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LT01

Unit 1 Aspects of dramatic tragedy

Mark scheme

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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.

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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 6–8. The key words for the bands are important and are printed below.

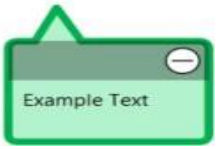
MARK BAND DESCRIPTORS	
Band 5	perceptive/assured
Band 4	coherent/thorough
Band 3	straightforward/relevant
Band 2	simple/generalised
Band 1	largely irrelevant, largely misunderstood, largely inaccurate

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 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
Not Relevant		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
Repetition		Toolbar Tooltip: Repetition		Y
Unfocused		Toolbar Tooltip: Unfocused		Y
Lack Of Clarity		Toolbar Tooltip: Lack of Clarity		Y
Factual Inaccuracy		Toolbar Tooltip: Factual Inaccuracy		Y
Partially Made Point		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 Iago and Roderigo
- Shakespeare'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 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:

- Iago's presentation of himself as an old soldier, perhaps a *miles gloriosus*
- revenge and jealousy as motives operating within the tragedy
- aspects of race and social rank
- the significance of place: Rhodes and Cyprus, Cassio as a Florentine
- appearance and reality, 'seeming'
- a world at war
- duty and service – or its absence
- Iago as a tragic antagonist.

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

Focus might be on:

- Roderigo's dramatic role
- Iago's language eg dry, sardonic
- dramatic imagery eg accountancy, animals
- key words eg knave, master, heart
- use of proverbial sayings
- the ways in which Othello is described
- the structure of the extract – dominated by Iago's speeches.

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 Lear and the Fool
- 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:

- different interpretations of 'nature'
- some sense of the operation of more than human forces, supernatural powers, chaos
- the vulnerability of human beings
- views about gratitude and ingratitude
- tragic victims and villains
- family relationships – their significance
- whether Lear is to be pitied or censured
- the different perspectives of the Fool and Kent.

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

Focus might be on:

- the rhetorical, exclamatory effects of Lear's speeches
- extended list of terms for stormy weather
- key words eg 'nature', daughters'
- what is at this point a perhaps faintly comic stated intention to 'say nothing'
- contrasting language of the Fool: prosaic, proverbial, oddly rational
- the Fool's song
- the effect of Kent's address.

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 Polonius and Ophelia
- Shakespeare'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 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:

- tragic significance of knowledge and self-knowledge
- fathers and daughters
- youth and age
- social rank
- Polonious as a gatherer of information
- Ophelia's role, perhaps seen as passive and pliable
- the nature and significance of love within the play.

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

Focus might be on:

- the contrasting dramatic language of the two characters
- word play eg 'tenders'
- words and expressions relating to value and worth
- comic elements within the scene and wider play
- religious vocabulary
- the structure of the scene, effect of Ophelia's final words
- didactic speech of Polonius, Ophelia's comparative brevity.

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 Faustus
- Marlowe's use of dramatic language
- the dramatic setting
- other relevant aspects of dramatic tragedy.

[25 marks]

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

Examiners must also remember that because students have read and studied *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, covetousness
- echoes of the medieval morality plays
- different possible audience responses to Faustus eg admiration, pity
- over-reaching
- tragic error of judgement
- wider classical, epic, global context
- death and eternal life
- Aristotle and the search for knowledge.

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 the Chorus
- the epic language
- classical language and references
- the back-story and the hints of what is to come
- Faustus' language: boastful, mock-logic
- rhetorical effects of Faustus' soliloquy
- his gradual dismissal of different forms of study.

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 Antonio and Bosola
- 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 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:

- detection and plotting, concealment, subterfuge
- the tragic struggle for power, verbal combat
- aspects of rank and social position
- perhaps echoes of Shakespeare's *Macbeth*
- the operation of a malevolent fate, general sense of foreboding
- Bosola's tragic and dramatic role
- the significance of the birth of a new child.

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

Focus might be on:

- this scene occurrring after the birth
- stage action
- the nature of the dramatic dialogue, terse exchanges
- animal imagery
- the developing structure of the extract, effect of the final couplet
- references to weather
- asides.

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***

'The Requiem merely confirms what the audience already thinks. Willy's life has been shown to be a tragic failure.'

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 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 agreement in that only his death brings rewards
- identification of Willy's tragic flaws eg pride, infidelity, lack of self-knowledge
- identification of his failures in marriage, family affairs and his work
- a view that he is ultimately defeated by external forces as much as personal failings
- a view that he actually struggles impressively against the odds
- his ability to inspire love and even admiration
- different possible readings of the effect of the Requiem.

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

Focus might be on:

- the dramatic effect of the Requiem; reactions to Willy's death
- the dramatic range of Willy's language
- tragic and dramatic functions of memories of the past
- the impact of the stage setting
- dialogue between Linda and Willy's sons
- central dramatic images of life and hope
- the function and effect of other characters' interactions with Willy.

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***

'Stella is too colourless a character to have any real impact on the tragedy of *A Streetcar Named Desire*.'

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

[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 *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 feeling she is overshadowed by Blanche
- an argument that she is essentially compromised or even corrupted
- seeing her as a survivor with a realistic attitude to life
- her association with fertility and physical energies, a sensual being
- her own relationship with her family and the past
- her being seen as either passive or active
- her possible role as a tragic victim.

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

Focus might be on:

- the dramatic contrast with Blanche
- Stella's child as a symbol of new life
- the stage setting of her home – reflects her essential being and role
- her dramatic role as a bridge between Blanche and Stanley – or a battleground, an object of rivalry
- her place in the developing structure of the narrative
- her words and actions at the end of the play
- the nature of her dramatic language, perhaps more complex than it may first appear.

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***

'The respectability of the world of *Hedda Gabler* is an illusion. It is a totally flawed society where violence is always close to the surface.'

To what extent do you agree with this view of the way society is presented in the tragedy of *Hedda Gabler*?

[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:

- an argument that supports the given view, referring to the violent death at the end of the play
- references to violent scenes in the past
- drink-induced excessive behaviour
- the predatory behaviour of Judge Brack
- a counter-argument that identifies positive elements within the society and argues that something is saved at the end
- Lovborg's creative ideas that survive the tragedy
- Tesman's virtues.

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

Focus might be on:

- the pistols and the portrait of the General as symbols of violence and power
- other verbal and physical acts and symbols of violence in the play
- Hedda's adversarial language
- contrasting physical symbols of bourgeois respectability evident in the stage setting
- dialogue that suggests a degree of genuine respectability and avoidance of conflict
- the developing tension in the structure of the play
- a focus on the final scene.

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***

How far do you agree that the comic elements of *Waiting for Godot* merely distract the audience from the tragic impact of the play?

[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 *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 elements of music hall comic business within the play
- the sense of absurdity
- a sense that any laughter is uneasy
- the comedy often being cruel
- the comedy being about serious things eg life, death, time, suffering
- reference to the wider political and historical context eg the French Resistance
- elements of tragedy relevant to the argument.

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

Focus might be on:

- comic elements such as dialogue, props, verbal wordplay symmetries
- an exploration of the significance of double acts, perhaps acknowledging that these often involve power struggles
- the effect of dialogue and monologue
- the characters' movements and physical actions
- other features of drama that are neither essentially tragic nor comic, such as the physical setting
- an argument that the structure of the play is significant; perhaps a view that the play becomes increasingly dark
- the ending of the play: tragic futility and endurance
- a distinction between the roles of the different characters in terms of the task.

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***

How far does the fact that *Translations* is set in the past mean that the tragedy has no real relevance to a modern audience?

[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:

- the play being set in a precisely identified historical period and geographical place
- language which seems rooted in the past
- the very Irish context
- timeless themes eg the fragility of culture, power, love of country, the value of education
- elements of tragedy that are timeless
- political issues that are timeless
- familiar family relationships.

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

Focus might be on:

- Friel's overlapping use of English, Irish and Latin creating a certain timelessness
- the use of place names and the significance of their translation
- reference to historical events
- aspects of dialogue which may seem reassuringly modern
- the development of the plot and the timeless dramatic effect of tension, climax, crisis
- the different roles of the central characters in terms of representing archetypal figures
- possible implicit parallels with more recent historical events.

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

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