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LT01

Unit 1 Aspects of dramatic tragedy

Mark scheme

January 2021

Version 1.0 Final Mark Scheme

2 1 1 X L T 0 1 / M S

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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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 7-9. The key words for the bands are important and are printed below.

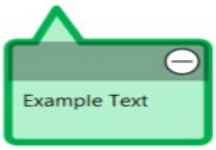
MARK BAND DESCRIPTORS	
Band 5	perceptive/assured
Band 4	coherent/thorough
Band 3	straightforward/relevant
Band 2	simple/generalised
Band 1	largely irrelevant, largely misunderstood, largely inaccurate

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 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

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
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.	AO1	• Perceptive understanding of the significance of relevant contexts in relation to the task. • Assuredness in the connection between contexts and genre, leading to perceptive interpretations.	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 three 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.
	AO2	• Perceptive understanding of authorial methods in relation to the task. • Assured engagement with how meanings are shaped by the methods used.	
	AO3	• 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 and precisely with detail.	AO1	• Thorough understanding of the significance of relevant contexts in relation to the task. • Coherence in the connection between contexts and genre, leading to carefully explained interpretations.	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 three 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.
	AO2	• Thorough understanding of authorial methods in relation to the task. • Thorough engagement with how meanings are shaped by the methods used.	
	AO3	• 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.	

<table>
<tr><td rowspan="3">Band 3
Straightforward/
Relevant
11-15 marks

‘Straightforward’ work is shown when students make their ideas in relation to the task clearly known.

‘Relevant’ work is shown when students are focused on the task and use detail in an appropriate and supportive way.</td><td>AO1</td><td>• Straightforward understanding of the significance of relevant contexts in relation to the task.
• Relevant in the connection between contexts and genre, leading to straightforward interpretations.</td><td rowspan="3">This band is characterised by straightforward and relevant work where the student’s response to the task is clear and intelligible.

At the top of the band students will demonstrate consistent straightforward understanding in the course of their argument. Ideas will be developed relevantly.

At the bottom of the band there will be flashes of relevant understanding with evidence of straightforward thinking.</td></tr>
<tr><td>AO2</td><td>• Straightforward understanding of authorial methods in relation to the task.
• Relevant engagement with how meanings are shaped by the methods used.</td></tr>
<tr><td>AO3</td><td>• 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.</td></tr>
<tr><td rowspan="3">Band 2
Simple/Generalised
6-10 marks

‘Simple’ work is shown when students write in an unelaborated and basic way in relation to the task.

‘Generalised’ work is shown when students write without regard to particular details.</td><td>AO1</td><td>• Simple understanding of the significance of relevant contexts in relation to the task.
• Generalised in the connections between contexts and genre, leading to simple interpretations.</td><td rowspan="3">This band is characterised by simple and generalised work which is mainly linked to the task.

At the top of the band students will demonstrate a basic generalised understanding in the course of their answer. Ideas will be developed in a simple way.

At the bottom of the band there will be inconsistency, but the beginnings of a simple and generalised understanding.</td></tr>
<tr><td>AO2</td><td>• Simple understanding of authorial methods in relation to the task.
• Generalised engagement with how meanings are shaped by the methods used.</td></tr>
<tr><td>AO3</td><td>• 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.</td></tr>
</table>

<table>
<tr><td rowspan="3">Band 1
Largely irrelevant/largely misunderstood/largely inaccurate
1-5 marks

‘Largely irrelevant’ work is shown when students write in an unclear way with only occasional reference to what is required by the question.

‘Largely misunderstood’ and ‘largely inaccurate’ work is shown when knowledge of the text is insecure, hazy and often wrong.</td><td>AO1</td><td>• 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.</td><td rowspan="3">This band is characterised by work which is largely irrelevant and largely misunderstood and largely inaccurate, and so unlikely to be addressing the AOs in a relevant way.

At the top of the band students will mention some unconnected points in relation to the task during the course of their writing. The writing is likely to lack clarity.

At the bottom of the band there will be no connection with the task; the writing will be hard to follow and irrelevant.</td></tr>
<tr><td>AO2</td><td>• The writing is likely to be unclear and incorrect; if it is accurate the content will be irrelevant.</td></tr>
<tr><td>AO3</td><td>• Some vague points in relation to the task and some ideas about task and text(s).</td></tr>
<tr><td>0 marks</td><td></td><td>No marks for response when nothing is written or where response has no connection to the text(s) or task.</td><td></td></tr>
</table>

0 1 **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 Iago
- 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 (AOs) 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:

- elements of domestic tragedy
- the juxtaposition of Othello's tragic suffering and Iago's cold manipulation of Othello
- the intensity of their relationship at this stage of the play
- the significance of ideas about virtue, honour and sexual behaviour
- the emphasis on key social roles: eg wife, mistress, knave, fool
- knowledge and self-knowledge
- the different ways in which an audience might respond to Othello in this scene.

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

Focus might be on:

- the relationship of this extract to the previous scene
- the use of religious lexis
- the structure of the scene: increasing intensity
- Othello's physical and verbal collapse
- the sharp exchange of question and answer
- the motif of the handkerchief
- the different ways in which Iago addresses Othello.

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 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 Edgar and Edmund
- 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 (AOs) 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:

- references to fortune and reversals of fortune
- the tragic and dramatic significance of disguise
- Edmund's role as a Machiavel
- 'ripeness': learning from experience
- social rank and nobility
- a world at war
- aspects of justice.

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

Focus might be on:

- the structural and narrative relationship of the two scenes
- the representation of war
- Edgar's use of the language of chivalric romance
- the dramatic significance of letters
- physical movement: exits and entrances
- dramatic ironies
- Edmund's soliloquy: internal debate, question and answer.

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 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 and Horatio
- 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 (AOs) 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 degree to which Hamlet appears more 'sane' at this point in the play
- satire on the vices of the courtly world
- the focus on suffering
- traditional virtues of the tragic hero: responses to the blows of fortune
- elements of crime stories
- reason and passion
- revenge.

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

Focus might be on:

- the events which preceded this passage; the instructions to the players
- Hamlet's more harmonious, reflective language
- Horatio's role as listener
- anticipation of later events
- ceremony: the filling up of the stage
- the contrasting language and behaviour of Hamlet at the end of this passage
- the motif of 'playing'.

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.

0 4 **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 the different characters
- Marlowe's use of dramatic language
- 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 (AOs) 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 threat of death
- echoes of the medieval morality plays in the character of the Old Man
- heaven and hell
- tragic ironies
- teaching and learning
- Faustus being torn between different impulses
- the deadly sin of suicide.

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

Focus might be on:

- the dramatic function of Wagner
- stage effects: noise and action, entrances and exits
- this passage following a scene of low comedy
- contrasting effects of prose and verse
- the function of the scholars
- the proverbial, didactic language of the Old Man
- Faustus's language: images of chivalry and classical legend.

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.

0 5 **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 Ferdinand and the Cardinal
- Webster'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 (AOs) 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:

- aspects of madness
- obsession with sexuality
- the relationship between Ferdinand and the Cardinal and its tragic significance
- views about honour, rank and virtue
- violence and the threat of violence
- internal and external discord and destruction
- atttitudes to women.

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

Focus might be on:

- the Duchess remaining the focus of the scene even in her absence
- the contrasting dramatic language of Ferdinand and the Cardinal; the Cardinal's function as a commentator on Ferdinand's behaviour
- rapid interchange of dialogue
- wordplay
- imagery of sickness
- exclamatory language, obsessive, intense
- the relation of this scene to what has immediately preceded it.

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.

0 6 **Arthur Miller: *Death of a Salesman***

'Linda is presented as a marginalised figure. She has no real tragic significance within the play.'

Discuss this view of the play.

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives (AOs) 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 *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 focus on her tragic suffering
- agreement with the proposition: her relatively passive role
- an appreciation of more complex aspects of her role
- her functions as mother, wife and homemaker - characteristic post-war figure
- her loyalty to Willy and the degree to which she is central to any understanding of his character
- her strength and courage
- a consideration of the degree of her knowledge and self-knowledge.

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

Focus might be on:

- the setting - a reflection of her domestic environment
- the use of stage directions to draw attention to aspects of her character
- the structure of the play and her development (or lack of it) within the narrative
- other characters' interaction with and comments on Linda
- the significance of her silences and relatively limited speech
- her dialogues with Willy
- her part in the Requiem.

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, 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.

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

'It is impossible for an audience to have any sympathy for Stanley. He is a fatally flawed character, the tragic villain of the play.'

How far do you agree with this view of the way that Stanley is presented in the play?

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives (AOs) 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 *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:

- agreeing and exploring the destructive effects of his actions
- his role in bringing about Blanche's 'death'
- the degree to which he represents a brash, materialist culture
- a sense that he is perhaps a more complex figure: his vitality, as a representative of the future
- capable of more subtle feelings
- might be seen as potentially a victim of Blanche
- his pride, self-assurance, boastfulness.

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

Focus might be on:

- his delayed entrance in the play
- his dramatic language: brusque, direct, assertive
- stage directions as indications of character
- the dramatic contrasts with Blanche
- the ways in which he is represented by icons of masculine culture: meat, card-playing, bowling
- the dramatic effect and impact of Stella's perspective
- Mitch as a contrasting figure.

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, here related to significance of aspects of tragedy
- 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***

To what extent do you agree with the view that an audience is unlikely to find anything that is positive in the ending of *Hedda Gabler*?

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives (AOs) 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:

- an argument that supports the given view, referring to the death of perhaps the most vital figure at the end of the play
- the ultimately sordid nature of Loevborg's death
- the survival of Loevborg's manuscript
- the suggestion that there is a future for Tesman and Mrs Elvsted
- Hedda's heroic refusal to be captured by Brack
- her gaining a sort of freedom
- a sense of a generally flawed world in which no heroic figure survives - Loevborg also destroyed.

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

Focus might be on:

- the effect of the final comments of Tesman and Brack
- perhaps the unexpected nature of Hedda's suicide
- the effect of the death occurring offstage
- the structure of the play and a sense of a slowly closing trap
- Hedda's previous wild words and actions
- the contrasting nature of the two deaths; perhaps also their similarities
- the dramatic significance of the pistol
- the stage - impression of a closed world.

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

'*Waiting for Godot* is about facing up to the tragedy of simply being alive.'

To what extent do you agree with this reading of the play?

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives (AOs) 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 *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:

- an argument that supports the given view - sense of an ultimately purposeless existence
- an argument that simply to stay alive, to endure, to hope is something
- perhaps hope suggested by the comic elements of the play
- the sense of being trapped by life
- time in the play: past, present and future lacking coherence and significance
- waiting and boredom
- the tragic vulnerability and littleness of human figures in a hostile world.

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

Focus might be on:

- structural patterns: the relationship of the two acts
- repetition of 'they do not move'
- small changes in the characters and their relationships: Lucky and Pozzo
- the dramatic effect of the dialogue and monologues: focusing on survivial, trying to find meanings
- the dramatic significance of Godot, who would bring meaning to the existence of Vladimir and Estragon
- physical actions and the attitudes and feelings they convey
- the significance of the largely empty stage
- entrances and exits: purposeful or pointless?

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, 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.

1 0 **Brian Friel: *Translations***

To what extent do you agree with the view that Hugh is both the most significantly tragic character within the play, and its most heroic figure?

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives (AOs) 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:

- a counter-argument that Hugh is not the most tragically significant character (while giving due consideration to the given view)
- Hugh's school as representative of historical hedge-schools
- his role as a teacher and guardian of traditional values
- the view that he is too embedded in the past
- an alternative view that he shows some acceptance of the inevitability of change
- his part in the conflict of 1798
- his dignity in the face of impending defeat.

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

Focus might be on:

- his contribution to the elegiac mood of the play
- his physical appearance: eg on first entrance
- his formal and learned manner of speech
- his various monologues
- the dramatic significance of the other characters in relation to Hugh
- his delayed entrance and its increased impact
- his central importance during the closing moments of the play.

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