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

0 7

‘Although tragic protagonists are flawed, they are redeemed by the love and care they show to others.’

To what extent do you agree with this view in relation to **two** texts you have studied?

Remember to include in your answer relevant comment on the ways the writers have shaped meanings.

[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 ideas will inevitably address more than one AO.

Examiners must also remember that because students have read and studied the two texts 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 other parts of the play it is also legitimate to make more general reference.

Please refer to pages 4 – 7.

AO5 Explore literary texts informed by different interpretations

With respect to meanings and interpretations, students may choose to look at all sides of the debate or just one. It is the quality of the student’s response that matters.

Some students might consider:

- Willy’s love for his sons, his bringing them gifts from his business trips away, his love for Linda and his wanting to provide for her – his wanting her to have a refrigerator and vacuum cleaner, his acknowledgement to Ben that ‘the woman has suffered’, his suicide and intention to give his family (and especially Biff) a better life with the insurance money – all set against his flaws of selfishness, self-centredness, blindness and stubbornness
- Richard’s implied love for his favourites and for Isabel, his tenderness in parting from her (he calls their former state ‘a happy dream’, his exhorting her to go to France, his kissing her and giving her his heart, his care for his kingship and country – set against his self-centredness, irresponsibility and arrogance
- Porphyro’s depth of feeling for Madeline, his risking his life for love, his wanting to save her from her family – set against his dominance; the knight’s love for the faery child, his bestowing gifts upon her and adoring her – set against his arrogance, self-indulgent and controlling nature; Lycius’ deep love for Lamia, his passion and kindness to her set against his proud worldliness, his obsessive nature and ignorance of the world; Isabella’s deep and total love for Lorenzo set against her weakness, brutality in decapitating him and her obsessiveness
- Tithonus’ love for Eos, despite his self-pitying state he never loses his adoration of her and her beauty, his being saddened by her misery at his decrepit state suggesting his care; Cuchulain’s love for his lover, the one ‘sweet throated like a bird’; his caring for his son who is dying and his putting him out of pain – all of which override his betrayal of his family and his arrogance; Miss Gee’s desire and possible love for the vicar of St Aloysius, which redeems her from her flaws of repressing her feelings, her caring for the church – ‘knitting for that Church Bazaar’; Jessie’s care for her neighbour’s son in being honest about her lack of feelings for him (she had long ago told him the truth and continues to do so), Rossetti’s saying that Jessie is ‘kind-hearted in the main’

- Tess' total love for Angel and her wanting to shield him from the truth and pain, her love for her family which leads to her decision to go to Trantridge and to return to Alec, her selfless love for her sister and Angel at the end of the novel, her caring for the feelings of the girls at the dairy and at Flintcomb-Ash which offsets her pride and passiveness
- Gatsby's total love for Daisy, his romance and faith, in effect his laying down his life for her, Gatsby's caring for the guests at his party and his care for Nick – all despite his obsessiveness and tragic blindness
- etc.

Some students might consider:

- that the love and care shown by all of the protagonists is not enough to counter their faults or to redeem them
- that Willy's love for his family is only an extension of his love for himself, that Willy's love for Biff is oppressive and destructive, that his care for his family is not in the forefront of the drama and his flaws are what Miller focuses on – his anger, his irritability, his selfishness
- that Richard's self-love is greater than any love he shows for others, that his indulgence of his friends is because they flatter him, that his love for himself blinds him to any sense of his kingly responsibility
- that the love of the knight is self-centred and ultimately debilitating; the love of Isabella is oppressive and indulgent; the love of Lorenzo, though passionate, is cruel – his appearing as a bloodied ghost to exhort Isabella to action; the love of Lamia being steeped in deception, her placing a spell on Lycius to secure his love; the love of Porphyro is selfish and deceitful – he takes Madeline's virginity and then takes her to potential doom (in the storm)
- that the concern Jessie has for her would-be lover in wanting him to know the truth is cruel and really just her pride; that the love Tithonus has for Eos is secondary to his self-pity and in the back story it was his love that blinded him, making him think that he was a god; that Cuchulain's love for his son comes too late and that he can only show care by killing him and ending his pain, that his pride in fighting the young man with the same vow as him can never be redeemed; that Miss Gee's love for the vicar is comicalised and shown as pitiful rather than elevating
- that Tess' love for Angel is not redemptive since he is unworthy of her, that her love ultimately takes away her self-worth, that her love for her family leads her to make poor choices
- that Gatsby's love is rendered ridiculous since it is bestowed on such an undeserving recipient as Daisy, that his love is not redemptive since it leads directly to his death, that his love emasculates him in the scene in the Plaza Hotel
- etc.

Students may legitimately discuss 'redeemed' from a religious perspective in relation to their texts.

AO4 Explore connections across literary texts

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

- the aspect of the tragic protagonists of Richard, Willy, Gatsby, Tess, Lamia, Lycius who are flawed
- the aspect of tragic flaws as seen in Willy's stubbornness and blindness, Richard's arrogance and irresponsibility, Lycius' pride, Lamia's deception
- the aspect of redemption through the power of love and care as seen in Willy's love for his sons, Richard's love for Isabel, Gatsby's love for Daisy, the knight's love for la belle dame
- 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 students might focus on:

- the social contexts which are constructed to shape the protagonists' tragic flaws and capacity to love, the capitalist 1940's America, Richard's aristocratic medieval world, the knight's chivalric world, Tess' rural Wessex
- the context of the affections and the tragic protagonists' capacity to love and care
- the context of morality and the flaws of the tragic protagonists
- the familial context as seen in the love Willy shows to his son, Richard shows to his wife, Tess shows to her mother, father and siblings
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to dramatic/authorial method students might focus on:

- structural issues relating to where the flaws take place and where protagonists show love to others and are possibly redeemed
- the different settings chosen by writers in which the tragic protagonists display their flaws or reveal their love and care for others
- the use of dialogue, language, dramatic action, exits and entrances, soliloquies, flashbacks, requiems, speeches in the drama texts to foreground the revelation of flaws or the redemptive qualities of love and care
- the narrative or poetic methods in prose and poetry texts that are used in relation to the display of flaws or love, the voices that are chosen, the narratorial perspective, use of language
- etc.

Given that this is a **closed book** exam, comments on the ways meanings are shaped may be generalised.

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

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

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

Accept any valid interpretations, any valid comments on contexts and any relevant integrated comment on dramatic/authorial methods that are embedded into the argument.

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‘In tragic literature when characters die, their deaths are always met with sadness.’

To what extent do you agree with this view in relation to **two** texts you have studied?

Remember to include in your answer relevant comment on the ways the writers have shaped meanings.

[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 ideas will inevitably address more than one AO.

Examiners must also remember that because students have read and studied the two texts 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 other parts of the play it is also legitimate to make more general reference.

Please refer to pages 4 – 7.

AO5 Explore literary texts informed by different interpretations

With respect to meanings and interpretations, students may choose to look at all sides of the debate or just one. It is the quality of the student’s response that matters.

Some students might consider:

- Willy’s death at the end by suicide, the violence and shock of the car crash which saddens the onstage audience, how suicide is set up from the start of the play with the focus on the gas pipe which, when the suicide happens, is unnerving and saddening for the audience, how characters and audience are saddened by what leads Willy to take his life and the consequences of it; the sadness of his sons and Linda at his funeral; the death of Willy’s father which has a deep saddening impact on Willy (signified by the flute) and Willy’s feeling ‘kind of temporary’ about himself as a result
- Richard’s violent murder in Pomfret prison by Exton which is an ignominious end for a king, one which is horrible and sad to watch, increasing Richard’s status as tragic hero; the sadness felt for a man who has grown in stature in the second half of the play and whose loss is mourned; the death of John of Gaunt which is sad to watch for the onstage audience and the theatre audience, coming after his magnificent speeches about England
- Lamia’s seeming death (the ‘sophist’s eye’ which ‘like a sharp spear, went through her utterly’) which is sad to witness, a death that happens when she is young and on her wedding day and which has a painful and mortal effect on Lycius (‘all the pains of an unnatural heat shot to his heart’); Lycius’ unnatural death on his wedding day which is sad – the implied cheerless reactions of his friends who ‘came round and supported him’; Lorenzo who is cruelly murdered by the brothers leaving Isabella utterly miserable, her deeper disturbance and sadness after the ghost appears, deeper still after the brothers take away her pot of basil and Lorenzo’s head leaving her bereft; Isabella’s premature death from grief, imploring for her basil pot to the last and the numbed reactions of all in Florence who ‘did mourn in pity of her love, so overcast’, the disturbed way that the whole country sang her song ‘O cruelty, to steal my basil-pot away from me!; the knight’s impending unnatural early death from love-sickness and the recording of the story by the narrator who is affected by the story, the knight’s being saddened by the imminent deaths of the pale kings

and princes with their ‘starved lips’ which ‘gaped wide’; the seeming deaths of Porphyro and Madeline (since their story was of so long ago) and the narrator who is saddened by these deaths since he has chosen to tell the story; the reader’s sense of tragic loss and sadness at the deaths of the tragic protagonists

- Jessie Cameron and her would be lover who presumably die from drowning and the implied sadness of the family and neighbours who seem to hear voices; the reader’s sadness at Jessie’s loss; Finmole who is killed by his father in combat and the sadness and despair of Cuchulain who stays till evening with his head bowed and who then broods for three days in ‘dreadful quietude’ before warring with the tide, the subdued tone of the narrator in reporting this death and the reader’s sadness that results from the story
- Tess’ muted death by hanging and the implied stunned and saddened reactions of Angel Clare and her sister; the terrible sense of injustice and loss which tugs at the reader’s emotions; Hardy’s manipulation of the narrative to secure maximum sadness from readers
- Gatsby’s being shot and murdered by Wilson and the deep effect this has on Nick who is inspired to write his novel in tribute; the deep sense of loss and sadness experienced by readers; the brutal death of Myrtle and the sadness of Wilson and Tom
- etc.

Some students might consider:

- Willy’s death which comes as a relief for audiences who see an end to Willy’s suffering; Ben who dies in Africa in his sixties and Willy’s mother and father who seem to have had natural deaths who, for audiences, are part of the natural process (and only reported in the flashbacks anyway); Dave Singleman who lived a productive life, dying at the age of 84 whose life is celebrated by hundreds of mourners and envied and admired by Willy so not a deeply saddening death
- Richard’s death which makes Exton feels guilt (the devil tells him ‘this deed is chronicled in hell’); Exton’s being hopeful of preferment rather than feeling sad; Bolingbroke’s not being sad by Richard’s death but guilt-ridden promising to go to the Holy Land to ‘wash this blood off from my guilty hand’; John of Gaunt who dies of old age with great dignity and whose death is first callously desired by Richard (‘And let them die that age and sullens have/ For both hast thou, and both become the grave’) and then rejoiced at by Richard since he can seize his ‘plate, coin, revenues, and moveables’
- Lamia’s death which makes the wedding guests fearful rather than sad – they are deathly pale and silent (not a man but felt the terror in his hair), Lycius not feeling sad but shrieking and angry at her ‘death’ ranting at Apollonius, Lycius’ death at the end of the poem where no attention is given to the reactions of others; Lorenzo’s death and Isabella’s being energised rather than saddened by the appearance of the ghost which gives gruesome details of the murder; Lorenzo’s death and the emerging guilt, rather than sadness, of the brothers whose crimes ‘Came on them, like a smoke from Hinnon’s vale; Isabella’s premature death from grief which comes as a relief for readers since her reactions are so over the top; the pending death of the knight who has no-one to be saddened by his death since he is alone and palely loitering; the deaths of Angela and the Beadsman which seem natural (she dies ‘palsy-twitched’ and he dies after a thousand prayers) and no-one seems to care
- the woman in Death in Leamington who seems to have died of old age, naturally and unexceptionally and there is no-one who is saddened at her passing (the nurse doesn’t even notice), readers who are disturbed and angry, rather than saddened, by the silent and unnoticed death of an old woman even though her death is natural; Tithonus who ironically cannot die and who is beyond being sad himself but is rational and measured; Satan who does not die but is cast into Hell which is a kind of living death and which does not evoke sadness; the tragic heroes of the Monk’s Tale who are not defined by death but by their wretched and miserable tragic falls and about which readers are too remote too feel sad; Miss Gee who dies seemingly naturally from cancer and the way that others are not sad (the student’s laugh, Mr Rose cuts her in half and uses her body in his lecture, the Oxford groupers who dissect her knee); the boy in ‘Out, out –’ who although dying prematurely and violently, is not mourned by anyone (the others turn to ‘their affairs’

since they ‘were not the ones dead’); the people who die on the Titanic who are not given any attention by the detached narrator and certainly no sense of sadness; Cuchulain’s mystical death (seemingly set up by the Druids) as he wars with the tide for four days and dies with no mention of the reactions of anyone

- John Durbeyfield who dies naturally of old age and a heart condition about whom there is only passing sadness by the children and narrator since the plight of the family who are evicted is of greater consequence pushing Tess into the clutches of Alec; Alec’s violent death by Tess which leaves her feeling vindicated and at peace and which does not evoke sadness from readers; the clear contempt, rather than sadness, of the narrator at the President of the Immortals who had ended his sport with Tess
- Gatsby’s violent death about which there is no reported sense of anyone being sad – Daisy is silent and Tom expresses contempt; Myrtle’s death which elicits anger from Wilson and desire for revenge rather than sadness; Dan Cody’s death (which is natural since he is old and a heavy drinker), about which Gatsby is not sad but more concerned with his legacy and its impact on himself; Wilson’s death by suicide about which there is no recorded reaction, and no-one to care about his passing, certainly not Tom who evades all responsibility
- etc.

AO4 Explore connections across literary texts

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

- the tragic aspect of death as seen in Willy, Richard, Gaunt, Tess, John Durbeyfield, Gatsby, Myrtle, Jessie Cameron, Isabella, Lorenzo, Lycius
- the aspect of violence as seen in Exton’s murder of Richard, Willy’s suicidal car crash, Wilson’s shooting of Gatsby, Cuchulain’s slaying of his son, Tess’ stabbing of Alec, the brothers’ murder of Lorenzo
- the aspect of emotional reactions to deaths as seen in the Requiem, the lamenting of Bolingbroke in his final speech, the sadness of Angel and Liza-Lu as they look at the black flag, Nick’s mournful and romantic language as he recounts the death of Gatsby, Lycius’ utter misery as Lamia’s life ebbs away
- the aspect of sadness which is a typical response to the loss of tragic figures
- 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 students might focus on:

- the context of mortality as seen in the deaths of the tragic characters and others who die as part of the tragic experience
- the social context that shapes and intensifies the deaths, as seen in the modern world where cars are used to kill as seen in *Salesman* and *Gatsby*, Richard’s murder by dagger or sword in Pomfret prison, Tess’ hanging, the death by combat of Finmole, the medieval Italian setting of *Isabella* where she dies of grief
- the gender context as seen in the different deaths experienced by men and women – the stabbing of Richard, Lorenzo and Alec, the shooting of Gatsby and Wilson, the hanging of Tess
- the context of the affections as seen in the unnerving effect (or other emotion) experienced by either those who die or those who mourn as seen in the dying of broken hearts of Lycius, Isabella, the sadness of Nick, the guilt and sadness of Bolingbroke, the shame of the brothers
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to dramatic/authorial method students might focus on:

- structural issues relating to where the deaths occur in the texts – often the end of the text for the tragic protagonist (Richard, Willy, Tess, Lycius) or at an earlier climactic moment for other deaths (Gaunt in Act 2 – the Complication, in the back story and flashbacks for the deaths of Ben and Willy's father), the end for the deaths of Angela and the Beadsman
- the different settings chosen as settings for the deaths – Pomfret Castle for Richard's death, Brooklyn for Willy's death, Gatsby's swimming pool, Wintonchester prison for Tess' hanging
- the use of dialogue, language, dramatic action, exits and entrances, soliloquies, flashbacks in the drama texts to foreground the deaths of characters and responses to those deaths
- the narrative or poetic methods in prose and poetry, the use of narrative perspective, other voices, structure, language and imagery in relation to the deaths of characters and responses to those deaths
- etc.

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