

INTERNATIONAL AS  
**ENGLISH LITERATURE**  
**LT01**

Unit 1 Aspects of dramatic tragedy

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Mark scheme

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Mark schemes are prepared by the Lead Examiner 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.

Further copies of this mark scheme are available from [oxfordaqaexams.org.uk](http://oxfordaqaexams.org.uk)

## Information for Examiners

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

### Arriving at marks

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

## Using the mark bands

- 8 When placing answers in mark bands, examiners need to look closely at the descriptors and the detailed generic mark bands on pages 6-8. The key words for the bands are important and are printed below.

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

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

## The assessment objectives and their significance

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

The equally weighted AOs are as follows:

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

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

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

## Mark scheme

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

	AO	Typical features	How to arrive at mark
<p><b>Band 5</b> <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>	AO1	<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 contexts and genre, leading to perceptive interpretations.</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 three assessment objectives in the course of their response.</p> <p>At the bottom of the band there will be coherence and accuracy with some <b>perception</b> but with less consistency and evenness.</p>
	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>	
	AO3	<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><b>Band 4</b> <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 and precisely with detail.</p>	AO1	<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 contexts and genre, leading to carefully explained interpretations.</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 three assessment objectives in the course of their response.</p> <p>At the bottom of the band ideas will be discussed in a shaped, relevant and purposeful way with a clear sense of direction, with one or two lapses in <b>coherence</b> and accuracy.</p>
	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>	
	AO3	<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><b>Band 3</b> <b>Straightforward/ Relevant</b> <b>11–15 marks</b></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>	AO1	<ul style="list-style-type: none"> <li>• straightforward understanding of the significance of relevant contexts in relation to the task</li> <li>• relevant in the connection between contexts and genre, leading to straightforward interpretations.</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>
	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>	
	AO3	<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><b>Band 2</b> <b>Simple/Generalised</b> <b>6–10 marks</b></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>	AO1	<ul style="list-style-type: none"> <li>• simple understanding of the significance of relevant contexts in relation to the task</li> <li>• generalised in the connections between contexts and genre, leading to simple interpretations.</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>
	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>	
	AO3	<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><b>Band 1</b>  <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>	AO1	<ul style="list-style-type: none"> <li>• little sense of the AOs in relation to the task; little sense of how meanings are shaped; little sense of any relevant contexts, genre or interpretations.</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>
	AO2	<ul style="list-style-type: none"> <li>• the writing is likely to be unclear and incorrect; if it is accurate the content will be irrelevant.</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>• some vague points in relation to the task and some ideas about task and text(s).</li> </ul>	
<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>	

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**William Shakespeare: *Othello***

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

You should consider the following in your answer:

- the presentation of Othello and Desdemona
- Shakespeare's use of dialogue
- the dramatic setting and action
- other relevant aspects of dramatic tragedy.

**[25 marks]**

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

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

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

Focus might be on:

- the movement of the play towards its final resolution
- passion set against reason
- much focus on death; Othello's assertion that Desdemona's death is necessary
- husband and wife roles
- the tragic irony of Othello's accusation only now being directly made
- tragic misunderstandings
- Desdemona's view of Othello – not the same as his view of himself.

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

Focus might be on:

- Othello's cosmic imagery, perhaps conveying tragic grandeur
- rhetorical qualities of his soliloquy
- following terse exchange of dialogue
- pattern of question and answer – an interrogation
- the language of religion
- Othello's physical displays of emotion
- repetition of the word 'kill', often balanced against 'love'.

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

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

With respect to skill in writing:

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

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

**0 2** William Shakespeare: *King Lear*

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

You should consider the following in your answer:

- the presentation of Edmund and Gloucester
- Shakespeare's use of dialogue
- the dramatic setting and action
- other relevant aspects of dramatic tragedy.

**[25 marks]**

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

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

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

Focus might be on:

- the social context of a hierarchical society set against the morals of a newer world
- tragic manipulation and deceit
- different interpretations of 'nature'
- the energy and even appeal of Edmund's character
- Gloucester's failure to see clearly
- the impression of an already shaken world
- early indications of parallels between the main and subplot
- some sense of the operation of more than human forces.

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

Focus might be on:

- the ironic language of Edmund's soliloquy
- his bitter repetitions – rhetorical effects
- his internal dialogue – questions and declarations
- the dramatic dialogue between Gloucester and Edmund: sense of an interrogation
- the reappearance of the word 'nothing'
- Edmund's role play.

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

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

With respect to skill in writing:

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

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

**0 3** William Shakespeare: *Hamlet*

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

You should consider the following in your answer:

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

**[25 marks]**

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

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

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

Focus might be on:

- the trap closing in on Hamlet; the tragic momentum building
- madness: real or perceived
- Hamlet’s sense of unease, foreboding
- the duel: reflects aspects of the morals and customs of this society
- characters’ reflections about what the ‘real’ nature of an individual might be
- aspects of honour and revenge.

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

Focus might be on:

- the place of this extract within the final scene: follows the exchange with Osric
- the King now operating as a stage manager, controlling events
- Hamlet’s philosophical musings
- the formal courtesies of Hamlet and Laertes
- the physical movement of characters on stage; an on-stage audience assembling
- the irony of Hamlet’s dealing ‘frankly’.

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

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

With respect to skill in writing:

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

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

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**Christopher Marlowe: *Doctor Faustus***

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

You should consider the following in your answer:

- the presentation of Faustus
- Marlowe's use of dialogue
- the dramatic setting and action
- other relevant aspects of dramatic tragedy.

**[25 marks]**

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

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

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

Focus might be on:

- the seven deadly sins: eg pride and avarice
- the exercise of power
- echoes of the medieval morality plays
- different possible audience responses to Faustus: eg admiration, revulsion
- over-reaching
- an international, especially European, context
- specific references to Germany
- Faustus as his own tragic antagonist.

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

Focus might be on:

- the setting
- Faustus's internal dialogue
- rich, exotic imagery
- the form and language of the speeches of the Good and Evil Angels
- the language of learning
- the final extended speech of Faustus – the insistent use of the first person pronoun
- verbal ironies: eg 'desperate' and 'ravished'.

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

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

With respect to skill in writing:

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

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

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**John Webster: *The Duchess of Malfi***

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

You should consider the following in your answer:

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

**[25 marks]**

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

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

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

Focus might be on:

- the bitter, tragic understanding gained by the Duchess at the moment of her death
- her stoical defiance and self-possession
- aspects of motherhood, domestic issues
- focus on death and the nature of death
- characters' appeals to heaven or the afterlife
- Cariola in the role of the loyal servant.

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

Focus might be on:

- the setting – a madhouse
- the terse, brutal language of Bosola
- the proverbial language of the Duchess
- dramatic contrast between the Duchess and Cariola
- stage action
- references to the offstage presence of the brothers.

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

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

With respect to skill in writing:

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

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

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**Arthur Miller: *Death of a Salesman***

‘The main tragic and dramatic function of Biff and Happy in *Death of a Salesman* is to reveal Willy Loman’s flaws’.

Discuss this view of the play.

**[25 marks]**

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

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

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

Focus might be on:

- possible identification of Willy’s tragic flaws: eg pride, infidelity, occasional cruelty, lack of self-knowledge
- distinctions between the two brothers: Biff the football hero: Happy largely overshadowed
- Biff ultimately showing more perception than Happy, especially regarding the nature of Willy’s dreams
- Biff’s appreciation of the appeal of an outdoor life; his being directly affected by Willy’s infidelity; greater sense of betrayal
- Happy’s seeming repetition of Willy’s delusions; the nature of his own corruption
- degree to which they also have much in common: a different generation.

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

Focus might be on:

- possible significance of their names
- structure of the play: the pattern of their appearances on stage
- the degree to which they develop as characters
- dramatic language: Biff at times more reflective; Happy’s adolescent boasting
- their interaction and dialogue with Willy; key scenes: eg the restaurant
- the dramatic function of Linda, influencing our view of the brothers and Willy
- the dramatic effect of the requiem; reactions to Willy’s death.

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

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

With respect to skill in writing:

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

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

**0 7** Tennessee Williams: *A Streetcar Named Desire*

'At the end of *A Streetcar Named Desire* life is shown to have triumphed over death.'

Discuss this view of the play.

**[25 marks]**

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

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

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

Focus might be on:

- Blanche as a representation of a doomed world of southern gentility, the death of Belle Reve
- deaths in the DuBois family: 'The Grim Reaper had put up his tent on our doorstep!'
- the living death to which Blanche is condemned at the end of the play
- the general love of life of those living in the Quarter
- Stanley's vitality and 'animal joy in his being'
- a symbol of new life in Stella's child.

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

Focus might be on:

- the symbolic destination of the streetcars: 'Desire' and 'Cemeteries'
- the tragic structure of the play: increasing sense of impending destruction
- symbols of death in scene ix: the 'Varsouviana' and the Mexican woman selling flowers
- other dramatic sound/visual effects in the play
- physical action – the violence and sexual energy that is ultimately triumphant
- regular references to the past – often associated with death
- contrasts in dramatic language
- significant role of Stella.

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

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

With respect to skill in writing:

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

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

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

‘Always more her father’s daughter than her husband’s wife. That is her tragedy.’

How do you respond to Ibsen’s presentation of Hedda Gabler in the light of this comment?

**[25 marks]**

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

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

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

Focus might be on:

- Judge Brack as representing the values of her father’s world
- Hedda’s need to control as an echo of her father
- Hedda having a repressed Electra complex?
- the contrasting middle class values of Tesman and his aunt
- Tesman’s own efforts to exercise control over Hedda
- Hedda’s turning to fantasy to escape an undesirable existence.

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

Focus might be on:

- the ways in which the stage setting is used to represent a clash of cultures
- references to the past
- the significance of Hedda’s surname
- the portrait and the pistols as symbols of power
- other acts and symbols of violence in the play
- the structure of the play: Hedda’s increasing feeling of being trapped
- contrast between Hedda’s dramatic language and that of Tesman and Mrs Elvsted.

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

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

With respect to skill in writing:

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

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

**0 9** Samuel Beckett: *Waiting for Godot*

To what extent do you agree that the tragic elements of *Waiting for Godot* are more apparent in Act II than in Act I?

[25 marks]

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

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

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

Focus might be on:

- the degree to which Act II parallels Act I
- the entrance of Pozzo and Lucky twice being followed by the appearance of the boy
- Vladimir having to drag the message out of the boy in Act II
- significant and negative changes in Lucky and Pozzo
- the tree sprouting leaves
- or the sense that little has changed
- the very fact of repetition creates a sombre, perhaps tragic, effect.

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

Focus might be on:

- symmetries, both verbal and physical, within the wider play
- the tree's sprouting leaves as a symbol of continuing life
- both acts ending with stillness and silence
- the significance of Pozzo's last bitter speech
- both acts are set in the same place, begin at the same time, end with nightfall
- Vladimir's echoing Pozzo's bleak vision of life in Act II.

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

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

With respect to skill in writing:

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

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

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**Brian Friel: *Translations***

Is *Translations* essentially a tragic love story?

**[25 marks]**

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

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

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

Focus might be on:

- other possible readings: eg the play being more about the impact of colonialism (if an alternative reading is offered, the expectation would be that some consideration would also be given to the reading suggested in the question)
- the play as a love story ending in separation
- the tragic centrality of the Manus – Yolland – Maire love triangle
- the presumed death of Yolland
- perhaps the view that the play is about the love of a country or a language
- the love story more than simply tragic
- different love stories – Sarah, Hugh, Jimmy Jack.

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

Focus might be on:

- the central scene where Maire and Yolland declare their love for each other
- Friel's overlapping use of English, Irish and Latin to reveal the limitations of language as a means of mutual understanding
- Maire as a symbol of the fatal attraction of the West of Ireland for Yolland
- the irony of the word 'always'
- dramatic function of Sarah
- dramatic effect of the dialogue in Act 2 Scene 2 – comic and moving aspects of courtship.

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

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

With respect to skill in writing:

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

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