

OXFORD

INTERNATIONAL  
AQA EXAMINATIONS

# INTERNATIONAL AS ENGLISH LITERATURE

## Mark scheme

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LT01

Unit 1 Aspects of dramatic tragedy

Version 1.0 Specimen

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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 Assessment Writer.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

## 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 18 years old so we are judging their skills at the end of 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>	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>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>	
	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><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>	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>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>	
	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><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>	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>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>	
	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><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>	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>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>	
	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><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>	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>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>	
	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>	
<b>0 marks</b>		No marks for response when nothing is written or where response has no connection to the text(s) or task.	

0	1
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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 Iago and Othello
- 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:

- Othello's tragic stature, his control and restraint, his pride, his being established as tragic hero
- Iago's tragic villainy, his duplicity (exemplified by his oath 'By Janus')
- the street in Venice and its respectability
- the relevance of Venice as a place of stability and honour in contrast with Cyprus
- the impressiveness of Iago's plotting or the disgust felt over his deviousness
- how Othello might be seen as admirable or arrogant, etc.

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

Focus might be on:

- the darkness and night-time setting
- Othello's first heroic appearance in the play and his entering with Iago in the middle of a conversation
- Othello's control and restraint shown through his actions and measured language here, (but not elsewhere in the play)
- contrast of Iago's language and Othello's language – Othello's first simple utterance: 'Tis better as it is' revealing his superiority to Iago
- the use of Iago's expletive: 'By Janus' to reveal much about Iago's double dealing
- emotive and inflammatory language used by Iago as he tries to break Othello's calm, 'prated', 'scurvy', 'provoking', 'raised father', etc.

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

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**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 discussion of dramatic method, any valid interpretation and any valid discussion of contexts of production and reception which are grounded in the passage and which relate to the play as a whole.**

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 relationship between Lear and Kent
- 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 *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 setting of ancient Britain
- the social context of a hierarchical society – e.g. Kent's respectful attitude towards Lear
- attitudes towards women in positions of power
- Lear's status as tragic hero – signs of decline and fall
- perhaps a view that Goneril and Regan are acting as tragic villains
- different possible reactions to the behaviour of Lear and Kent.

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

Focus might be on:

- visual effect of Kent in the stocks, Lear and the Fool's reaction to the sight of Kent in the stocks, perhaps signifying Lear's entrapment
- structural point about how Lear's seeing Kent in the stocks has been anticipated in an earlier scene
- the Fool's comic insults, jokes and songs
- Kent's matter-of-fact listing of the events that led to his being stocked, reflecting his characteristic plainness of speech
- the Fool's cryptic final lines which anticipate later events
- the use of stichomythia as Kent tells the truth despite Lear's denials.

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

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

0	3
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**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
- 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:

- Hamlet’s tragic stature, his courage
- Horatio as a norm, his honesty and friendship
- rottenness in the state
- religion and superstition
- dramatic questions around how the ghost is staged ( if at all)
- what follows immediately after this scene.

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

Focus might be on:

- the darkness and night-time setting
- the physical appearance of the ghost
- Hamlet’s expression of doubt and uncertainty
- Hamlet’s reckless courage compared to Horatio’s due caution
- Hamlet’s poetic expression
- religious elements around the notions of death, purgatory, hell etc.
- mention of madness
- the concluding comments of Horatio and Marcellus
- the dramatic anti-climax
- the rapid exchange of dialogue.

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

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**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 discussion of dramatic method, any valid interpretation and any valid discussion of contexts of production and reception which are grounded in the passage and which relate to the play as a whole.**

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 and Mephistopheles
- Marlowe'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 *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 fatal decision that Faustus makes
- his tragic over-reaching
- the significance of the repeated words 'soul' and 'heaven'
- references to contemporary mercantile Europe: 'Emden'
- elements of the morality play in the appearance of the two angels
- evidence of seeking different sorts of power.

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

Focus might be on:

- the setting in his study – perhaps suggesting the vanity of learning
- the opening soliloquy revealing the doubts and twists of Faustus's mind – e.g. the number of negatives in the sixth line
- the appearance and dialogue of the two angels as representatives of the alternatives before him
- this scene's structural significance – the first time in the play Faustus tells himself to despair
- also the significant act of stabbing his arm
- Mephistopheles' use of legal terminology, flattery and temptation.

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

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**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 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 the different characters
- 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 some 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 implied contrast between the Italian and the French courts – set out in the opening scene of the play
- the depiction of a corrupt, dangerous society where virtue may be at risk and individuals vulnerable to the manoeuvres of those in power
- a formal aristocratic society, where church and family are powerful influences
- the early impression the audience is given of the Duchess, perhaps predisposing us to admire her
- some uncertainty at this stage about Antonio's character, but may be seen in a favourable light
- generally cynical view given of this world: an ironic distance between appearance and reality as evidenced in the Cardinal's behaviour as a man of the church

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

Focus might be on:

- the setting of the Italian court
- how Antonio's voice and perspective comes to dominate the scene. The implications of his very lengthy description of the Duchess.
- his function at this point: to deliver some character sketches of the Duchess and her brothers
- negative, ominous imagery: 'toads', 'cobwebs', 'spider' etc.
- the emphatic contrast established between the Duchess and the brothers – perhaps anticipates later events
- the formality of the stage action – characters paraded for Delio and Antonio to comment on

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

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

0 6

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

Explore the view that ‘the irony of Willy’s fate is that in aiming to support family life, he destroys it’.

**[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 the play 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:

- Willy’s questionable tragic stature as a low man, his lack of control, his pride based on illusions, his failures
- Miller’s desire to show the tragic potential of the common man
- the irony of his pointless death
- notions of family, morality, parent as moral leader
- gender and masculinity – men and boys, a very male oriented family
- Biff’s honesty, Happy’s illusion ( the significance of names)
- argument around whether he does or does not destroy his family and its ‘life’.

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

Focus might be on:

- the sequence of scenes in terms of family and the audience finding out about the past
- the contrast between the two brothers in terms of what they say and do
- the role and function of Linda and other adult relatives
- other accounts of family life ie Bernard etc.
- Willy’s mercurial temperament as shown on stage
- use of symbols to represent aspects of family such as garden etc
- the staging of scenes ‘inside of his head’
- the role of music
- the role of the Requiem at the end of the play.

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

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

07

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

Explore the significance of Belle Reve (Blanche's former home) to the tragedy 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:

- Belle Reve as a setting of a different world and a different set of stories that are gradually revealed in this play
- the representation of a romanticised and chivalrous past
- how Belle Reve represents a set of past family values different from those seen in the world Blanche now occupies
- how Belle Reve represents the glorified world of the South
- how Belle Reve is used as a contrast to the multicultural vibrant world of New Orleans as represented in the play, etc.
- the idea that Belle Reve is part of Blanche's imagination and therefore linking with the tragic concept of her blindness
- the way that the mentioning of Belle Reve leads to the conflict between Blanche and Stanley, a catalyst for her tragic end, etc.
- how Belle Reve is associated with beauty and gallantry
- Belle Reve as custodian of honour which is now lost
- the way that Belle Reve is seen as something that had been worth fighting for, and dying for
- how the world of Belle Reve was a world of privilege that has passed
- how the new world of the Kowalskis and New Orleans is more vibrant and speaks against any mourning of the demise of Belle Reve.

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

Focus might be on:

- the significance of the references to Belle Reve and where they occur structurally in the play, where the past world is evoked through dialogue and description
- the way Belle Reve acts as a setting that is never seen but can be imagined through the use of description
- the name of the plantation as fantasy – just a beautiful dream
- the contrast of Belle Reve with the Kowalski's flat, the contrast of past and present
- the tragedy of believing in a false/impractical set of ideals
- the use of language to describe the past.

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

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

With respect to competence in writing:

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

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

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

‘Frustration lies at the heart of Hedda’s tragic experience.’

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:

- Hedda’s tragic stature, her refusal to be constrained by the conventions of society
- the oppressive nature of her middle-class bourgeois world
- the male-dominated society in which she lives
- the degree to which she is revealed as sexually frustrated and afraid of motherhood
- the figure of Thea Elvsted who can be seen as overcoming frustration
- the degree to which she can be seen as a destructive figure – burning the manuscript etc.

**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 reveal different aspects of Hedda’s world
- dramatic symbols such as the pistols
- the significance of Hedda’s actions on stage: rebellious or simply self-dramatising?
- the dramatic function of other characters’ perspectives: e.g. Judge Brack
- the nature of Hedda’s dramatic language: at different times mocking, despairing, defiant, flirtatious etc.
- aspects of dramatic structure such as Hedda’s delayed entrance, her increasing isolation, and the movement towards an ending that could be seen as anti-climactic.

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

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**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 Ibsen's presentation of Hedda Gabler
- organisation of ideas
- use of concepts and terminology appropriate to the question
- technical accuracy.

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

0 9

**Samuel Beckett: *Waiting for Godot***

'Nothing to be done' are the opening words of the play. To what extent does the play as a whole endorse the view that human existence is tragically pointless?

**[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 existential nature of man's existence
- religion and Godot
- notions of 'waiting for'
- friendship and comradeship as positive values
- the stage as the world
- the passive nature of 'to be done' – the individual versus the world/universe.

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

Focus might be on:

- the structure of the play and especially the place of 'nothing to be done' from the start
- the nature of the dialogue and issues around characterisation
- staging and stage instructions
- the roles of the other characters
- elements of comedy
- symbolic possibilities in words and objects.

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

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

1 0

**Brian Friel: *Translations***

'The central tragedy of the play is the death of a language.' How far 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 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 significance of the central idea of translation
- the recognition by some characters of the need for proficiency in English
- other dangers that threaten the community – e.g. potato blight
- other generic readings of the play: e.g. as a love story – about 'star-crossed lovers'
- individual tragedies are also significant
- a sense that the disappearance of Gaelic is fated.

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

Focus might be on:

- the setting: a remote area of Donegal
- the significance of the central scene where Yolland and Maire declare their love for each other – but through mutually incomprehensible language
- the significance of the mixture of languages, classical and Gaelic, spoken in the hedge-school
- images of the past embedded in language
- the motif of mapping
- the significance of place names.

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

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

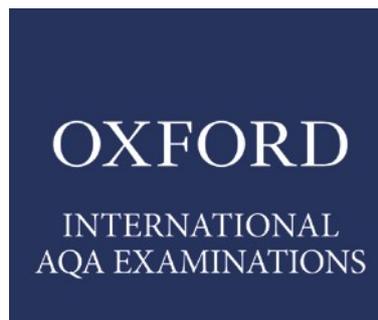


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