

INTERNATIONAL AS ENGLISH LITERATURE LT01

Unit 1 Aspects of dramatic tragedy

Mark scheme

Specimen paper

Version: 1.0 Final

Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Examiner.

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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 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 halfway 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.	

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.	AO1	• 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.	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.
	AO2	• Straightforward understanding of authorial methods in relation to the task. • Relevant engagement with how meanings are shaped by the methods used.	
	AO3	• 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.	
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.	AO1	• 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.	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.
	AO2	• Simple understanding of authorial methods in relation to the task. • Generalised engagement with how meanings are shaped by the methods used.	
	AO3	• 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.	

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.	AO1	• 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.	This band is characterised by work which is largely irrelevant, 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.
	AO2	• The writing is likely to be unclear and incorrect; if it is accurate the content will be irrelevant.	
	AO3	• Some vague points in relation to the task and some ideas about task and text(s).	
0 marks		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 the different characters
- Shakespeare's use of dialogue
- the dramatic setting and action
- other relevant aspects of dramatic tragedy.

[25 marks]

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

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

AO1:

Focus might be on:

- tragic ironies: Desdemona's refusal to believe that Othello can be jealous
- passion set against reason
- different views of Othello presented in the scene
- husband and wife roles
- growing tragic force of jealousy
- Emilia's tragic error in concealing what she knows about the handkerchief
- the theme of appearance and reality
- the strange magical world alluded to by Othello.

AO2:

Focus might be on:

- formality of the exchange between Othello and Desdemona
- Othello's aside – hiding his feelings
- audience positioned in the growing gap between Othello's words and his hidden thoughts
- dramatic significance of the recent departure of the clown
- imagery of good and evil
- contrast between Othello's duplicity and Desdemona's frankness
- exotic, solemn, incantatory quality of Othello's final speech.

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

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
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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 Goneril and Albany
- Shakespeare's use of 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 *King Lear* through the lens of **tragedy**, the AOs must necessarily be connected to that genre through the task.

AO1

Focus might be on:

- different views of 'nature' and what is unnatural, inhuman
- the representation of a rational, political viewpoint – perhaps evidence of a new world
- family ties
- attitudes towards male and female behaviour
- appeals to the gods
- passion and reason
- a world at war.

AO2

Focus might be on:

- the plotting of Goneril and Edmund which has preceded this extract
- contrast between the language of Goneril and Albany
- animal imagery
- proverbial expressions
- connections between the words spoken and possible actions on stage
- martial imagery
- repeated references to the body and parts of the body.

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

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
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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
- Shakespeare's use of 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 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

Focus might be on:

- Hamlet alone – as often in the play
- Hamlet's characteristic self-analysis
- appearance and reality
- the tragic ironies in Hamlet's situation
- Hamlet as a man given to words rather than action
- attitudes to honour and dishonour
- the play as a revenge tragedy.

AO2

Focus might be on:

- the extract following the departure of Polonius, Rosencrantz and Guildenstern. Hamlet – as he says – is left alone
- the end of the scene signposting what is to come
- the significance of the form of the soliloquy
- the structure and development of the speech
- imagery of acting and the theatre
- Hamlet representing himself as a playwright or director
- word play and puns – Hamlet's bitter humour.

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

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	4
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Thomas Middleton: *The Changeling*

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 Beatrice-Joanna, Alsemero and Deflores
- Middleton'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 *The Changeling* through the lens of **tragedy**, the AOs must necessarily be connected to that genre through the task.

AO1

Focus might be on:

- the ideas of seeing and blindness
- tragic knowledge, self-knowledge, judgement and misjudgement
- the significance of marriage in this social world
- aspects of love
- reason and passion
- the social context: a patriarchal, hierarchical world
- a sense of tragic fate and an ominous sense of growing danger
- different possible readings of Beatrice-Joanna's character.

AO2

Focus might be on:

- the witty dialogue and courtship between Beatrice-Joanna and Alsemero
- eye imagery
- Jasperino's role as a foil to Alsemro; his choric function
- tragic ironies
- the change in Beatrice-Joanna's speech when she addresses Deflores
- Deflores' final speech: despairing but defiant
- Alsemero's formal and courtly dialogue.

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

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	5
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John Webster: *The Duchess of Malfi*

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

You should consider the following in your answer:

- the presentation of the Duchess and Ferdinand
- 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

Focus might be on:

- the Duchess being alone at the start of the scene
- her stoical defiance
- Ferdinand's hypocritical appeals to virtue and shame
- the true nature of virtue
- ominous references to violence and death
- references to lust and damnation
- the movement towards a potentially tragic conflict.

AO2

Focus might be on:

- the use of the stage – stage action
- ironic references to the brothers in her opening speech
- proverbial expressions
- Ferdinand's brusque and overbearing language
- animal imagery
- the sense of an off-stage world
- the dramatic effects of Ferdinand's closing speech.

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

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	6
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Arthur Miller: *Death of a Salesman*

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

Discuss this view of the play.

[25 marks]

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

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

AO1

Focus might be on:

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

AO2:

Focus might be on:

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

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

AO3

With respect to skill in writing:

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

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

0	7
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Tennessee Williams: *A Streetcar Named Desire*

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

Discuss this view of the play.

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed, but 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

Focus might be on:

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

AO2

Focus might be on:

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

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

AO3

With respect to skill in writing:

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

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

0	8
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Henrik Ibsen: *Hedda Gabler*

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

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

[25 marks]

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

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

AO1

Focus might be on:

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

AO2

Focus might be on:

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

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

AO3

With respect to skill in writing:

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

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

0	9
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Wole Soyinka: *Death and the King's Horseman*

'The tragedy is presented as being the result of colonial interference in Yoruba traditions.'

How far do you agree with this view of *Death and the King's Horseman*?

[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 and the King's Horseman* through the lens of **tragedy**, the AOs must necessarily be connected to that genre through the task.

AO1

Focus might be on:

- the actions of Pilkings and Sergeant Amusa in seeking to stop Elesin's ritual suicide
- colonial power as represented by other figures such as the Prince, the Resident and the Aide-de-Camp
- the insensitivity and ignorance shown towards Africans and the 'otherness' of Yoruban traditions and beliefs
- the interference of the Pilkings in the career of Olunde
- the alternative view that the double tragedy at the end of the play is caused by Elesin's lack of will to fulfil his ultimate role as the King's Horseman
- the view that Elesin's love of the physical life also caused the tragedy
- the direct link between Elesin's failure and Olunde's suicide
- differing views about what constitutes the tragedy of the play.

AO2

Focus might be on:

- the ways in which Pilkings and other representatives of colonial authority are presented
- the tragic arc of Elesin's presentation
- the tragic arc of Olunde's presentation
- the role of the market characters in shaping an audience's attitudes towards Elesin and the colonists
- the use of Amusa (Muslim) and Joseph (Christian) to reveal attitudes to Yoruban traditions and beliefs
- regular references to Elesin's flaws – his love of women and the high life
- contrasts in dramatic language, particularly the Yorubans vs the colonists
- physical action – dancing, singing, ritual; the behaviour of the colonists; the presentation of death

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

AO3

With respect to skill in writing:

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

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

1	0
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Caryl Churchill: *Top Girls*

What is the tragic significance of motherhood in *Top Girls*?

[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 *Top Girls* through the lens of **tragedy**, the AOs must necessarily be connected to that genre through the task.

AO1

Focus might be on:

- the prevalence of characters who are mothers – Marlene, Lady Nijo, Dull Gret, Griselda, Pope Joan, or, in the case of Joyce, surrogate mothers
- tragic outcomes involving murdered, lost, displaced or neglected children and the grief of mothers
- the perception that motherhood militates against employability in the modern world
- the poignancy of the central strand of the Marlene, Joyce and Angie relationship
- the idea of working women caught between youth/fertility, eg Jeanine, and age/infertility, eg Louise
- tragic ideas about motherhood beneath the veneer of dinner party conversation/CVs/successful careers
- the context of the 1980s and second-wave feminism.

AO2

Focus might be on:

- the ways in which Marlene and the other mothers are presented
- the tragic arc of the mother’s stories
- the tragic arc of Marlene’s presentation
- the tragic arc of Angie’s presentation
- the emergence of the mothers’ stories in the Dinner Party scene
- Churchill’s use of cross-talk to reveal the conflicting emotions around mothers
- Churchill’s use of non-linear narrative to add impact to the Marlene-Angie narrative
- Churchill’s use of non-naturalistic presentation in the Dinner Party scene to foreground motherhood
- the role of those characters who are not mothers, through choice or circumstance.

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

AO3

With respect to skill in writing:

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

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