



A-Level

English Literature B

7717/1A Literary Genres: Aspects of Tragedy
Final Mark Scheme

7717
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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.

Further copies of this mark scheme are available from aqa.org.uk

Information for examiners marking Aspects of tragedy: closed book

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

The significance of closed book

Examiners must understand that in marking a closed book exam there are examining implications. Students do not have their texts in front of them, so while it is expected that they will use quotations, it is also legitimate to use close textual references. They will have had to memorise quotations so there may be some errors which should not be over penalised. Detailed discussions of particular sections of texts are less likely here than in open book exams. Instead, students may range broadly across their texts as they construct their arguments.

There are specific issues for AO2 – how meanings are shaped in texts. Students will not have their texts in front of them, so although they will be able to make specific references to structural and organisational issues, comments on other methods may be more general.

Arriving at Marks

1. All questions are framed to address all the Assessment Objectives (AOs). Weightings are given above the generic mark scheme. Answers are marked holistically but, when deciding upon a mark in a band, examiners should bear in mind the relative weightings of the assessment objectives (see page 5) and be careful not to over/under credit a particular skill. This will be exemplified and reinforced as part of examiner training and standardisation. 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 students 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 students 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 students 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 is not only one right answer. Students’ 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 student 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 only reward what is there and assess accordingly. Some further credit can 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 page 7. The key words for the bands are important and are printed below.

MARK BAND DESCRIPTORS	
Band 5 (21–25)	perceptive/assured
Band 4 (16–20)	coherent/thorough
Band 3 (11–15)	straightforward/relevant
Band 2 (6–10)	simple/generalised
Band 1 (1–5)	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.

Advice about marking each section

Section A

12. Examiners need to bear in mind the following key points when marking extract based questions:
- does the student have an overview of the extract?
 - has the student written about dramatic method?
 - has the student seen the significance of the extract in relation to the overall tragedy?
 - has the student quoted from the extract to support ideas?
 - the student's AO1 competence.

In the case of a significant omission to an answer the examiner should not give a mark higher than Band 4.

Section B

13. Examiners need to bear in mind the following key points when marking questions based on single texts:
- has the student engaged in a relevant debate or constructed a relevant argument?
 - has the student referred to different parts of the play to support their views?
 - has the student referred to the Shakespeare's dramatic method?
 - the student's AO1 competence.

In the case of a significant omission to an answer the examiner should not give a mark higher than Band 4.

Section C

14. Examiners need to bear in mind the following key points when marking questions connecting two texts:
- has the student focused on the aspect of tragedy set up in the question and referred to two texts?
 - has the student engaged in a relevant debate or constructed a relevant argument around the two texts?
 - has the student considered the writers' authorial methods in the two texts?
 - has the student adhered to the rubric – one drama text and one other, with one of the texts being pre-1900?
 - has the student given substantial coverage of two texts?
 - the student's AO1 competence.

In the case of a significant omission to an answer the examiner should not give a mark higher than Band 4.

Annotation

15. Examiners should remember that annotation is directed solely to senior examiners.
16. In addition to giving a mark, examiners should write a brief summative comment indicating how the mark has been arrived at. These comments are likely to mirror the appropriate mark band descriptors but comments must not be mechanical. Examiners need to describe student performance.
17. Please remember that scripts can go back to students, so although your audience is a senior examiner, you must express your views temperately.
17. Use the model marked script for guidance.

The assessment objectives and their significance

18. All questions are framed to test AOs 5, 4, 3 and 2, so if students answer the question, then they will be addressing the AOs. In marking questions, however, examiners must also take account of AO1.

The AOs are as follows:

- AO5** Explore literary texts informed by different interpretations. (12%)
- AO4** Explore connections across literary texts. (12%)
- AO3** Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. (24%)
- AO2** Analyse ways in which meanings are shaped in literary texts. (24%)
- AO1** Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression. (28%)

Weightings for each question are as follows:

AO5: 3 marks AO4: 3 marks AO3: 6 marks AO2: 6 marks AO1: 7 marks

Mark	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.	AO5	<ul style="list-style-type: none"> perceptive and confident engagement with the debate set up in the task 	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 five 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.
	AO4	<ul style="list-style-type: none"> perceptive exploration of connections across literary texts arising out of generic study 	
	AO3	<ul style="list-style-type: none"> perceptive understanding of the significance of relevant contexts in relation to the task assuredness in the connection between those contexts and the genre studied 	
	AO2	<ul style="list-style-type: none"> perceptive understanding of authorial methods in relation to the task assured engagement with how meanings are shaped by the methods used 	
	AO1	<ul style="list-style-type: none"> 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.	AO5	<ul style="list-style-type: none"> thorough engagement with the debate set up in the task 	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
	AO4	<ul style="list-style-type: none"> logical and consistent exploration of connections across literary texts arising out of generic study 	
	AO3	<ul style="list-style-type: none"> thorough understanding of the significance of relevant contexts in relation to the task coherence in the connection between those contexts and the genre studied 	

<p>They hold their ideas together in an intelligible way.</p>	<p>AO2</p>	<ul style="list-style-type: none"> • thorough understanding of authorial methods in relation to the task • thorough engagement with how meanings are shaped by the methods used 	<p>demonstrate a fully coherent and thorough argument across all five assessment objectives in the course of their response.</p>
<p>'Thoroughness' is shown when students write carefully, precisely and accurately.</p>	<p>AO1</p>	<ul style="list-style-type: none"> • 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 	<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 coherence and accuracy.</p>

<p>Band 3 Straightforward/ Relevant 11-15 marks</p> <p>‘Straightforward’ work is shown when students make their ideas in relation to the task clearly known.</p> <p>‘Relevant’ work is shown when students are focused on the task and use detail in an appropriate and supportive way.</p>	AO5	<ul style="list-style-type: none"> • straightforward engagement with the debate set up in the task 	<p>This band is characterised by straightforward and relevant 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 straightforward understanding in the course of their argument. Ideas will be developed relevantly.</p> <p>At the bottom of the band there will be flashes of relevant understanding with evidence of straightforward thinking.</p>
	AO4	<ul style="list-style-type: none"> • explores connections across literary texts arising out of generic study in a straightforward way 	
	AO3	<ul style="list-style-type: none"> • straightforward understanding of the significance of relevant contexts in relation to the task • relevant connections between those contexts and the genre studied 	
	AO2	<ul style="list-style-type: none"> • straightforward understanding of authorial methods in relation to the task • relevant engagement with how meanings are shaped by the methods used 	
	AO1	<ul style="list-style-type: none"> • 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 	
<p>Band 2 Simple/Generalised 6-10 marks</p> <p>‘Simple’ work is shown when students write in an unelaborated and basic way in relation to the task.</p> <p>‘Generalised’ work is shown when students write without regard to particular details.</p>	AO5	<ul style="list-style-type: none"> • simple and generalised response to the debate set up in the task 	<p>This band is characterised by simple and generalised work which is mainly linked to the task.</p> <p>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.</p> <p>At the bottom of the band there will be inconsistency, but the beginnings of a simple and generalised understanding.</p>
	AO4	<ul style="list-style-type: none"> • simple exploration of connections across literary texts arising out of generic study 	
	AO3	<ul style="list-style-type: none"> • simple understanding of the significance of relevant contexts in relation to the task • generalised connections between those contexts and the genre studied 	
	AO2	<ul style="list-style-type: none"> • simple understanding of authorial methods in relation to the task • generalised engagement with how meanings are shaped by the methods used 	
	AO1	<ul style="list-style-type: none"> • 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 	

<p>Band 1 Largely irrelevant/largely misunderstood/largely inaccurate 1-5 marks</p> <p>‘Largely irrelevant’ work is shown when students write in an unclear way with only occasional reference to what is required by the question.</p> <p>‘Largely misunderstood’ and ‘largely inaccurate’ work is shown when knowledge of the text is insecure, hazy and often wrong.</p>		<ul style="list-style-type: none"> • some vague points in relation to the task and some ideas about task and text(s) • the writing is likely to be unclear and incorrect; if it is accurate the content will be irrelevant • little sense of the AOs in relation to the task; little sense of how meanings are shaped; little sense of any relevant contexts; little sense of any connection arising out of generic study; little sense of an argument in relation to the task 	<p>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.</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 irrelevant.</p>
<p>0 marks</p>		<p>No marks for response when nothing is written or where response has no connection to the text(s) or task.</p>	

Question 01***Othello* – William Shakespeare**

Read the extract below and then answer the question.

Explore the significance of this extract in relation to the tragedy of the play as a whole.

Remember to include in your answer relevant analysis of Shakespeare's dramatic methods.

[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 ideas will inevitably address more than one AO. In their answer students should refer to the significance that can be seen in the extract and how some of this significance may pertain to the tragedy of the play as a whole.

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.

The students are given an extract so when working on that they should quote directly to support their ideas. This is a **closed book** exam, so while it is expected that students will use quotations when writing about other parts of the play it is also legitimate to make more general reference.

Please refer to pages 3 – 6.

AO5 Explore literary texts informed by different interpretations

With respect to the interpretative significances that can be found, there will be a variety of interpretations here in relation to readers and audiences. Some students might comment on the choices made by directors.

Some possible ideas:

- sympathy felt for Desdemona as victim, here and elsewhere
- sadness felt at Othello's decline from the commanding and heroic figure at the start of the play
- pity for the loss of love and faith and the rise of distrust and jealousy
- irritation that Desdemona does not tell Othello the truth about the handkerchief – or that Emilia who knows where it is says nothing and only reveals the truth when it is too late and Desdemona has been murdered
- how Othello is arrogant and cruel – and how his cruelty escalates as the tragedy progresses
- how Othello is an extravagant teller of tales, here and elsewhere
- how the tragedy of the play could be argued as the nonsense of a handkerchief
- etc

AO4 Explore connections across literary texts

With respect to significance of connections with the tragic genre students might focus on:

- the tragic decline of the hero seen here in the change in Othello from the unruffled hero of Act 1 to the troubled tormentor of Desdemona
- the victimisation of Desdemona seen here in the psychological pressure Othello places on her
- the agency of Desdemona in the tragedy – her responses which intensify Othello's torment
- the villainy of Iago who has exhorted Emilia to steal the handkerchief
- the tragic silence of Emilia who says nothing
- etc

AO3 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received

With respect to significance of contexts students might focus on:

- the cultural context of Othello's background – his references to his parents and the Egyptian charmer who gave his mother the handkerchief
- the social context of marriage and the expectations of fidelity and for women to please their husbands
- the supernatural/other world context seen when Othello invokes the magical world of Egypt - the charmer and the handkerchief embroidered by the sibyl
- the gender context seen here in the treatment of women by men both in the dramatic action and in the stories Othello tells
- etc

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to significance of dramatic method students might focus on:

- Othello's confrontation with Desdemona after his distracted entrance, a confrontation which becomes more acrimonious after the extract
- the change of mood from when Desdemona met with the Clown earlier in this scene
- the use of dramatic irony (Emilia has just asked Desdemona if Othello is jealous and Desdemona has said she believes the 'sun where he was born/Drew all such humors from him')
- the silent presence of Emilia who is watching and who knows where the handkerchief is
- Othello's holding of and examining Desdemona's hand
- the display of jealousy now that Iago has infected Othello with his poison
- the troubled and emotional dialogue between Othello and Desdemona
- the use of emotive, supernatural, religious and exotic language and imagery to show the intensity of Othello's passion and distress, eg Desdemona's hand is described as a 'young and sweating devil', the handkerchief has 'magic in the web of it'
- the use of verse for the elevated discourse
- the use of shared lines for their altercation
- etc

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

AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.

With respect to competence in writing focus needs to be on the:

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

Accept any valid discussion of interpretations, any valid discussion of contexts and any valid discussion of dramatic method.

Question 02**King Lear – William Shakespeare**

Read the extract below and then answer the question.

Explore the significance of this extract in relation to the tragedy of the play as a whole. Remember to include in your answer relevant analysis of Shakespeare's dramatic methods.

[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 ideas will inevitably address more than one AO. In their answer students should refer to the significance that can be seen in the extract and how some of this significance may pertain to the tragedy of the play as a whole.

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.

The students are given an extract so when working on that they should quote directly to support their ideas. This is a **closed book** exam, so while it is expected that students will use quotations when writing about other parts of the play it is also legitimate to make more general reference.

Please refer to pages 3 – 6.

AO5 Explore literary texts informed by different interpretations.

With respect to the interpretative significances that can be found, there will be a variety of interpretations here in relation to readers and audiences. Some students might comment on the choices made by directors.

Some possible ideas:

- sympathy for all the characters here but in different ways
- irritation with Lear who is at first self-pitying
- how Lear is a victim suffering at the cruel hands of his daughters, here and elsewhere
- how Lear is on a journey towards understanding, here and elsewhere
- how this scene and the other scenes on the heath are too terrible to watch
- how this is a scene where men are outdoors suffering together, the women meanwhile are safe, shut up indoors
- the anticipation that from this moment Lear's misery intensifies along with his deteriorating sanity
- the representation of Edgar as a poor naked wretch, the sight of which later turns Lear over the edge into madness
- etc

AO4 Explore connections across literary texts

With respect to significance of connections with the tragic genre students might focus on:

- the tragic decline of the hero as shown through Lear's homelessness and his change of fortune from Act 1
- the tragic aspect of moral growth and learning as seen in Lear's acknowledgement of the injustice of

his ignoring the plight of the wretched in his kingdom

- the tragic aspect of madness as seen in Lear's mental decline as his wits begin to turn
- tragic suffering as shown in Kent, the Fool, Lear and Edgar
- tragic victims who here are all outcasts
- tragic villainy – seen here in the consequences of the actions of the offstage Gonerill, Regan and Edmund who are responsible for the suffering here
- tragic silence as seen in the Fool (until he is frightened by Edgar whom he thinks is a fiend)
- etc

AO3 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received

With respect to significance of contexts students might focus on:

- the setting on the heath and the visual presence of the hovel representing bestial man
- the context of social class as Lear begins to understand the gulf between the powerful and the powerless, the rich and the poor and how as king he has taken too little care of the naked wretches
- the psychological context of madness and attitudes to it, from modern and 17th century perspectives
- the context of family relationships seen here in the fractured biological family and the alternative family that Lear has on the heath
- etc

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to significance of dramatic method students might focus on:

- the entrance of Lear, Kent and the Fool before the hovel revealing their desperate plight
- the setting of the hovel reflecting the fall of the king (in contrast to the royal residences elsewhere)
- the night time setting and the continuing violent storm reflecting the intensity of suffering and Lear's nemesis
- the dramatic contrast between Lear and Kent and how they respond to the situation
- the presence of the Fool who is silent in the first section and suffering
- the Fool's movement into the hovel on Lear's command, his exit from the stage
- the Fool's terrified stage re-entrance after seeing the disguised Edgar, one of the naked wretches
- Lear's prayer and apostrophe to the poor naked wretches
- the use of shared lines to highlight the interplay and shared suffering between Lear and Kent
- the philosophical language of Lear's first speech
- the use of language to reflect Edgar's madness from within the hovel
- the use of verse and intense emotive language
- the natural imagery
- the use of the apostrophe to the absent Regan, Gonerill, the gods and poor naked wretches
- etc

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

AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression

With respect to competence in writing focus needs to be on the:

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

Accept any valid discussion of interpretations, any valid discussion of contexts and any valid discussion of dramatic method.

Question 03***Othello* – William Shakespeare**

'Iago's villainy is fiendish and inexplicable.'

To what extent do you agree with this view?

Remember to include in your answer relevant comment on Shakespeare's dramatic methods.

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed. Some ideas will inevitably address more than one AO.

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

This is a closed book exam, so while it is expected that students will use quotations when writing about the play, it is also legitimate to make more general reference.

Please refer to pages 3 – 6.

AO5 Explore literary texts informed by different interpretations

With respect to meanings and interpretations, students may choose to look at all sides of the debate or just one. It is the quality of the student's response that matters.

Some students might consider:

- Iago's being close to the devil – Othello looks to his cloven hooves
- Iago's cruelty which may be seen as fiendish and/or inexplicable
- his joy at ensnaring Othello, Desdemona and Cassio
- his murdering of Roderigo and Emilia
- his torturing of Othello
- the mystery of his motivation and his talking about it
- Shakespeare's leaving him silent at the end
- Iago's lack of remorse
- the other characters' failure to understand him
- etc

Some students might consider:

- Iago's professional jealousy – the reason for his hatred, so not inexplicable
- his psychopathic and sociopathic tendencies
- his social inadequacy which is simple to understand
- his sexual jealousy
- his repressed homosexuality
- his being a soldier without a war to fight
- his role as a Machiavel

- etc

AO4 Explore connections across literary texts

With respect to connections with the wider tragic genre students might focus on:

- tragic villainy as shown in Iago's fiendish destruction of Othello
- disorder as shown when Iago gets his lieutenant Cassio drunk and when he establishes power over his general Othello
- the tragic aspect of violence as shown when Iago stabs Roderigo and Emilia
- the tragic aspect of evil shown in Iago's destruction of goodness, his making the net that enmeshes them all
- the tragic aspect of power shown in Iago's manipulation of all characters
- etc

AO3 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received

With respect to contextual issues arising from the question and the play students might focus on:

- the psychological context – how Iago can be explained from a psychoanalytical perspective
- the revenge tradition in drama and Iago as an avenger
- the dramatic context and role of the Machiavel, Iago as Machiavellian villain, the tradition of the malcontent
- the gender context – male attitudes to women as revealed in Iago's relationships with Emilia and Desdemona which may be discussed in relation to his fiendishness and/or his explicable/inexplicable behaviour
- the historical context and attitudes to race – Iago's attitude to Othello perhaps reflecting 17th century attitudes which are explicable
- the context of war and soldiership in relation to behaviour which is explicable
- the context of religion: Iago as devil – an adversary of God, an anti-Christ
- etc

AO2 Analyse ways in which meanings are shaped in literary texts.

With respect to dramatic method students might focus on:

- structural issues relating to when Iago appears in the play – his appearance with Roderigo at the start of the play in media res and the enigmatic conclusion when he refuses to speak but is alive and on stage, his entrances and exits elsewhere
- settings when he appears in darkness, for example when he wakes Brabantio
- his soliloquies and how they reveal and conceal, making the audience accomplices and also alienating them
- his actions – his drinking song, his snatching of the handkerchief from Emilia, his murdering of Roderigo and Emilia – and where they occur in the play
- Iago's use of deliberate pause and hesitation, echoes and patterns, use of silence
- his use of language, paradoxes, diabolical language, sexual language, insults, imagery
- etc

Given that this is a **closed book** exam, comments on the ways meanings are shaped may be generalised.

AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression

With respect to competence in writing focus needs to be on the:

- quality of argument as students address 'To what extent' they agree with the given view.
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy

Accept any valid interpretations, any valid comments on and any relevant integrated comment on dramatic methods that are embedded into the argument.

Question 04***Othello* – William Shakespeare**

‘*Othello*’s tragedy is less the tragedy of personal weakness and more the tragedy of an individual caught in a society he doesn’t understand.’

To what extent do you agree with this view?

Remember to include in your answer relevant comment on Shakespeare’s dramatic methods.

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed. Some ideas will inevitably address more than one AO.

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

This is a closed book exam, so while it is expected that students will use quotations when writing about the play, it is also legitimate to make more general reference.

Please refer to pages 3 – 6.

AO5 Explore literary texts informed by different interpretations

With respect to meanings and interpretations, students may choose to look at all sides of the debate or just one. It is the quality of the student’s response that matters.

Some students might consider:

- the sophisticated Venetian world that Iago tells Othello he does not know
- a society not at war (Othello has only known life in the tented field)
- Othello’s inability to understand the depth of resentment against his racial difference (Iago, Roderigo, Brabantio)
- the ‘real’ world that exists outside his story-telling which he does not understand
- women and the domesticity of married life which he does not understand
- etc

Some students might consider:

- Othello’s personal weaknesses
- his overweening pride
- his gullibility
- his physical collapse and fit
- his loss of personal confidence (‘Haply for I am black...or for I am declined/Into the vale of years’)
- his inability to trust his wife
- his paranoia
- etc

AO4 Explore connections across literary texts

With respect to connections with the wider tragic genre students might focus on:

- the tragic hero's fatal flaws shown in Othello's absurd jealousy, his gullibility and his arrogance
- the tragic hero's lack of understanding as shown in Othello's failure to understand Venetian values and the world of women
- tragic isolation – shown in Othello's being placed on the outskirts of knowledge by Iago
- tragic villainy as shown when Iago encourages Othello to see himself as an outsider, also exposing Othello's weaknesses
- the tragic outcome of suffering and death as seen in Othello's decline towards death and how he brings about the suffering and death of others as part of his tragedy
- etc

AO3 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received

With respect to contextual issues arising from the play in relation to the question students might focus on:

- the moral context and Othello's behaviour in relation to moral standards and his tragedy
- the religious context and Othello's behaviour in relation to his tragedy and Christian values, the world he doesn't understand despite his conversion
- the context of war and expectations associated with war and soldiership
- the gender context and Othello's weaknesses in terms of his not understanding women, Othello's notions of manhood
- the European context, European attitudes to non-Europeans and how this impacts on Othello as an outsider
- etc

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to dramatic method students might focus on:

- structural issues relating to Othello's personal weakness and his being caught in a society he does not understand– the play's opening in Venice and the European attitudes displayed there, the movement to Cyprus and the lack of a war to fight, Iago's weaving his magic in this unusual world on the outpost of civilisation, the structural significance of Act III in terms of the climax
- the use of entrances and exits, eavesdropping and disguise in relation to Othello's tragedy
- Othello's absurd actions and speech – to reveal his personal weakness – his eavesdropping, skulking behind screens, speaking in an uncontrolled way, striking Desdemona in public, his using bestial language, praying for vengeance to the dark forces in a parody of the conventional marriage ceremony
- the use of soliloquy, imagery, asides, language to reveal Othello's personal weakness and/or his being caught in a society he does not understand
- etc

Given that this is a **closed book** exam, comments on the ways meanings are shaped may be generalised.

AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression

With respect to competence in writing focus needs to be on the:

- quality of argument as students address 'To what extent' they agree with the given view
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy

Accept any valid interpretations, any valid comments on contexts and any relevant integrated comment on dramatic methods that are embedded into the argument.

Question 05***King Lear* – William Shakespeare**

‘Despite the cruel treatment Gloucester suffers, his moral awakening is uplifting and enduring.’

To what extent do you agree with this view?

Remember to include in your answer relevant comment on Shakespeare’s dramatic methods.

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed. Some ideas will inevitably 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.

AO5 Explore literary texts informed by different interpretations

With respect to meanings and interpretations, students may choose to look at all sides of the debate or just one. It is the quality of the student’s response that matters.

Some students might consider:

- Gloucester’s defiance against Regan and Cornwall at his trial as an uplifting moment
- his attempt to bring Lear comfort on the heath thereby siding with the forces of good which is enduring
- his immediate realisation, after his blinding, that he is to blame (‘O my follies! Then Edgar was abused./ Kind gods, forgive me that’) and the impact of this on the mood of the tragedy
- his desire to be reconciled with Edgar to say he is sorry which is uplifting
- his understanding of the way the world goes which is a positive
- his sympathy and love for Lear which is enduring
- etc

Some students might consider:

- the horror of his blinding and its being too dreadful to allow for positives
- the terrible sight of him stumbling across the heath with poor Tom
- Gloucester as an old man who is terribly abused
- Gloucester who wants to end his life which contributes to the pessimism
- Shakespeare’s diluting the positive nature of the reconciliation of Edgar and Gloucester by having it offstage unlike his blinding which is onstage
- Gloucester’s moral awakening leading only to further misery and death
- etc

AO4 Explore connections across literary texts

With respect to connections with the wider tragic genre students might focus on:

- anagnorisis shown through Gloucester’s realisation that he abused and misjudged Edgar
- the tragic concept of suffering shown during Gloucester’s blinding and his being cast out on the heath as a tragic victim
- tragic cruelty as shown in the behaviour of Edmund, Regan and Cornwall
- tragic flaws as shown in Gloucester’s arrogance, pride and moral blindness

- the notion that positives emerge in tragedies shown when Gloucester blesses his son Edgar and experiences love and understanding before he dies
- etc

AO3 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

With respect to contextual issues arising from the question and the play students might focus on:

- the religious context of the play and its impact on Gloucester's attitudes and moral awakening
- the pagan setting in relation to the cruelty inflicted on Gloucester
- the context of the Morality Play and how Gloucester's journey can be seen in relation to Morality plays
- the social context of power and fealty, the loyalty expected to be shown to the king which Gloucester shows which is genuine and uplifting
- the historical context and 17th century ideas about illegitimate children and women as represented in the play in relation to the cruelty inflicted on Gloucester
- the context of Jacobean drama and the increasing expectation of violence for theatre goers
- the social context and social attitudes in relation to primogeniture and its significance in terms of the cruelty inflicted on Gloucester
- etc

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to dramatic method students might focus on:

- structural issues relating to the cruel treatment inflicted on Gloucester, his duping by Edmund at the start of the play, his losing power within his own castle in Act 2 when Regan and Cornwall arrive, his blinding by Regan and Cornwall in Act III, his being cast out into the storm
- structural issues relating to Gloucester's moral awakening, his standing up to Regan and Cornwall, his empathising with Lear on the heath, his understanding that man must endure his going hence even as his coming hither, his understanding of his faults in the second half of the play, his reconciliation with Edgar which occurs offstage and is reported in the final scene
- the stage action of Gloucester's blinding and his believing he jumps from the cliff at Dover
- the use of soliloquy, asides, imagery, philosophical and religious language in relation to Gloucester's cruel treatment and his moral awakening
- etc

Given that this is a **closed book** exam, comments on the ways meanings are shaped may be generalised.

AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression

With respect to competence in writing focus needs to be on the:

- quality of argument as students address 'To what extent' they agree with the given view
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy

Accept any valid interpretations, any valid comments on contexts and any relevant integrated comment on dramatic methods that are embedded into the argument.

Question 06***King Lear* – William Shakespeare**

‘Gonerill and Regan are victims rather than villains.’

To what extent do you agree with this view?

Remember to include in your answer relevant comment on Shakespeare’s dramatic methods.

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed. Some ideas will inevitably 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.

Please refer to pages 3 – 6

AO5 Explore literary texts informed by different interpretations**With respect to meanings and interpretations:**

With respect to meanings and interpretations, students may choose to look at all sides of the debate or just one. It is the quality of the student’s response that matters.

Some students might consider:

- Gonerill’s and Regan’s being victims of parental conditioning
- Lear’s favouritism of Cordelia (he has saved the best bit of land for her making the love test no test at all)
- the daughters’ being asked to participate in an absurd love test
- Lear’s autocratic behaviour
- the brief insight given into Gonerill’s and Regan’s early lives with Lear (‘the best and soundest of his time hath been but rash’)
- Lear’s decision to stay with each daughter for a month at a time, alternately, without asking them
- his insistence on keeping with him his retinue of one hundred knights and the possibility of their being unruly
- Lear’s cruel and unfeeling curse on Gonerill and his vicious insults (unnatural hags)
- his threats of revenge
- etc

Some students might consider:

- the duplicitous natures of Gonerill and Regan
- their plotting against Lear
- their behaving like ‘monsters of the deep’
- Regan’s terrible cruelty to Gloucester and her participation in plucking out his eyes
- their casting Lear out on to the heath
- their lack of feeling and remorse
- their internecine feud

- Gonerill's plotting against the life of her husband
- Gonerill's adultery with Edmund
- their wanting the death of their father
- etc

AO4 Explore connections across literary texts

With respect to connections with the wider tragic genre students might focus on:

- tragic villainy as shown in the behaviours of Gonerill and Regan
- death for tragic villains – or victims – shown when both Gonerill and Regan die horrible deaths, Regan's being poisoned by her sister, Gonerill's taking her own life
- plotting and machinations shown through Regan's plotting with her sister, their separate plotting with Edmund, Gonerill's plotting to take her husband's life, her poisoning of Regan
- the tragic concept of power shown through the desire of both daughters to have control and to have Edmund and to prey on each other
- etc

AO3 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received

With respect to contextual issues arising from the question and the play students might focus on:

- the gender context and the ways that Gonerill and Regan are represented as evil and sexual women
- the moral context and the way that Gonerill and Regan operate in an amoral universe
- the context of marriage and power and how both sisters react to traditional notions of male power
- the context of the survival of the fittest (discussed in post Darwinian readings)
- the psychological context and the idea that Gonerill and Regan are products of their father's conditioning or from a 21st century perspective their having genetic links with him
- the Jacobean dramatic context and the love of horror and how Gonerill and Regan as villains have a key role in this
 - etc

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to dramatic method students might focus on:

- the structure of the play in relation to acts of villainy or victimisation, the opening scene when Gonerill and Regan dissemble during the love test, their plotting at the end of the scene, Gonerill's confrontation with her father over the hundred knights in Act II, Regan's casting him out at the end of the Act, their increasing suspicions of each other and mutual desire for Edmund, Regan's role in the blinding of Gloucester in Act III, their deaths in Act 5
- the use of stage action – their performances during the love test, Regan's participation during the taking out of Gloucester's eyes, Gonerill's kissing of Edmund, Regan's being led away dying after Gonerill's poisoning of her
- the vicious language used against them by Lear, his curse of Gonerill
- their use of language – humiliating terms, violent imagery, opaque language in the love test, their sniping jealous argument in Act V, etc

Given that this is a **closed book** exam, comment on the ways meanings are shaped may be generalised.

AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression

With respect to competence in writing focus needs to be on the:

- quality of argument as students address 'To what extent' they agree with the given view
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy

Accept any valid interpretations, any valid comments on contexts and any relevant integrated comment on dramatic methods that are embedded into the argument.

Section C

Question 07

‘The suffering experienced by tragic protagonists always evokes pity in readers and audiences.’

To what extent do you agree with this view in relation to **two** texts you have studied?

Remember to include in your answer relevant comment on the ways the writers have shaped meanings.

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed. Some ideas will inevitably address more than one AO.

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

Please refer to pages 3 – 6.

AO5 Explore literary texts informed by different interpretations

With respect to meanings and interpretations, students may choose to look at all sides of the debate or just one. It is the quality of the student’s response that matters.

Some students might consider:

- Willy Loman’s pain and agony which is unbearable
- Richard’s misery at his slow realisation of his wasting time and his abnegation of the responsibilities of a king
- the sadness and despair of Isabella, the knight and Lycius
- the intensity of Cuchulain’s wretchedness when he realises he has killed his son; Tithonus’ terrible immortality, his realisation of what he once was and his inability to do anything other than suffer; Miss Gee’s dying alone of cancer
- Tess’ desolation at Flintcomb-Ash, her feelings of entrapment and despair
- Gatsby’s suffering at Daisy’s rejection, the loss of his dream, his realising what a grotesque thing a rose is
- etc

Some students might consider:

- Willy’s suffering being irritating because of his refusal to see his personal responsibility; his display of suffering being self-centred and his ignoring the effects of his behaviour on Linda and his sons
- Richard’s suffering being self dramatising and indulgent
- Madeline’s suffering at her waking from her dream being offset by a change in her circumstances; Lamia’s suffering not exciting pity because of her deception; the knight’s suffering being deserved because he seduced the faery child
- the suffering of Adam and Lucifer not exciting pity because the account of it is detached and cursory; Satan’s suffering leading to readers’ admiration because of the way he becomes

defiant and combative; Tithonus' suffering being diluted because of his self-pity; Miss Gee's suffering being undercut by the humorous tone, perhaps exciting amusement

- Tess' suffering being undermined by Hardy's heavy handedness in foregrounding it, Tess' passivity being irritating
- Gatsby's suffering being underplayed and, because it is filtered by Nick, its being remote from readers; Gatsby's suffering being deserved because of his behaviour
- etc

AO4 Explore connections across literary texts

With respect to connections with the wider tragic genre students might focus on:

- the tragic aspect of suffering shown: by Richard as he hands over the crown and as he languishes in prison, by Willy at the end of the play in the build up to his suicide, by Tess at Flintcomb-Ash, by Gatsby as waits for the telephone call from Daisy, by Tithonus as he wastes but is unable to die, by the knight in *La Belle Dame Sans Merci* suffering on the cold hill side
- the aspect of pity that is potentially evoked in audiences and readers, eg for Tess at Stonehenge
- the cathartic experience of tragedy and the purification of the emotions after audiences and readers empathise with the suffering of the tragic protagonists, eg for Richard when he realises he has wasted time and is now wasted by it
- etc

AO3 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received

With respect to contextual issues arising from the question and the texts students might focus on:

- the religious context in *Richard II* and 16th century ideas about the divine right of kings – and the religious context in the extract from *Paradise Lost* to intensify Richard's and Satan's suffering
- the social context in *Death of a Salesman* and *The Great Gatsby* and the American Dream, the emptiness at the heart of the 1940s and 1920s worlds represented in the play and the novel, the negative take on consumerism and the impact on the suffering of Willy and Gatsby
- the moral context in which Tess is judged and in which she judges herself in her suffering
- the context of Ireland and Ireland's history in Cuchulain's suffering and despair
- the gender context in Keats and ideas about chivalry in relation to suffering in *La Belle Dame Sans Merci*, and women causing suffering in *Lamia*
- the literary and mythological contexts of *Tithonus*, *The Eve of St Agnes* in relation to suffering and the evocation of pity
- etc

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to dramatic/authorial method students might focus on:

- the structure of the drama text in relation to the task, where the suffering occurs, how it is explored and how it shapes what follows, eg the suffering of Willy at the end of the play which results in his suicide, Richard's suffering in the deposition scene
- the use of dialogue, language, dramatic action, exits and entrances, soliloquies, flashbacks in the drama text to foreground the suffering and how it perhaps evokes pity in audiences and readers, eg Willy's reminiscences in the flashbacks

- the possible use of a poetry text or a novel and how methods there shape meaning in relation to suffering and the possible evocation of pity, eg the use of Nick to imagine Gatsby's suffering at Daisy's falling short of his dreams
- the writers' uses of structural, linguistic and other devices to shape meanings in relation to suffering and the evocation of pity, Tennyson's use of Tithonus' mournful narrative voice to foreground Tithonus' suffering, Keats' use of setting to echo the knight's misery in *La Belle Dame Sans Merci*
- etc

Given that this is a **closed book** exam, comments on the ways meanings are shaped may be generalised.

AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression

With respect to competence in writing focus needs to be on the:

- quality of argument as students address 'To what extent' they agree with the given view
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy

Accept any valid interpretations, any valid comments on contexts and any relevant integrated comment on dramatic/authorial methods that are embedded into the argument.

Question 08

‘Moments of happiness in tragedies are rare and their only purpose is to heighten the tragic outcome.’

To what extent do you agree with this view in relation to **two** texts you have studied?

Remember to include in your answer relevant comment on the ways the writers have shaped meanings.

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed. Some ideas will inevitably address more than one AO.

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

Please refer to pages 3 – 6.

AO5 Explore literary texts informed by different interpretations

With respect to meanings and interpretations, students may choose to look at all sides of the debate or just one. It is the quality of the student’s response that matters.

Some students might consider:

- the happy scenes of Biff and Happy’s childhood which are offset by and point up the scenes in the narrative present where there is family breakdown; the happy scenes of tenderness between Linda and her family which heighten the sadness of the family breakdown and the death of Willy
- Richard’s joy with his favourites; the scene with Isabel and her Ladies in the garden; Bolingbroke’s happiness at his welcome back to England by the people
- Isabella’s love scenes with Lorenzo before he is murdered by her brothers; the knight’s account of his happiness in the arms of la belle dame before he is left on the cold hill’s side; the love affair of Madeline and Porphyro before readers are told it happened ‘long ago’ with the implication that they are now dead; Lycius’ joy at his wedding with Lamia before Apollonius’ revelation
- Tithonus’ account of his joy at being in the arms of Eos which heighten his despair in the narrative present; Cuchulain’s happiness with his sweet throated lover before the arrival of Finmole and their fight; the dream of Miss Gee that she is the Queen of France who is asked to dance by the Vicar of St Aloysius which occurs before her dream turns to nightmare
- Tess’ days at Talbothays when she is in love with Angel Clare; her happiness when she is reunited with him
- Gatsby’s reunion with Daisy and their brief affair
- etc

Some students might consider:

- the brief happiness of Willy and the woman which is set up to reveal his character rather than heightening the tragic outcome; the happiness of Happy at the restaurant, a scene which has a comedic function

- the happiness of Bolingbroke at his ascendancy revealing deep political insights into power rather than heightening the tragic outcome of Richard; the scene in the garden in *Richard II*, offering a comedic contrast to Richard's suffering; Richard's happiness with his favourites revealing his ineptitude as a king and justifying perhaps Bolingbroke's usurpation rather than heightening his tragic outcome
- the happiness of Porphyro and Madeline showing the power of their love which dominates the poem and is not diminished by the story's being set long ago; the moments of happiness experienced by the knight revealing his own foolishness and delusion (she spoke in 'language strange'); the intensity of the moments of happiness in *Lamia* and their being more memorable and significant than the tragic end
- moments of happiness just being mentioned in Chaucer as part of the tragic pattern and having no depth to sharpen the tragic outcome; the moments of happiness in *The Death of Cuchulain* and their being rather insipid so not working to sharpen the tragic outcome; the moments of happiness in *Miss Gee* – her dream and the seeming mirth of the Oxford Groupers pointing up the comedy of the poem rather than the tragic outcome
- Tess' happiness and its being used to reveal the pastoral beauty of country life which has value in its own right and doesn't simply heighten the tragic outcome
- the account of Gatsby's love affair with Daisy in the novel's back-story having an enduring quality to show the power of romantic love and the power of the American Dream
- etc

AO4 Explore connections across literary texts

With respect to connections with the wider tragic genre students might focus on:

- the occasional moments of happiness that occur in tragic texts as shown in Richard's happiness with his favourites or perhaps the happiness shown in the Garden Scene by the queen, the opening of Act II when Willy and Linda have breakfast, Gatsby's reunion with Daisy, Tess' time at Talbothays
- the tragic outcomes where the protagonist dies as seen in the deaths of Willy Loman, Richard, Tess and Gatsby, Miss Gee, Lycius, the protagonist in *Death in Leamington*
- tragic outcomes where there is not death but misery as seen in *Tithonus*, the knight in *La Belle Dame Sans Merci*
- etc

AO3 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received

With respect to contextual issues arising from the question and the texts students might focus on:

- the dramatic contexts of the two plays in relation to moments of happiness and tragic outcomes
- the political context which informs *Richard II* and impacts the moments of happiness and his tragic outcome
- the social contexts of *Death of a Salesman*, *The Great Gatsby* and *Tess of the D'Urbervilles* and *The Convergence of the Twain* in relation to moments of happiness and the tragic outcomes
- the mythical context of *Tithonus* and *The Death of Cuchulain* in relation to moments of happiness and tragic outcomes
- the religious context of *Paradise Lost* and *Tess of the D'Urbervilles* in relation to moments of happiness and tragic outcomes
- the gender contexts of *La Belle Dame Sans Merci* in relation to moments of happiness and tragic outcomes

- etc

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to dramatic/authorial method students might focus on:

- the use of dialogue, language, dramatic action, exits and entrances, soliloquies, flashbacks in the drama text to foreground moments of happiness and how those moments heighten the tragic outcome, eg the juxtaposition of the garden scene with the deposition scene in *Richard II*, Willy's meeting with Charley where he refuses the offer of a job followed by the gaiety in the restaurant scene
- the possible use of a poetry text or a novel and how the form is used to shape meaning in terms of moments of happiness and their relationships to the tragic outcome, eg the happiness Tess experiences at Talbothays with Angel and the despair she experiences on her wedding night, Lamia and Lycius' happiness at their wedding which is shattered when Apollonius' fixes his eye upon the 'beauty of the bride'
- the writers' uses of structural, linguistic and other devices to shape meanings in relation to the task, eg the sensuous description of Tithonus' love affair with Eos in the backstory when he is young and the plaintive description of his aged body in the narrative present, the account of Isabella's and Lorenzo's love at the start of Isabella followed by the foreboding account of the brothers' treatment of their workers
- etc

Given that this is a **closed book** exam, comments on the ways meanings are shaped may be generalised.

AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression

With respect to competence in writing focus needs to be on the:

- quality of argument as students address 'To what extent' they agree with the given view
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy

Accept any valid interpretations and any valid comments on contexts and any relevant integrated comment on dramatic/ authorial methods that are embedded into the argument.