

**AS**  
**ENGLISH LITERATURE B**  
**7716/1B**

Paper 1B Literary genres: Drama: Aspects of comedy

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**Mark scheme**

June 2023

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Version: 1.0 Final



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

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](http://aqa.org.uk)

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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 the texts in front of them, so although they will sometimes be able to make specific references to structural and organisational issues, at other times they will 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 8) 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 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 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**











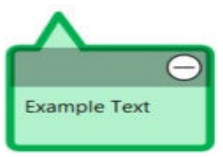






















13. Examiners need to bear in mind the following key points when marking questions based on single texts:
- has the student engaged in a relevant debate or constructed a relevant argument?
  - has the student referred to different parts of the text to support their views?
  - has the student referred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

## **Annotation**

14. Examiners should remember that annotation is directed solely to senior examiners.
15. 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.
16. Use the Model Marked Script for guidance.

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

17. 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**

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%)

It is important to remember that these students are 16 to 17 years old, so we are judging their skills at a midway point in Key Stage 5.

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
<b>Band 5</b> <b>Perceptive/Assured</b> <b>21–25 marks</b>  ‘ <b>Perception</b> ’ is demonstrated when students are showing the depth of their understanding and responding sensitively to the texts and task.  ‘ <b>Assuredness</b> ’ is shown when students write with confidence and conviction.	AO5	<ul style="list-style-type: none"> <li>perceptive and confident engagement with the debate set up in the task</li> </ul>	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.  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.  At the bottom of the band there will be coherence and accuracy with some <b>perception</b> but with less consistency and evenness.
	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>	
<b>Band 4</b> <b>Coherent/Thorough</b> <b>16–20 marks</b>  ‘ <b>Coherence</b> ’ is shown when students are logical and consistent in their arguments in relation to the task. They hold their ideas together in an intelligible way.  ‘ <b>Thoroughness</b> ’ is shown when students write carefully, precisely and accurately.	AO5	<ul style="list-style-type: none"> <li>thorough engagement with the debate set up in the task</li> </ul>	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.  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.  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.
	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>	

0 1

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

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

You should consider the following in your answer:

- the presentation of the Pedant
- the presentation of Tranio
- other relevant aspects of dramatic comedy.

**[25 marks]**

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

Examiners must also remember that because students have read and studied *The 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 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: in Padua, as part of the sub-plot of the play, Biondello and Tranio convince a passing Pedant (a schoolmaster) to pretend to be Vincentio and then negotiate with Baptista and confirm the wedding dowry for Bianca
- the contextualisation of the extract: before the scene – Petruchio's taming of his new wife and the return of Petruchio and Katherine back to Padua; their meeting along the way with Vincentio; Katherine's thinking that Vincentio is a woman, and her apology to Vincentio when Petruchio tells Katherine that he is a man. After the scene – the Pedant agrees to the disguise and Baptista then is happy for Bianca to wed Lucentio (still Tranio in disguise); Bianca, who knows of the deception, then secretly elopes with the real Lucentio to get married; then when later Vincentio reaches Padua, he encounters the Pedant, who claims to be Lucentio's father; Tranio (still disguised as Lucentio) appears, and the Pedant acknowledges him to be his son Lucentio, and the resulting confusion this causes
- the Pedant's confusion over his status and life in Padua because of Tranio's fabrication; his naivety in falling for Tranio's plan
- the way in which this scene quickly develops into farce through Tranio's seizing of an opportunity, and the subsequent disguise of the Pedant
- Biondello's information to the audience about the farcical actual lack of similarity between the Pedant's appearance, and the real Vincentio

- the servant Tranio's blatant disregard of social norms and embracing of comic anarchy, his willingness to deceive his master Vincentio
- the importance of this scene leading to the resolution of the play, eg in the later confusion, the real Vincentio is set to be arrested, when the real Lucentio appears with his newly betrothed Bianca, revealing all to a bewildered Baptista and Vincentio; Lucentio's explanation of everything, and how all is forgiven by the two fathers
- etc.

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

**With respect to significance of connections with the wider comedic genre focus might be on:**

- the comedic roles as seen in the presentation of Tranio (as cheeky servant) and his dialogue with the Pedant (as foolish old man)
- the comedic use of disguise as seen in the farce and absurdity caused by the Pedant's willingness to impersonate Vincentio
- the comedic functions of masters and servants as seen in Tranio and Biondello, and how they are paired
- the comedic farce of several improper and disorganised weddings (subverting the usual trope of comedy with the wedding at the end of the play) and the comedy resulting from the pursuit of dowries
- the comedic inversion and confusion in the play as seen in the way Tranio manipulates events for his own gain
- 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 in relation to the task focus might be on:**

- the economic context of servants and masters, with servants trying to outwit their masters in order for financial gain or betterment (sometimes through marriage)
- the cultural context in relation to the way marriage should be conducted in Padua, and how it is farcically treated here
- the literary context of Commedia dell'arte in relation to comedic types and situations, eg the way that Tranio is an established character type (the cheeky servant who is never baffled), with the Pedant also fitting into established models of comedy
- the gender context in relation to the inequalities between men and women, eg the importance of dowries during marriage processes
- etc.

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

**With respect to significance of dramatic methods in relation to the task focus might be on:**

- the macro-structural placing of this scene within the wider comedy and its significance in terms of resolving the plot, eg the union of Lucentio and Bianca
- the micro-structural placing of this scene in relation to Tranio and Biondello's darker objectives and the use of a very flawed comedic disguise through the manipulation of the Pedant
- the structural set up of the passage where Biondello has already noticed the Pedant's appearance just before this sequence; his position of a silent observer of the scene
- the language and humour of the initial exchange between Tranio and the Pedant, regarding the confusing geography of Italy, eg 'up farther, and as far as Rome' (when things are actually down)

- Tranio's instant realisation of the stupidity of the Pedant and the language he uses in order to manipulate him, eg 'quarrel 'twixt your Duke and him' in order to make the Pedant worry for his life; a situation compounded by the fact that the Pedant has money with him
- the use of pause and misinformation in the manipulation of the Pedant, eg the way in which Tranio begins his discussion, and then pauses to consider Pisa, leading to information about Vincentio
- the Pedant's innocent and enthusiastic language, eg 'O, sir, I do, and will repute you ever'
- the contrast in language between Tranio's manipulative questioning and the Pedant's willingness to cooperate
- Tranio's 'salesman' technique and language, eg 'This favour will I do you for' and 'You understand me, sir'
- Tranio's final and clever dropping in of discussion regarding the dowry
- Biondello's ironic commentary on Vincentio and the Pedant's similarity, a view, which by now he appears to have revised, eg 'As much as an apple doth an oyster'
- 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:**

- 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 2

***Twelfth Night* – William Shakespeare**

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

You should consider the following in your answer:

- the presentation of Malvolio
- the role of those who observe Malvolio in the extract
- other relevant aspects of dramatic comedy.

**[25 marks]**

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

Examiners must also remember that because students have read and studied *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 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 comic sub-plot of the play in which several characters conspire to mock Malvolio, his earlier annoyance at their revelry and disturbance of the peace; Maria's writing of the letter in order to trap Malvolio into thinking Olivia loves him, the observing, watching and waiting for Malvolio behind the box tree and the laying down of the letter, Malvolio's finding of the letter and his deciphering of the message it contains, those observing and commenting on the letter, the key information that Olivia likes to see him dressed in yellow stockings and to be cross-gartered, the comic impact of this upon later events in the play, including Malvolio's imprisonment and humiliation
- the contextualisation of the extract: before the extract – the fact that events are taking place during a riotous mid-winter festival, disapproved of by the Puritanical Malvolio, that he disrupts their party and that they seek to engender his come-uppance, the dramatic irony that the audience knows the truth about the mock letter and that Malvolio does not, the fact that the trick conducted by Maria is so devious and clever that Sir Toby eventually wishes to marry her
- Malvolio's initial confusion as to who should write such a letter, his finding of it and his working out of its meaning
- Malvolio's confusion over the fact that Olivia has written this letter to him, but also his genuine feeling that he can rise above his stewardship status and become her lover, all within the context of his Puritanical beliefs

- the physicality and movement established in the passage with the observing characters (Fabian, Sir Andrew and Sir Toby) watching Malvolio and checking to ensure that he does not see them
- the way in which the observers Fabian and Sir Toby offer a witty commentary on his reactions, assisted by Sir Andrew
- the audience's ongoing engagement with the dramatic irony of knowledge about the identity of the letter and why it has been set
- the working through of the comedic inversion that will be brought about by Malvolio's dress and change of character – and the comedic confusion that follows
- the possible reading of the play that it is a cruel trick to play on Malvolio and his eventual desire for revenge, which may not sit well in a play devoted to resolution and to happy multiple marriages
- the linkages to other re-shaping/disguise in the play, eg Feste and Viola
- that the passage represents the start of the 'Green World' of comedic confusion in Illyria
- etc.

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

**With respect to significance of connections with the wider comedic genre focus might be on:**

- comedic disorder, as seen in the deception of Malvolio, eg how he is convinced to dress up in ludicrous clothing and to radically alter his beliefs
- comedic inversion, as seen in the confusion caused by the duplicity around Malvolio
- comedic mirth, laughter, revelry as seen as part of festive comedy, eg as seen here, the Green World of Illyria, as well as the later New World, created through multiple marriages and the revelation about the trick
- comedic dressing as in Malvolio's transition, eg his new lothario-style status away from his established Puritanical views
- tragi-comedic feel of the text as seen in the dark edge to the comedy, eg Malvolio's wish for revenge on events here
- comedic connections of the extract to the title *Twelfth Night* and possibly to the alternative title *What You Will*, and as seen in the wider anarchy that exists in the play
- 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 in relation to the task focus might be on:**

- the religious context of Malvolio's Puritanical beliefs and the threat that this brought to both Elizabethan theatre and festive culture
- the romantic context of Malvolio's haplessly thinking Olivia likes him and him trying to woo her, in an echo of the wider more romantic plot surrounding the pairs of lovers
- the economic context of the play since it is often concerned with the relationships between servants and masters/mistresses, and the inversion of this
- the mourning context of Olivia's personal circumstances (the recent deaths of her father and brother) and how Malvolio comes to collide with this
- the psychological context as to how Malvolio feels about being let down by his masters/mistresses, servants and peers
- the ritual year context in relation to the play being set around Twelfth Night celebrations
- etc.



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

**With respect to significance of dramatic methods in relation to the task focus might be on:**

- the structural importance of the device of the letter in determining much of the sub-plot of the play, and Malvolio's ridiculing because of it
- the structural significance of Malvolio's transition, audience engagement with this change, and the comedic effects of this
- Shakespeare's establishment of the scene as being one where Malvolio is observed and that onlookers comment on his reaction; their discussions over his responses
- the language of chase, baiting, hunting and entrapment used by Fabian and Sir Toby, eg 'gin', 'cold scent', 'staniel' (kestrel) and 'brock' (badger)
- the possible sexual innuendo of the first letters in Olivia's hand that Malvolio finds and Sir Andrew's hapless confusion over them
- the way in which Malvolio's prose transitions through surprise, puzzlement and then delight; his working out of the clues and rhymes within the letter; the way he asks questions of himself
- the flourishes of the language of love and seduction embodied in Maria's recreation of Olivia's style and phraseology
- the employment of false logic by Shakespeare as Malvolio works out the significance of the letter's message
- the purposeful use of repetition to show Malvolio's thinking through of the significance of the letter's message
- the integration of Classical allusions, eg Lucrece's knife and images of the Four Humours, eg 'liver and all'
- 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:**

- 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

***She Stoops to Conquer* – Oliver Goldsmith**

Explore the significance of the relationships between masters and servants to the comedy of the play.

Remember to include in your answer relevant comments on Goldsmith'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 strands listed could easily address more than one AO.

Examiners must also remember that because students have read and studied *She Stoops to Conquer* 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 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 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:

- that the play is dependent on a set of master and servant relationships that propel the plot and action forward
- that dramatic comedy often uses the trope of master and servant relationships as a comedic mechanism
- that master and servant relationships come to affect all of the central characters in the dramatic comedy, and many of the minor characters too
- that the master and servant relationship is sometimes overt and class-based, though on other occasions forms part of the comedic duplicity of the play, such as the deliberate disguise of Miss Kate Hardcastle as a servant in order to help Marlow woo her
- that initially, Tony, his fellows and the landlord become 'rural' servants to the visiting 'urban' masters of Marlow and Hastings, and that this becomes key to the plot
- that Mr Hardcastle (as master) informs his servants (Diggory, First Servant, Second Servant and Third Servant) of the imminent arrival of higher-class guests, and their comic preparations
- the transition of Mr Hardcastle from middle-class master into servant, upon the arrival of Marlow and Hastings
- the assumptions made by Marlow and Hastings that Mrs Hardcastle is also a servant, and not the lady of the house – and the comedy arising from her delusions of grandeur
- the complexity of the 'master/mistress and servant' relationship between Tony and his mother Mrs Hardcastle, with each one trying to gain mastery over the other
- the irony that Hastings and Marlow become servants to Tony because of his scheming and manipulation – and that this remains throughout the rest of the play

- the key notion of ‘stooping to conquer’ which is embedded in Miss Kate Hardcastle’s disguise to become a servant (barmaid); her orchestration of events
- the complex ‘master and servant’ relationship (in love) between Miss Constance Neville and Hastings, and their eventual union
- the role of the servant Diggory in helping to conclude the confusions; and the function of one of the servants in signposting the arrival of Sir Charles Marlow leading to comedic resolution
- Hardcastle becoming a servant to the master Sir Charles Marlow
- the comic resolution where the master and servant issue becomes more equitable, though some servants continue their role
- etc.

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

**With respect to significance of connections with the wider comedic genre focus might be on:**

- comedic farce as seen in the swapping of master and servant roles in the play, eg Hardcastle becoming landlord, Mrs Hardcastle’s place as an innkeeper’s wife, Miss Kate Hardcastle’s transition into a barmaid
- comedic collision of the masters and servants, eg between Hardcastle and Marlow, between Hardcastle and his servants
- comedic genres as seen in vestigial elements of commedia dell’arte present in the play
- comedic naivety and innocence over master and servant roles as seen in Mrs Hardcastle’s ineptitude, the servants lack of understanding as to how they should act in the company of guests
- 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 in relation to the task focus might be on:**

- the gender context in relation to the master and servant roles placed upon women and men, eg women are deemed more servile, women have to be servile to succeed, men are more masterful in this society
- the social context and the expectation of how masters should respond to servants, and how servants should respond to masters, eg Marlow’s actions towards Mr and Mrs Hardcastle as landlord and lady, the servants’ responses to Mr Hardcastle’s expectations
- the context of the setting, eg how the Hardcastle’s home is run using master and servant relationships, and Tony’s subversion of this
- the family context in relation to the master and servant relationships established in the play, eg the need for Miss Kate Hardcastle to find a husband, Mrs Hardcastle’s plan (and subsequence failure) for Tony to marry Constance
- etc.

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

**With respect to significance of dramatic methods in relation to the task focus might be on:**

- the structural use of master and servant relationships as a device to propel forward the action, cause confusion and to solve the play’s issues
- the construction of master and servant crossovers in order to enhance the dramatic comedy
- the structural focus upon Tony Lumpkin’s trickery of Hastings and Marlow for his own needs, and to blur the usual master and servant relationships in the play, eg ‘Let them find that out’

- Goldsmith’s portrayal of the house servants to reinforce the notion of what masters and servants should do, as well as their comedic language, eg ‘And then run in again like frightened rabbits in a warren’ and ‘I never have courage till I see the eatables and drinkables’
- the language which Marlow uses when talking to Mr and Mrs Hardcastle and their puzzlement as to why he speaks to them in that way, eg ‘A very impudent fellow this!’ and ‘I’ll humour him a little’
- the way in which Goldsmith uses tonal shifts in characters’ speech to show the relationships between both true master and servants and those which are false or ‘constructed’, eg ‘There is nothing in the world I love to talk of so much as London, and the fashions. But I was never there myself’; ‘Never there! You amaze me!’
- Goldsmith’s skilful use of structure and language in order to develop the play’s resolution through his construction of Kate as a barmaid and Marlow’s ability to woo her, eg ‘Yes, sir, my only daughter, my Kate; whose else should she be?’
- etc.

Given that this is a **closed book** exam, references to the play 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:**

- 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 Importance of Being Earnest* – Oscar Wilde**

Explore the view that ‘the play celebrates rather than criticises posh society’.

Remember to include in your answer relevant comments on Wilde’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 strands listed could easily address more than one AO.

Examiners must also remember that because students have read and studied *The Importance of Being Earnest* 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 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:

- that although the play does mock the conventions of posh society, often these conventions are celebrated and enjoyed
- that the play celebrates several different posh personality types such as the overbearing mother, the clueless love interest, the inept lover, and the schemer
- that the play celebrates posh society (food, drinks, fashion and culture) as well as posh language (phrasing, ideas and terms of address) and ways of carrying on
- that posh society is paradoxically a comedic target but also celebrated
- that whilst there is mockery of conventions in posh society, the comedy of this posh world is also celebrated by the use of puns and wit which could be amusing in any society
- that the play is comedic and celebratory because of its treatment of posh marriages and relationships which are always a source of comedy and celebration
- that the humour of the play is celebratory arising from farcical incidents, nonsensical dialogue and conventional comic turns in posh society
- etc.

Some students might consider:

- that the play resoundingly criticises posh society and all of its social conventions, including the core notion of earnestness
- that the play criticises several different posh personality types such as the overbearing mother, the clueless love interest, the inept lover, and the schemer
- that the play criticises posh society (food, drinks, fashion and culture) as well as posh language (phrasing, ideas and terms of address) and ways of carrying on

- that the play criticises pretence and artifice in posh society forming a central paradox in the comedy derived from the play's title and subtitle
- that the play shows the triviality of the moneyed and wealthy in the posh society of the era in which the play is set
- that the rituals and rules of this particular social class are continually mocked in the play's action
- that factors such as duplicity, and ambivalence over the conventions of posh society prompts criticism
- that often in the posh society of the play it was men who had dominance and that women were more subservient, although inversions in this are criticised and mocked
- that the play mocks and satirises typical institutions such as love and marriage in relation to posh society, eg suitors and proposals
- that it pokes fun at the tense social obligations of men and women who have to operate in this posh society
- etc.

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

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

- comedic critique of posh society and its foibles, but also how these are celebrated
- comedic satire and mockery as seen in the celebration and criticism of double lives/cover ups – embodied in the male and homosexual tensions of posh characters such as Algernon and Jack, but also by wider posh society
- comedic disguise, as seen in generating the tensions between characters in the play to mock posh social convention
- comedic farce as seen in several elements related to the celebration and criticism of posh society in the drama
- comedic resolution as seen in the unravelling and re-christianing as seen in the criticism throughout the play but also the celebration at the end
- 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 focus might be on:**

- the late Victorian context in relation to social manners and 'earnestness' – and how factors such as 'Bunburyism' are the opposite to 'earnestness' and show insincerity – yet at the same time, mockery of those manners
- the social class context in relation to snobbery and class in posh society – and the expectations of men and women within this
- the context of the sexes in relation to social obligations found in posh society
- the posh familial context in relation to relatives and their concerns over the conventions of lineage and heritage, gender and place, and how factors in the play can subvert this
- the context of different generations of posh society in relation to different attitudes and ideologies about conventions, eg the younger generation colliding with the views of their superior
- etc.

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

**With respect to analysis of dramatic methods in relation to the task focus might be on:**

- Wilde's structuring of his play to question the assumed conventions (monogamy, same sex relationships, arranged marriages) of the sexes of the posh world established in the play
- the structural resolution of multiple marriages as part of the mockery of posh society yet also the retention of wider comedic conventions, eg Jack and Gwendolen, Algernon and Cecily and Dr Chasuble and Miss Prism
- the way Wilde satirises men and woman operating in this posh society, eg men of Algernon and Jack's class and women of Gwendolen and Cecily's type
- the way in which marriage in this posh society is constructed to appear farcical and therefore to be mocked
- the function of 'Bunburyism' as a reaction against conventional posh pronouncements and rhetoric over the sexes
- the comedic importance of the dialogue and wit of the play, particularly when used alongside satire of conventional assumptions about roles and relationships within society, eg Algernon in Act 1: 'Yes, but you must be serious about it. I hate people who are not serious about meals. It is so shallow of them.'
- the posh language of the sexes embodied in the text and how it is specifically mocked, eg the dandyism of Jack and Algernon, the formidable pronouncements of Lady Bracknell, the idiosyncratic speech of Dr Chasuble and Miss Prism
- the positioning of Lady Bracknell as an embodiment of posh conventions, eg 'A handbag?' then with the clarification, 'The Brighton Line.'
- Wilde's use of witticisms and aphorisms about the sexes; the mocking of the two sexes within posh society, eg when Jack says, 'It is a terrible thing for a man to find out suddenly that all his life he has been speaking nothing but the truth.'
- etc.

Given that this is a **closed book** exam, references to the play 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:**

- 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

***Educating Rita* – Willy Russell**

Explore the view that ‘Rita’s attempts to better herself are sad rather than funny’.

Remember to include in your answer relevant comments on Russell’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 strands listed could easily address more than one AO.

Examiners must also remember that because students have read and studied *Educating Rita* 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 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:

- that sadness is derived from Rita becoming the very thing she did not set out to be and that she loses something in that process
- that although Rita is often sad within the process, betterment in all its forms does play a major part of the action of the play
- that the structural and linguistic collision between Rita and Frank is sad throughout the play
- that in meeting Rita, Frank also undergoes a sad process of reflection himself, realising the futility of his profession, beliefs and class
- that a good deal of the action is derived from Rita’s sad recounts of conversations with her husband Denny, and other characters, who are also going through similar experiences
- that the early 1980s saw wider changes and shifts in society away from established ideas and to new and funny conceptualisations and in the ability of individuals to move and socially progress – these factors also contributing to the sadness of the play
- that the relationship between a mentor and student is always a ripe area of dramatic interest but this is not necessarily comedic and can sometimes be sad
- that the bitter-sweet comedy of the play is derived from a tradition dating back to Ovid’s *Metamorphoses* and George Bernard Shaw’s *Pygmalion*
- etc.

Some students might consider:

- that Rita is undergoing a sometimes sad process of betterment yet it is often funny and life-affirming, and this may be seen in the way she comically approaches both the course and literature, as well as her wider lifestyle



- that for a working-class woman to better herself via higher education this was bound to result in bitter-sweet but also very funny comedic moments, eg Rita's forthright views about poetry and literature
- that Rita's professional background as a twenty-six year old hairdresser was going to collide with the academic establishment as represented by Frank, and that this process can be amusing and funny
- that inner personal growth and development often result in funny and amusing comedic moments because of the nature of the process of learning
- that much of the comedy is derived from Rita and Frank's profound effect on each other, and that there is hilarity in that for both
- that Frank's tutelage opens doors for Rita and gives her a new sense of confidence, and this process is funny and amusing
- that part of the tragi-comedy of the piece is that Rita's initial response was genuine and funny, but that later on, she assumes the pretensions of academic culture which Frank despises – and this collision results in comedy
- that Rita finds that her move from working-class sad superficiality and normality is only to be greeted with the same sad superficiality and normality within middle-class academia and that this awareness/unawareness is funny and promotes comedy
- etc.

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

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

- the comedic aspects of Rita's vibrancy and desire for betterment coming into conflict with Frank's cynicism
- the comedic aspects of the difficulty of moving between social classes or spheres of life
- the comedic idea of the teacher learning life lessons from the student, and the student moving into the role of teacher
- the comedic aspects of wit and repartee, as seen in the debates between Rita and Frank – although these are undercut with difficulty and sometimes sadness
- the comedic and painful aspects of the attempts of women 'taking on' difficult men, as seen in Rita's attempts at ascendancy over Frank
- the comedic yet difficult aspects of love and romance as seen in the sadness of the thwarted love perhaps between Frank and Rita, and Rita's other relationships as she completes her process of betterment
- 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 focus might be on:**

- the social context – including the context of middle-class higher education and the working-class context
- the gender context, as shown by Rita's discourse about female, working-class origins and Frank's male, middle-class reaction to it. Additionally the gender pressure by Rita's father for her to have children
- the economic context of the painful and sad rise of the 'working classes' in relation to the 'opening of doors' within the play
- the context of the difficulties and ironies of beginning a journey in academia, as seen in Rita, specific to place, but also having a wider appeal
- the early 1980s' context in revealing attitudes towards social class and mobility

- etc.

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

**With respect to analysis of dramatic methods in relation to the task focus might be on:**

- the structural contrasts and comedic clashes in class throughout the play that prompt difficulties and both comedy and sadness, eg 'You cannot interpret E. M. Forster from a Marxist perspective.'
- the universal structural technique of the dramatic use of soliloquies to show inner thoughts and sadness, eg 'Poets can break every rule in the book.'
- the humorous yet difficult dialogue between Rita and Frank, which is specific to Liverpool in the early 1980s, but which also has a wider and lasting appeal, eg 'What sort of a school *did* you go to?'
- the use of reported dialogue of Rita's which recounts other conversations with her husband, colleagues and friends over her betterment
- the universal use of intertextuality, and the difficult, ironic and comic references to wider literature, eg the juxtaposition of literature and Rita's life
- the use of literature to make points about social transition difficulties, eg Rita: 'Y'know Peer Gynt. He was searchin' for the meaning of life, wasn't he?' Frank: 'Put at its briefest, yes.'
- the wide use of different registers as a comedic and non-comedic mechanism to explore the difficulties of social betterment, eg Rita: 'An' what happened?' Frank: 'My loss was literature's great gain'
- the idiosyncrasies of Rita's language at each stage of her journey, which they themselves have a literary/poetic/philosophical quality to them, eg 'I just ended up with a load of quotes an' empty phrases'
- etc

Given that this is a **closed book** exam, references to the play 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:**

- 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 on dramatic methods that are embedded into the argument.**