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A-level  
**ENGLISH LITERATURE B**  
**7717/1B**

Paper 1B Literary genres: Aspects of comedy

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Mark scheme

June 2023

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Version: 1.0 Final



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

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

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## Level of response marking instructions

Level of response mark schemes are broken down into levels, each of which has a descriptor. The descriptor for the level shows the average performance for the level. There are marks in each level.

Before you apply the mark scheme to a student's answer read through the answer and annotate it (as instructed) to show the qualities that are being looked for. You can then apply the mark scheme.

### Step 1 Determine a level

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptor for that level. The descriptor for the level indicates the different qualities that might be seen in the student's answer for that level. If it meets the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptor and the answer. With practice and familiarity you will find that for better answers you will be able to quickly skip through the lower levels of the mark scheme.

When assigning a level you should look at the overall quality of the answer and not look to pick holes in small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level, ie if the response is predominantly level 3 with a small amount of level 4 material it would be placed in level 3 but be awarded a mark near the top of the level because of the level 4 content.

### Step 2 Determine a mark

Once you have assigned a level you need to decide on the mark. The descriptors on how to allocate marks can help with this. The exemplar materials used during standardisation will help. There will be an answer in the standardising materials which will correspond with each level of the mark scheme. This answer will have been awarded a mark by the Lead Examiner. You can compare the student's answer with the example to determine if it is the same standard, better or worse than the example. You can then use this to allocate a mark for the answer based on the Lead Examiner's mark on the example.

You may well need to read back through the answer as you apply the mark scheme to clarify points and assure yourself that the level and the mark are appropriate.

Indicative content in the mark scheme is provided as a guide for examiners. It is not intended to be exhaustive and you must credit other valid points. Students do not have to cover all of the points mentioned in the Indicative content to reach the highest level of the mark scheme.

An answer which contains nothing of relevance to the question must be awarded no marks.

## Information for examiners marking **Aspects of comedy: 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 less specific.

### **Arriving at Marks**

1. All questions are framed to address all the Assessment Objectives (AOs). Answers are marked holistically. 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 in order to discriminate and not 'bunch' scripts in the middle for safety.
4. Examiners should mark positively. Although the possible content of 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 are no right answers. 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 remain open to a student's ideas which could be unusual or unorthodox.
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 9. 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 comedy?
  - 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 debate or constructed an argument in line with the question?
- has the student referred to different parts of the play to support their views?
- has the student referred to 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 debate or constructed an argument around the two texts in line with the question?
- has the student commented on 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











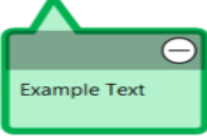






















15. Examiners should remember that annotation is directed solely to senior examiners.

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. The most important annotation you will use elsewhere is the tick. This will signal positive achievement in relation to the question. Ticks should be placed in the body of an answer where apt points are made. Further ticks should be given for development of points and support. Strong answers will have more ticks than weaker responses. If points are partially made the bracketed tick can be used.

18. Apart from making a summative comment in a comment box, you could use the comment box elsewhere in your marking if you need to explain your thinking to a senior marker. However, in most cases the annotation stamps will be sufficient to explain your ticks or the absence of them.

The following annotation is available for use on e-Marker 2:

Annotation Name	Toolbar Image	Details	Examples of Use on Script	Y/N
<b>Annotation Type: Stamp</b>				
Correct		Toolbar Tooltip: Correct		Y
Seen		Toolbar Tooltip: Seen		Y
NotRelevant		Toolbar Tooltip: Not Relevant		Y
Red Line		 Toolbar Tooltip: Red Line		Y
Green Empty Comment		Toolbar Tooltip: Green Empty Comment No Default Text - text shown in screenshot was typed into annotation by user		Y
AssessObjective1		Toolbar Tooltip: Assessment Objective 1		Y
Repetition		Toolbar Tooltip: Repetition		Y
Vague		Toolbar Tooltip: Vague		Y
Development		Toolbar Tooltip: Development		Y
SomethingHere		Toolbar Tooltip: Something here		Y
Unfocused		Toolbar Tooltip: Unfocused		Y
UnclearExpression		Toolbar Tooltip: Unclear expression		Y
LackOfClarity		Toolbar Tooltip: Lack of Clarity		Y
FactualInaccuracy		Toolbar Tooltip: Factual Inaccuracy		Y
PartiallyMadePoint		Toolbar Tooltip: Partially made point		Y
Text		Toolbar Tooltip: Needing textual support		Y

19. Please remember that scripts can go back to students, so although your audience is a senior examiner, you must express yourself temperately when writing in the comment boxes.

**The assessment objectives and their significance**

20. 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.

Reminder: The AOs are as follows:

**AO5** Explore literary texts informed by different interpretations.

**AO4** Explore connections across literary texts.

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

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

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



Mark	AO	Typical features	How to arrive at a mark
<p>Band 5 <b>Perceptive/Assured</b> <b>21–25 marks</b></p> <p>‘<b>Perception</b>’ is demonstrated when students are showing the depth of their understanding and responding sensitively to the texts and task.</p> <p>‘<b>Assuredness</b>’ is shown when students write with confidence and conviction.</p>	AO5	<ul style="list-style-type: none"> <li>perceptive and confident engagement with the debate set up in the task</li> </ul>	<p>This band is characterised by <b>perceptive</b> and <b>assured</b> work which shows confidence, sharpness of mind and sophistication in relation to the task.</p> <p>At the top of the band students are consistently <b>assured</b> and will demonstrate sensitivity and <b>perception</b> across all five assessment objectives in the course of their response.</p> <p>At the bottom of the band there will be coherence and accuracy with some <b>perception</b> but with less consistency and evenness.</p>
	AO4	<ul style="list-style-type: none"> <li>perceptive exploration of connections across literary texts arising out of generic study</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>perceptive understanding of the significance of relevant contexts in relation to the task</li> <li>assuredness in the connection between those contexts and the genre studied</li> </ul>	
	AO2	<ul style="list-style-type: none"> <li>perceptive understanding of authorial methods in relation to the task</li> <li>assured engagement with how meanings are shaped by the methods used</li> </ul>	
	AO1	<ul style="list-style-type: none"> <li>perceptive, assured and sophisticated argument in relation to the task</li> <li>assured use of literary critical concepts and terminology; mature and impressive expression</li> </ul>	

<p>Band 4 <b>Coherent/Thorough</b> <b>16–20 marks</b></p> <p>'<b>Coherence</b>' is shown when students are logical and consistent in their arguments in relation to the task.</p> <p>They hold their ideas together in an intelligible way.</p> <p>'<b>Thoroughness</b>' is shown when students write carefully, precisely and accurately.</p>	AO5	<ul style="list-style-type: none"> <li>thorough engagement with the debate set up in the task</li> </ul>	<p>This band is characterised by <b>coherent</b> and <b>thorough</b> work where ideas are linked together in a focused and purposeful way in relation to the task.</p> <p>At the top of the band students will demonstrate a fully <b>coherent</b> and <b>thorough</b> argument across all five assessment objectives in the course of their response.</p> <p>At the bottom of the band ideas will be discussed in a shaped, relevant and purposeful way with a clear sense of direction, with one or two lapses in <b>coherence</b> and accuracy.</p>
	AO4	<ul style="list-style-type: none"> <li>logical and consistent exploration of connections across literary texts arising out of generic study</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>thorough understanding of the significance of relevant contexts in relation to the task</li> <li>coherence in the connection between those contexts and the genre studied</li> </ul>	
	AO2	<ul style="list-style-type: none"> <li>thorough understanding of authorial methods in relation to the task</li> <li>thorough engagement with how meanings are shaped by the methods used</li> </ul>	
	AO1	<ul style="list-style-type: none"> <li>logical, thorough and coherent argument in relation to the task where ideas are debated in depth</li> <li>appropriate use of literary critical concepts and terminology; precise and accurate expression</li> </ul>	

<p>Band 3 <b>Straightforward/Relevant</b> <b>11–15 marks</b></p> <p>'<b>Straightforward</b>' work is shown when students make their ideas in relation to the task clearly known.</p> <p>'<b>Relevant</b>' work is shown when students are focused on the task and use detail in an appropriate and supportive way.</p>	AO5	<ul style="list-style-type: none"> <li>straightforward engagement with the debate set up in the task</li> </ul>	<p>This band is characterised by <b>straightforward</b> and <b>relevant</b> work where the student's response to the task is clear and intelligible.</p> <p>At the top of the band students will demonstrate consistent <b>straightforward</b> understanding in the course of their argument. Ideas will be developed <b>relevantly</b>.</p> <p>At the bottom of the band there will be flashes of <b>relevant</b> understanding with evidence of <b>straightforward</b> thinking.</p>
	AO4	<ul style="list-style-type: none"> <li>explores connections across literary texts arising out of generic study in a straightforward way</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>straightforward understanding of the significance of relevant contexts in relation to the task</li> <li>relevant connections between those contexts and the genre studied</li> </ul>	
	AO2	<ul style="list-style-type: none"> <li>straightforward understanding of authorial methods in relation to the task</li> <li>relevant engagement with how meanings are shaped by the methods used</li> </ul>	
	AO1	<ul style="list-style-type: none"> <li>sensibly ordered ideas in a relevant argument in relation to the task</li> <li>some use of literary critical concepts and terminology which are mainly appropriate; straightforward and clear expression</li> </ul>	
<p>Band 2 <b>Simple/Generalised</b> <b>6–10 marks</b></p> <p>'<b>Simple</b>' work is shown when students write in an unelaborated and basic way in relation to the task.</p> <p>'<b>Generalised</b>' work is shown when students write without regard to particular details.</p>	AO5	<ul style="list-style-type: none"> <li>simple and generalised response to the debate set up in the task</li> </ul>	<p>This band is characterised by <b>simple</b> and <b>generalised</b> work which is mainly linked to the task.</p> <p>At the top of the band students will demonstrate a basic <b>generalised</b> understanding in the course of their answer. Ideas will be developed in a <b>simple</b> way.</p> <p>At the bottom of the band there will be inconsistency, but the beginnings of a <b>simple</b> and <b>generalised</b> understanding.</p>
	AO4	<ul style="list-style-type: none"> <li>simple exploration of connections across literary texts arising out of generic study</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>simple understanding of the significance of relevant contexts in relation to the task</li> <li>generalised connections between those contexts and the genre studied</li> </ul>	
	AO2	<ul style="list-style-type: none"> <li>simple understanding of authorial methods in relation to the task</li> <li>generalised engagement with how meanings are shaped by the methods used</li> </ul>	
	AO1	<ul style="list-style-type: none"> <li>a simple structure to the argument which may not be consistent but which does relate to the task</li> <li>generalised use of literary critical concepts and terminology; simple expression</li> </ul>	

<p>Band 1 <b>Largely irrelevant/largely misunderstood/largely inaccurate</b> <b>1–5 marks</b></p> <p>'<b>Largely irrelevant</b>' work is shown when students write in an unclear way with only occasional reference to what is required by the question.</p> <p>'<b>Largely misunderstood</b>' and '<b>largely inaccurate</b>' work is shown when knowledge of the text is insecure, hazy and often wrong.</p>		<ul style="list-style-type: none"> <li>• some vague points in relation to the task and some ideas about task and text(s)</li> <li>• the writing is likely to be unclear and incorrect; if it is accurate the content will be irrelevant</li> <li>• 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</li> </ul>	<p>This band is characterised by work which is <b>largely irrelevant</b> and <b>largely misunderstood</b> and <b>largely inaccurate</b>, and so unlikely to be addressing the AOs in a relevant way.</p> <p>At the top of the band students will mention some unconnected points in relation to the task during the course of their writing. The writing is likely to lack clarity.</p> <p>At the bottom of the band there will be no connection with the task; the writing will be hard to follow and <b>irrelevant</b>.</p>
<p><b>0 marks</b></p>		<p>No marks for response when nothing is written or where response has no connection to the text(s) or task.</p>	

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***The Taming of the Shrew* – William Shakespeare**

Read the extract below and then answer the question.

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

Examiners must also remember that because students have read and studied *The Taming of the Shrew* through the lens of **comedy**, 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 4–8.

**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:

- the comedic trajectory in the extract: the brief banter between Petruchio and Katherina, Petruchio’s strident insistence on marrying her and Kate’s amusingly exasperated silence, the entrance of Baptista, Gremio and Tranio, Petruchio’s declaration of success, Katherina’s anger and Petruchio’s continued insistence of her modesty, Gremio’s unhelpful observation, the hilarity of Petruchio’s account of the supposed deal between himself and Katherina, the wedding day announcement, the selfish joy of Baptista, Gremio and Tranio at the match, the triumphant final words and exit of Petruchio
- contextualisation: the preceding establishment of Katherina’s forwardness and confrontational manner, Baptista’s stipulation about his daughter’s marriage setting up a comedic problem, the manner in which Bianca’s suitors’ hopes are dependent on Katherina’s marriage, Petruchio’s arrival and expressed desire to marry, his promise to marry and tame Katherina, the initial meeting between the two central characters and the combative banter, the subsequent marriage and apparent taming of Katherina
- the meeting of the couple as the start of a journey towards understanding and compromise, the recognisable comedic pattern of sparring figures who end up as contented companions
- the initial comedic problem of finding a husband for Katherina being solved and the new one being initiated – whether Katherina can be tamed

- the first meeting between supposed lovers followed by the amusing rapidity of the betrothal, the initial comic banter between the two which gives way to Petruchio's dominance in the passage and in other scenes
- the humour of Petruchio's assertions about Katherina's kind manner given her resistance and aggressiveness here and elsewhere, the entertainment arising from the audience's prior knowledge of his intentions and Katherina's obliviousness to his strategy
- the prominence of Petruchio as a kind of comedic hero whose manner and actions secure a partner, his role as the dominant male figure in the comedic exchanges, his ruse to tame Katherina and his role-playing of comic delusion
- the entertaining spectacle of Katherina's anger and frustration at Petruchio and Baptista's power over her, the amusing contrast between her outrage and Petruchio's apparent refusal to countenance it
- the meeting as a problematic indication of male power and female submission, the exploration of the darker edges of relationships and power in a partnership
- issues of patriarchal control given Baptista's stipulation, the apparent horse-trading between Baptista and Petruchio over Katherina, the minimising of her voice, her silent exit
- the amusing reactions of Baptista, Gremio and Tranio at Baptista's off-loading of his truculent daughter and the 'release' of Bianca to the other suitors
- etc.

#### **AO4 Explore connections across literary texts**

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

- the comedic aspect of the comedic protagonist as seen in the actions and words of Petruchio
- the comedic aspect of marriage as seen in the arrangement between Petruchio, Katherina and Baptista
- the comedic aspect of amusement as seen in the entertaining manner of Petruchio
- 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 context of power as seen in the manner in which Petruchio decides Katherina's future
- the context of gender as seen in the varying attitudes and positions of the two central characters
- the family context as seen in the relationship between Katherina and her father
- etc.

#### **AO2 Analyse ways in which meanings are shaped in literary texts**

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

- the extract's function in developing the main comedic problem of the play, the initial public announcement of Petruchio's intention to marry Katherina that set up the next phase of action, the entrance of Baptista, the structural positioning of Katherina as the less statusful character in relation to Petruchio and Baptista, the gap between the audience's knowledge of Petruchio's plan and the characters' ignorance, the concluding comments of Gremio and Tranio crowning the comic situation

- the dramatic nature of the scene, eg the brief antagonistic exchange between Petruchio and Katherina, the strident declaration of Petruchio alongside Katherina's silence, the entrance of Baptista and Katherina's dismissive description of Petruchio to her father, Katherina's dramatic words wishing Petruchio 'hanged', Petruchio's commanding speech with its outrageous description of Kate
- the variety of dialogue, eg the combative exchanges between Petruchio and Katherina, the confident, imperative words of Petruchio, the dialogue between Baptista and Petruchio suggesting some form of trade is being concluded, the angry dialogue Katherina aims at the two men, the dialogue of Gremio and Tranio acting as a commentary and comic reaction to the events being played out
- relevant language features, eg the commanding words of Petruchio, the aggressive words of Katherina, the range of references used to describe Katherina
- 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 methods which are grounded in the passage and which relate to the play as a whole.**

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***Twelfth Night* – William Shakespeare**

Read the extract below and then answer the question.

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

Examiners must also remember that because students have read and studied *Twelfth Night* through the lens of **comedy**, 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 4–8.

**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:

- the comedic trajectory of the extract: the entrance of Sebastian and his address to Olivia, Orsino and Antonio's reactions to Sebastian's appearance, the latter's joy, Olivia's delight and relief, the re-uniting of the twins and the recounting of their family history, Sebastian's explanation to Olivia, supported by Orsino, Orsino's offer of partnership to Viola and her enthusiastic acceptance
- contextualisation: the preceding storyline of disguise and mistaken identity, the establishment and complication of the love triangle between Viola, Orsino and Olivia, the initial separation of the twins, the arrival of Sebastian in Illyria and his previous confusing meeting with Olivia, his betrothal to Olivia and apparent rejection of her, the heartache and violence caused by various mistaken identities, the subsequent confirmation of the pairings
- the passage as part of the comedic resolution of the play, the emerging sense of a happy ending being played out, the fulfilment of the audience's anticipation of Sebastian's appearance
- the entrance of Sebastian as agent of comedic resolution, his role as the bringer of truth, clearing up the confusion of the preceding events and relationships
- the joyful re-uniting of Viola and Sebastian, the comedic satisfaction derived from this happy ending for them, the emergence of the expected comedic ending
- the emotionally satisfying dialogue between the twins, the pattern and development of the interaction from suspicion to confirmation as per comedic patterns
- the initial confusion arising from Sebastian's entrance, the entertaining spectacle of the twins and the amazement of the on-lookers given preceding events



- the completion of Viola's journey, her happy ending in securing Orsino, the joy seen in her poetic response to Orsino
- Orsino's expedient offer to Viola, the sense that this happy ending may not be what it seems, the imbalance between her emotional joy and his pragmatism suggesting problems may lie ahead
- the hilarious relief of Olivia as the truth dawns on her, the amusement caused by the energy of single line, the completion of her journey and end to her earlier despair
- the lingering feeling that the easy solution to the relationship problems is only a temporary one – an undercutting of the happy ending
- the confusion and joy of Sebastian and Antonio's re-uniting followed by Sebastian and Olivia's partnership, Antonio's subsequent isolation
- etc.

#### **AO4 Explore connections across literary texts**

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

- the comedic aspect of resolution as seen in clearing up of confusion and mistaken identity
- the comedic aspect of happiness and joy as seen in the words of Viola
- the comedic aspect of happy endings as seen in the pairings and the reuniting of the twins
- 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 context of gender as seen in betrothal between heterosexual partners
- the context of power as seen in Orsino's commanding words to Viola
- the context of family relationships as seen in the interaction between the twins
- etc.

#### **AO2 Analyse ways in which meanings are shaped in literary texts**

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

- the extract's place near the end of the play, the clearing up of confusions and mistaken identities earlier in the play, Sebastian's entrance as part of the process of comedic resolution, his positioning as the fourth lover solving the love triangle set up earlier, the references back to Sebastian and Antonio's previous interaction, the central dialogue between the twins and its introduction of family backstory, the arranging of partnerships as part of the comedic ending
- the dramatic spectacle of the scene, eg the amazement caused by Sebastian's entrance, the onstage visual effect of the twins, the enthusiasm of Antonio and Sebastian's reuniting, the utter delight of Olivia, the delaying of the twins' reuniting and the silence of the other characters as it is then played out, the controlled excitement of the confirmation of each other's identity, the dramatic moment where Sebastian confirms the truth to Olivia, the passion of Viola's response to Orsino, the cross-dressed costume of Viola during their betrothal
- the variety of dialogue, eg Sebastian's apologetic and deferential words to Olivia, Orsino's lively description of the twins' appearance, the excitement and emotion of Sebastian and Antonio's exchanges, Olivia's energetic single line in the passage, the controlled dialogue between the twins as they confirm each other's identity, Viola's lively proclamation, the commanding address of Orsino to Viola and her poetic reply
- the concluding segment of the extract which indicates one pairing is complete and hints that Olivia and Sebastian's relationship will be cemented

- relevant language features, eg the polite words said by Sebastian to Olivia, the exclamations and questions by Sebastian and Antonio, the emotional words used by the twins to each other, the poetic language used by Viola to Orsino
- 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 methods which are grounded in the passage and which relate to the play as a whole.**

**0 3** *The Taming of the Shrew* – William Shakespeare

‘An entertaining comic romp that shouldn’t be taken seriously.’

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

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 *The Taming of the Shrew* through the lens of **comedy**, 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 other parts of the play it is also legitimate to make more general reference.

Please refer to pages 4–8.

**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 fast-paced narrative events, happy ending and the journey of the characters fit comedic patterns and invite the reader to see the play as a light-hearted adventure in which all ends well
- the range of recognisable comic behaviours for entertainment purposes such as comic banter, slapstick and silly behaviour that outweigh any supposedly serious issues
- the amusing behaviour of Petruchio, his outlandish costumes, role-playing and taming strategy that are so obviously exaggeratedly comic they can’t be taken seriously
- the comic interplay between Petruchio and Katherina, the comic banter, quickfire dialogue and Katherina’s amusing anger lend a playful feel to the story and suggest that it is just an amusing comedy
- the dizzying array of events in quick succession – Petruchio’s arrival, meeting with Katherina, betrothal then marriage – and the multiple disguises and suitors create the feeling of a fast-moving adventure
- the physical comedy seen in the trick played upon Sly, Katherina’s scene with the meat and gown, Petruchio’s interplay with Grumio, the recount of the wedding day, the spectacle of the aged Gremio, the farcical scene with Vincentio all suggest an entertaining series of events that aren’t serious at all
- the framing of the play with the Induction that invites audiences to see events as a joke being played on Sly rather than an exploration of eg gender issues
- the concluding wager scene where the joke lands on the other suitors is played for laughs and crowns an amusing series of events that ends happily for the two main characters
- etc.

Some students might consider:

- Katherina's cruel treatment that outweighs any silly comic moments and raises difficult issues about power and gender which the audience is forced to confront
- the problematic narrative in which women are presented as creatures that require taming, the conniving way in which the play invites the audience to accept the normalising of patriarchal views
- the domineering manner in which Petruchio assumes Katherina as a wife and strongarms his desires upon her, the manner in which he quickly renders her voiceless suggest a play that is much darker than simple comedy
- the disconcerting way in which Baptista appears to trade his daughter and allow her no say in her marriage partner, the power imbalance in the family structure and sense that patriarchal views hold sway
- the cruel strategy played out upon Katherina – the humiliation of her wedding day, the long journey, the nasty teasing of her in the scene with the tailor and haberdasher, the denial of food – overshadow the comic moments and suggest an underlying concern about the mistreatment of women
- the final capitulation of Katherina, her change from a feisty woman into a compliant one is a sad sight to see, her final speech creates a disconcerting end that undermines any sense that the play is just a light-hearted comedy
- the joke played on Sly that reveals much about issues of class and the way the privileged treat others, the problematic representation of Sly as a member of the lower class causes audiences to see the play as more than just a simple set of comic events
- etc.

#### **AO4 Explore connections across literary texts**

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

- the comedic aspects of light-hearted entertainment
- the comedic aspect of fast-paced and amusing narrative events
- the serious and darker issues contained in comedic literature
- 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 context of gender as seen in the way in which Katherina is treated by male characters
- the context of power as seen in the taming process
- the context of social class as seen in the trick played upon Sly
- etc.

## **AO2 Analyse ways in which meanings are shaped in literary texts**

With respect to dramatic method students might focus on:

- the placement and rapid sequence of entertaining events, eg the framing of the play with the trick played upon the drunken Sly, the establishment of the initial comedic problem of Katherina's marriage, the entertaining events of the disguise plot that sets up later comic moments, the hilarious banter between Petruchio and Katherina as a set piece scene, the recount of the wedding day, actions and reactions in the various parts of the taming process, the treatment she receives during the scene with the tailor and the denial of food as turning points in the narrative, the farce of Vincentio's arrival, Katherina's apparent capitulation in the journey scene as a climactic moment, the wager scene as knockabout comedy crowning the taming story
- the resolution of the play in which Katherina is tamed, the change in her attitudes in the wager scene, her speech which points up issues of compliance and patriarchal dominance
- the dramatic spectacle of the drunken Sly and the disguise trick played upon him, the entertaining disguise plot and the humour arising from the audience's awareness of true identities, Tranio's energetic attempts to help his master's pursuit of Bianca, Katherina's onstage energy, the combative banter with Petruchio, the physical energy of the scenes with the haberdasher and the meat, the drama of her capitulation, her collapse during the journey, the placing of her hand beneath Petruchio's foot
- aspects of dialogue such as the quickfire dialogue between Petruchio and Katherina, Grumio's comic asides about Katherina, the amusing double meanings in the banter between Petruchio and Gremio, the eloquent and perhaps disconcerting words of Katherina's final speech, the triumphalist words of Petruchio upon the success of his taming strategy
- relevant language details such as the drunken words of Sly, the commanding words of Baptista, the smutty references in Petruchio and Katherina's banter, the angry exclamations of Vincentio
- 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
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy.

**Accept any valid discussion of interpretations, any valid discussion of contexts and any relevant integrated comments of dramatic methods that are embedded into the argument.**

0 4

***The Taming of the Shrew* – William Shakespeare**

Explore the significance of the Induction to the comedy of *The Taming of the Shrew*.

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, but as 'significance' relates to contextual, structural, linguistic and interpretative issues, some ideas will inevitably address more than one AO.

Examiners must also remember that because students have read and studied *The Taming of the Shrew* through the lens of **comedy**, 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 other parts of the play it is also legitimate to make more general reference.

Please refer to pages 4–8.

**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:

- the Induction as a framing device that begins the play and introduces the events in the main play, the setting up of comedic elements such as disguise, silly behaviour, trickery and relationships
- the Induction as a way of inviting the audience to see the main play as a satire of Sly's fantasies, its function as a way of softening the more problematic issues of the play and excusing them as a comment on male stupidity
- the link made between Sly and Petruchio – often played by the same actor in performance – as a way of raising questions about male behaviour and the inappropriate and/or amusing boorishness of men
- the comic nature of Sly's drunkenness, his physical collapse and his role as the butt of the joke, his gullibility, the absurdity of the gap between his stupidity and supposed status linking to issues of status, physical comedy and silliness in the main play
- the deception being played upon Sly in the two opening scenes (and maintained during the rest of the play) which echoes the role-playing of Petruchio and the deceptive taming strategy
- the elaborate nature of the ruse played upon Sly and the metatheatrical nature of the play – apart from Sly, the audience and all characters are acting out a fiction raising questions about whether any of the supposedly problematic issues of the play should be taken seriously
- the comic reversal of Sly's status and the knowing acceptance of lesser status by the Lord playfully draws attention to issues of power, the comic deference given to Sly, the exaggerated bowing to a drunken fool – all link to ideas about wielding power through deception seen in the main play
- the comic exploration of male desire and expected female compliance as seen in the role adopted by the Page and his desire to avoid physical contact with Sly, the direct request of Sly for sexual congress link to the exploration of male expectations of female roles in the main play

- the comedic aspect of disguise as seen in the humour generated by the cross-dressed Page and the recount of Petruchio's wedding costume, the disguises of Tranio, Lucentio and Hortensio and their contribution to the humour and love plot
- the Lord's invocation to see the main play as restorative, light-hearted entertainment and the arising issue of whether the main play should be seen in those terms or not
- etc.

#### **AO4 Explore connections across literary texts**

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

- the comedic aspect of outrageous and drunken behaviour
- the comedic aspect of disguise
- the comedic aspect of trickery
- 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 context of gender as seen in the actions of Sly towards the disguised Bartholomew
- the context of power as seen in Sly's assumption that he has power and the power the Lords have over Sly
- the context of social class in relation to the status of Sly and the Lords
- etc.

#### **AO2 Analyse ways in which meanings are shaped in literary texts**

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

- the Induction's place at the head of the play, its function as an introduction to the ideas of the main story, its role as a framing device offering a way to view and interpret the subsequent action
- the sequence of events in Induction 1 that establish the trick being played upon Sly and the ideas arising, eg the introduction of Sly as a drunken, uncooperative rogue, the entrance of the Lord and Huntsmen and their disparaging commentary on the sleeping Sly, the entrance of the Players and the setting up of the trick; in Induction 2, the entrance of Sly and the advancement of the trick, Sly's acceptance of the fiction preceding the entrance of the Page, the ending of the Induction as the gateway to the main action
- the dramatic spectacle, eg the confrontation between the drunken Sly and the hostess, Sly falling asleep, the blast of horns as the Huntsmen enter, the physical positioning of the Lord and Huntsmen above the prostrate Sly, the carrying in and out of Sly, the ensemble and busy spectacle of the Lord and Players stage-managing the trick, the rapid serving of Sly, the energetic actions of the Servingmen, the humour of the disguised Page, the musical flourish ending the Induction
- aspects of dialogue such as the initial combative exchanges between Sly and the Hostess, the more refined dialogue of the Lord and the deferential words of the Huntsmen, the lengthy speeches of the Lord suggesting his role as stage manager of proceedings, the coarse dialogue of Sly alongside the deference of the Servingmen, the comic deference of the Page as he tries to placate Sly
- relevant language details such as the drunken insults of Sly, the commanding words of the Lord, the refined references to Gods of antiquity as ironic mockery of Sly
- 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
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy.

**Accept any valid discussion of interpretations, any valid discussion of contexts and any relevant integrated comments of dramatic methods that are embedded into the argument.**



0	5
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**Twelfth Night – William Shakespeare**

‘Feste is simply a playful truth-teller who make audiences laugh.’

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 *Twelfth Night* through the lens of **comedy**, 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 other parts of the play it is also legitimate to make more general reference.

Please refer to pages 4–8.

**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 structural significance of Feste as a character who helps to reveal other characters, passing comment on their actions, his position as a character who is in the play but also seems to stand outside the action
- Feste’s presence as a witty fool whose role is to playfully hold a mirror up to the folly and shortcomings of other characters – the truth and wit of his pointed remarks entertain the audience
- his amusing dialogue with Olivia where he uses his facility with words to outwit her and expose her excessive and pointless grief provokes knowing laughter
- his perceptive assessment of Malvolio’s pomposity, Sir Toby’s role as privileged drunk and Orsino’s fickleness all ring true for the audience, his clever wordplay and role as licensed fool invites the audience to see his remarks as both funny and truthful
- Feste’s carousing with Sir Toby and Sir Andrew is highly entertaining for both the audience and his companions, his snatches of doggerel cause mirth and the melancholy, truthful song about the brevity of youth provides an amusing contrast with the inebriated knights
- his donning of the disguise of Sir Topas is a highly amusing part of the narrative, his playful mimicry of a parson’s speech and faux philosophical views entertains the audience, his ability to play a role in the trick whilst simultaneously standing outside it and passing comment on the conspirators suggests a clever and prescient character
- the laughter generated by Feste’s dual character in the dark room scene – weaving between the roles of the fool and Sir Topas is visually and aurally entertaining, his ability to manipulate Malvolio helps to reveal the truth of the steward’s desperation and gullibility
- his comic reading of Malvolio’s letter to Olivia suggests a truth being told about the ambiguity of language, his pointed remarks to Malvolio about greatness and revenge give a witty and truthful slant on life’s patterns

- his ability to (possibly) see through the disguise of Viola and her want of beard is expressed in a witty way prompting her to acknowledge that he is ‘wise enough to play the fool’
- etc.

Some students might consider:

- the barbed nature of Feste’s words and conduct that suggests a nastiness that goes beyond playfulness, his actions make the audience uncomfortable rather than cause laughter
- his supposedly truthful comments about other characters are reductive rather than illuminating, the audience views him as an unsympathetic outsider figure whose actions run counter to the spirit of comedy
- Feste’s thoughtless and ungracious comment to Olivia about her grief reveals a darker side to his character that causes audiences to see him as vindictive rather than playful – no laughter is generated by this exchange
- his treatment of Malvolio is far from playful, the cruelty of the dark room scene indicates Feste’s nastiness – no great truth is revealed about Malvolio or life, just a vengeful toying with a desperate man which causes revulsion rather than laughter for the audience
- Feste’s contribution to the final scene is anything but playful, his maintenance (to Olivia) of Malvolio’s supposed madness is cruel suggesting a character who has taken a joke too far, his bitter words to Malvolio go against the expected harmony of a comedic ending
- no great truths are revealed by Feste about the other characters – his observations are obvious to the audience, his doggerel, too-clever allusions and sense of his own cleverness leave the audience cold, rather than generate entertainment
- Feste’s songs are melancholic rather than laughter-inducing, often running contrary to the comedic spirit, his final song offers a commonplace commentary on life rather than any great truth and ends the play on a miserable note
- etc.

#### **AO4 Explore connections across literary texts**

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

- the comedic aspect of wit as seen in Feste’s playful way with words
- the comedic aspect of the fool who tells truth to the powerful
- the comedic aspect of entertainment as seen in the amusing actions of Feste
- 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 context of power as seen in the way the supposed underling speaks truth to the powerful
- the moral context as seen in the way Feste baits Malvolio
- the social context as seen in Feste’s role in the carousing
- etc.

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

With respect to dramatic method students might focus on:

- the placement of Feste's appearances in the sequence of the play, his introduction towards the end of Act 1, his initial interaction with Olivia and their oppositional exchanges, his function as an enabler of carousing in the second act, his occasional appearances where acerbic passing comments are made, his songs that punctuate the play, his central role in the abuse of Malvolio
- Feste's position in the denouement of the play, his continued baiting of Malvolio and refusal to be part of a harmonious ending, his final melancholy song closing off the action
- Feste's part in the dramatic energy of the play, his performative qualities in his exchanges with Olivia and his doggerel, the emotional range of his songs, his contribution to the onstage spectacle of the knights' merry-making, his donning of disguise and role-playing with Malvolio, his irreverent reading of Malvolio's letter and self-satisfied retort to Malvolio in the final scene
- aspects of dialogue such as his witty exchange of remarks regarding Olivia's brother, Orsino's fickleness and Viola's want of a beard, the dual role-playing exchange with Malvolio in the dark room scene and combative exchanges in the final scene with the steward
- relevant language details such as use of double-meanings, images in song lyrics, snatches of doggerel
- 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
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy.

**Accept any valid discussion of interpretations, any valid discussion of contexts and any relevant integrated comments of dramatic methods that are embedded into the argument.**

0 6

***Twelfth Night* – William Shakespeare**

'In *Twelfth Night*, desire turns the characters into self-indulgent fools.'

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 *Twelfth Night* through the lens of **comedy**, 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 other parts of the play it is also legitimate to make more general reference.

Please refer to pages 4–8.

**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 self-indulgent desire Orsino professes for Olivia, the hyperbolic poetry of his feelings, his grandiloquent musings on love, his acting out of desire makes him appear a lovesick fool
- Orsino's refusal to leave Olivia alone makes him appear ridiculous, his self-interested pursuit of her seems to be about his own status and need to acquire her hand rather than any deep feelings
- Malvolio's desire for Olivia seems much more about his social elevation and power, his fantasies about his future life and inability to see the mismatch between them makes him appear foolish
- the manner of the trick played on Malvolio exposes his self-indulgent nature, the physicality of his changed appearance and pursuit of Olivia sets him up as a figure of fun
- Olivia's lovestruck manner after her meeting with Viola suggests some indulgence on her part, the immediacy of her desire and admiration of Viola's appearance suggests self-interested lust rather than love
- the change that overcomes Olivia as a result of her desire makes her act foolishly – the business with the ring, her conniving ways to seek Viola's company and her odd dialogue when she enquires after Viola's parentage make her a figure of fun
- Sir Andrew's belief that he can secure the attentions of Olivia makes him appear foolish, the comic gap between his aspirations and her status and desirability opens him up to mockery, the cowardly skirmish with Sebastian over Olivia points up his foolishness
- the superficial and rapid nature of the two main pairings at the end of the play suggests some falseness in the relationships and a foolish desire to settle things
- etc.

Some students might consider:

- the depth of Viola's feelings for Orsino, her desire for him as a genuinely heartfelt one, the poetic expression of her love in the willow cabin speech, the manner in which her desire affects her suggest selflessness rather than self-indulgence
- the genuine nature of Viola's feelings marks her out as anything but foolish – her passion and the suffering that her desire provokes isn't foolish at all, her gracefulness and position as the true lover of the story lifts her above foolishness
- the fulfilment of Viola's desire in the final scene and the fulfilment of her wishes is culmination of a selfless pursuit of the man she loves, the achievement of desires as part of the happy ending, her expressive outburst in the final scene is powerful rather than foolish
- the emergence of Orsino as a more powerful, angry character in the final scene suggests something more than foolishness – his feelings seem less self-indulgent here
- Antonio's desire for Sebastian's companionship seems entirely selfless, his dedication sees him follow Sebastian into potential danger, his feelings for his friend make him anything but a fool
- the position of Antonio at the end of the play makes him a figure of pity rather than his fool, his selfless desire goes unrewarded but he remains an emblem of dedication
- the more knockabout, flirtatious desires seen in Sir Toby and Maria's relationship, their playful actions seem straightforward rather than self-indulgent, they appear well-suited and happy rather than foolish
- etc.

#### **AO4 Explore connections across literary texts**

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

- the comedic aspects of desire, lust, love and romance
- the comedic aspect of foolish behaviour
- the sombre aspect of transformation as seen in the effect desire has on some 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 context of human affections as seen in the effects and feelings of desire
- the context of power as seen in the way powerful figures are made to look foolish
- the context of gender as seen in the various forms of relationships
- etc.

#### **AO2 Analyse ways in which meanings are shaped in literary texts**

With respect to dramatic method students might focus on:

- the sequencing of the play where the audience is shown the transformative effect of desire on characters, eg the exaggerated change in Malvolio's manner and appearance, the transformation of Olivia from mourning to skittishness, the initial lovesickness of Orsino at the start of the play and the development of (possibly) more profound feelings for Viola, the sudden public emergence of Viola's feelings

- the dramatic spectacle brought about by desire and folly, eg Malvolio's ridiculous garb, smiling and superciliousness, his scene with the aghast Olivia, the desperate manner of Olivia's ring ruse, her energetic pursuit and betrothal to Viola/Sebastian, the comically exaggerated manner of Orsino in the opening scene and in his dialogue with Viola about love, the onstage flirtation between Sir Toby and Maria
- the resolution of the play where previously foolish behaviour is thrown off or maintained once relationships are cemented or cast aside, eg Olivia and Orsino's decorous conversation capping their journeys, the anger of Malvolio and his continued foolish behaviour in the final scene
- aspects of dialogue such as Malvolio's salacious fantasies, his flirtation with Olivia, Olivia's self-conscious interaction with Viola, the lovesick outpourings of Orsino
- relevant language details such as the sea and music imagery in Orsino's opening speech, the threatening words of Orsino in the final scene, the foolish words of Malvolio
- 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
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy.

**Accept any valid discussion of interpretations, any valid discussion of contexts and any relevant integrated comments of dramatic methods that are embedded into the argument.**

0 7

'In comedic literature, characters undergo both literal and metaphorical journeys.'

Explore the significance of journeys to the comedy of **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, but as 'significance' relates to contextual, structural, linguistic and interpretative issues, 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 **comedy**, 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 other parts of the play it is also legitimate to make more general reference.

Please refer to pages 4–8.

#### **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:

- comedic narratives often feature the personal journey or development of the protagonist whereby obstacles are overcome, aims achieved, or self-knowledge gained, the comic nature of these journeys which generate humour or sympathy, the presence of physical journeys as staging points in the wider narrative that contain comic events or suggest darker moments or problems in the world of the text
- Jack's journeys to London in *The Importance of Being Earnest* as a means of escapism and comic indolence, their link to the deception that runs through the play, Algernon's journey to Hertfordshire and the creation of a hilarious comic problem for Jack and himself, the successful personal journey of Jack in which he gives up Ernest, discovers the truth of his birth, overcomes Lady Bracknell and secures marriage, the issue of whether he actually learns anything about himself or develops morally
- the comic nature of Marlow and Hastings' journey from London to the countryside in *She Stoops to Conquer*, the joke played upon them by Tony and its comic inversion of power, the farcical effect of Tony's supposed journey across Crackskull Common and the amusement caused by Mrs Hardcastle's reaction, the challenges of the journey towards securing love, including Kate donning a disguise in order to capture Marlow, his emergence as a good husband for Kate and apparent overcoming of his shyness, the journey towards truth as regards Tony's age and status, the end of the journey as the victory of the younger characters
- the protagonist's personal journey in *Emma* as a process of self-understanding, her development as a heroine whose errors and misjudgements give way to success, the narrative as a journey exploring Emma's maturation, the comic humiliation of the journey home from the Westons when Mr Elton declares his love, the various visits and journeys in the novel, such as the arrival of Frank Churchill as a possible heroic character, the misery of the journey to Box Hill, Emma's visit to Jane Fairfax as part of the establishment of harmony at the end of the novel

- in *Small Island*, the initial journeys of Gilbert and Hortense to England and the comic deflation of their hopes, the arrivals and departures of Michael Roberts and his role as a kind of comic villain, Bernard's journey to India which makes him more bigoted, thereby reversing the expected comedic pattern, the journey of Gilbert and Hortense from business partners to lovers, the end of their journey suggesting an optimistic future, the end of Queenie's journey as a less happy one
- the journey of Tam via Alloway Kirk and the supernatural entertainment it provides, the journey as a way of revealing his lack of control, the role of luck in his escape and the issue of whether he learns anything, the journey of the female speaker in *Not My Best Side* who ultimately decides to cheerfully make the most of her (lack of) choice, the visit of the narrator to her mother-in-law's house in *My Rival's House* and the comic tension it provides
- the amusing journey of Chauntecleer in *The Nun's Priest's Tale* as he is dragged into the wood, the hilarity and excitement of the chase sequence, the way it reveals Pertelote's care for him and the dangers that lurk in everyday life, the life lessons about pride and folly as part of Chauntecleer's personal journey in the text, the amusing absurdity of farmyard animals being used to explore moral journeys
- etc.

#### **AO4 Explore connections across literary texts**

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

- the comedic aspect of physical journeys with amusing consequences as seen in the plays
- the comedic aspect of metaphorical journeys as seen in the moral growth of Emma and the lessons emerging from Tam and Chauntecleer's experiences
- the comedic aspects of success and happiness as seen in the outcomes of the journeys of Gilbert and Hortense
- 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 context of power as seen in the way in which the end of journeys involve the acquisition of power as seen in Jack's overcoming of Lady Bracknell, Tony's coming of age, and Chauntecleer's defeat of the witches
- the context of gender as seen in the way romantic heterosexual union is the end point of characters' journeys as seen in the relationship between Gilbert and Hortense, and Emma and Mr Knightley
- the moral context as seen in the way ideas about human conduct emerge during journeys as seen in Tam's weaknesses and the deception perpetrated by Jack
- etc.

#### **AO2 Analyse ways in which meanings are shaped in literary texts**

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

- the placing of journeys at various points in the narrative, eg the start of Wilde's play where Jack's journey to London reveals his deceptiveness, the introduction of Marlow and Hastings into the play and the immediate trickery affecting their journey, the dream of Chauntecleer about the pilgrims and their brush with death prefiguring his later confrontation, the journey of Gilbert and Hortense to England as the initiating part of their story



- the ending of narratives as places where journeys usually prove successful, eg the conclusions of the plays which end in uplift and matrimony, the clinching of Emma and Mr Knightley's relationship as the culmination of her journey of maturation, the establishment of Gilbert and Hortense as lovers and parents, the escape of Tam and Chauntecleer as happy outcomes
- the onstage drama, eg the hilarious comic tension when Algernon arrives in Hertfordshire and Jack is dressed in his mourning attire, the excitement accompanying the revelation of Jack's birth at the end of his story, the spectacle of Kate's disguise as part of her journey to win Marlow, the hilarity of the journey by which Tony evades his supposed romantic destiny
- the use of various voices, eg Hortense's tempting voice inviting Gilbert to join her in bed signifying the end of their journey, the knowing voices of the narrators in *Tam o' Shanter* and *The Nun's Priest's Tale* offering the readers a moral arising from the protagonists' journey, the conciliatory dialogue between Emma and Jane signifying a growth in the protagonist at the end of her moral journey
- relevant language features, eg the comically exasperated words of Mrs Hardcastle as she emerges from her journey, the homiletic words of the narrator regarding Tam's adventures, the sad words of Queenie at the end of her journey
- 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
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy.

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

**0 8**Explore the significance of happiness to the comedy of **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, but as 'significance' relates to contextual, structural, linguistic and interpretative issues, 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 **comedy**, 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 other parts of the play it is also legitimate to make more general reference.

Please refer to pages 4–8.

### **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:

- the pattern of comedic narratives which often centre on the search for happiness in the form of love, success or other forms of contentment, the presence of happiness at the end of comedic texts for individual characters and a sense of communal happiness and harmony, the pursuit of happiness as a motivating force for characters, the denying of happy resolutions in some texts as a disruption to comedic patterns
- the search for personal happiness in the form of love as a motivating force in *The Importance of Being Earnest*, the manner in which this search provokes acts of deception and frustration, the achievement of happiness at the end of the play, its (possibly) superficial nature and its relationship to truthfulness, the manner in which happiness is aligned with the young overcoming the old
- the acquisition of happiness at the end seen in *She Stoops to Conquer* where Kate gets her man and Mr Hardcastle and Sir Charles get their wish, the obstacles placed in the way of happiness and the manner in which the resourcefulness of the characters overcome these, happiness as a form of escape from expectations as seen in Tony's avoidance of marrying Constance, the happy carefree world of the inn as a place of playfulness and freedom
- the satisfaction and harmony arising at the end of *Emma* where the heroine achieves love and a sense of personal growth, her journey towards happiness as a comedic pattern where mistakes are made and lessons learned, the equation of marriage with happiness and success, the various upsets and unhappiness experienced by, eg the heroine, Jane, and Harriet during the narrative, Mr Woodhouse's lingering presence as a potential blight on the marriage of Emma and Mr Knightley
- dissatisfaction and the search for happiness as motivating forces at the start of Gilbert and Hortense's journey in *Small Island*, the deflation of Hortense's expectations upon arrival in England, the ending of the novel suggesting a happy future for the couple, but a much less happy ending to Queenie's story, the absence of happiness from her marriage to Bernard, the fleeting happiness she feels with Michael Roberts and baby Michael, Bernard's unhappy experiences during the war and the presence of death and sadness in the novel, the co-existence of happiness and unhappiness at the end suggesting a truth about luck, marriage and the random pattern of life

- the absence of happiness in *My Rival's House* and its comment on the bitterness and competition of some relationships, the denial of a happy ending in *The Flea* where the narrator's desires aren't fulfilled, the misery of the narrator in *Mrs Sisyphus* and the feeling that communication and selfishness in partnerships are the root of unhappiness, the girl's prosaic decision to find some contentment in *Not My Best Side* – a sense that muted happiness is better than nothing
- the general happiness felt by Chauntecleer at the start of *The Nun's Priest's Tale*, the feeling that happiness is linked to his power in the barnyard and his self-worth, the marital relationship between the two birds suggesting a contentment rather than joy and the implication that marriage isn't necessarily a wellspring of ecstasy, the presence of the fox as a threat to happiness, the happy ending and its suggestion that escape is a form of happiness and that continued contentment relies upon learning lessons, resourcefulness and luck
- etc.

#### **AO4 Explore connections across literary texts**

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

- the comedic aspect of happiness as seen in the emotions of the protagonists
- the comedic aspect of the journey towards happiness as a narrative pattern
- the comedic aspect of happy outcomes at the ending of stories
- 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 context of human affections as seen in the exploration of characters' emotions
- the context of power as seen in the way that happiness is often aligned with the acquisition of personal power in relationships
- the context of gender as seen in the various heterosexual relationships that are a cause of (un)happiness
- etc.

#### **AO2 Analyse ways in which meanings are shaped in literary texts**

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

- the structural pattern of comedy texts where the narrative is centred on the pursuit of happiness as seen in, eg the drama texts where the protagonists' search for romantic fulfilment is the central strand of the stories
- the journey of the characters in the narrative towards happiness, eg Gilbert and Hortense's decision to leave for a new life in England, Emma's development amid a series of errors towards a state of happiness, the threat to Tam's drunken contentment at the climax of his story, the narrator of *The Flea* staged argument as an attempt to ensure his own happiness
- the ending of the texts where happiness is/isn't achieved, as seen in the conclusions of the drama texts which end in uplift through matrimony, the optimistic and happy outcome seen in Gilbert and Hortense's relationship, the clinching of Emma and Mr Knightley's relationship as the culmination of the novel, the happy outcome for Chauntecleer when he escapes the fox's clutches, the ending of *Mrs Sisyphus* and *My Rival's House* where happiness is denied

- the onstage drama, eg the energetic and celebratory ending in *The Importance of Being Earnest*, when Jack triumphs, the celebratory atmosphere at the conclusion of *She Stoops to Conquer* where Kate secures her man, Mr Hardcastle and Mr Marlow congratulate each other and Tony and Constance enjoy their matrimonial escape
- the use of various voices and dialogue, eg Gilbert's delighted account of his lovemaking with Hortense and her inviting words, the unhappy voice of Queenie when she gives up her baby, the voices of the narrators of *Emma*, *Tam o' Shanter* and *The Nun's Priest's Tale* that give a slightly more distanced view on the happiness felt by the character, the unhappy voice of *Mrs Sisyphus*
- relevant language features, eg the exclamations of the characters at the end of *The Importance of Being Earnest*, Marlow's joyful words, the vitriolic words of the narrator of *My Rival's House*
- 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**

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