

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

Paper 1B Literary genres: Aspects of comedy

---

**Mark scheme**

June 2019

---

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 Assessment Writer.

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

Further copies of this mark scheme are available from [aqa.org.uk](http://aqa.org.uk)

## 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, i.e. 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 comedy 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











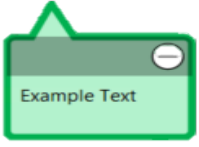




















15. Examiners should remember that annotation is directed solely to senior examiners.

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
Not Relevant		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
Something Here		Toolbar Tooltip: Something here		Y
Unfocused		Toolbar Tooltip: Unfocused		Y
Unclear Expression		Toolbar Tooltip: Unclear expression		Y
Lack Of Clarity		Toolbar Tooltip: Lack of Clarity		Y
Factual Inaccuracy		Toolbar Tooltip: Factual Inaccuracy		Y
Partially Made Point		Toolbar Tooltip: Partially made point		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 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><b>Band 3</b> <b>Straightforward/ Relevant</b> <b>11-15 marks</b></p> <p>‘<b>Straightforward</b>’ work is shown when students make their ideas in relation to the task clearly known.</p> <p>‘<b>Relevant</b>’ work is shown when students are focused on the task and use detail in an appropriate and supportive way.</p>	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><b>Band 2</b> <b>Simple/Generalised</b> <b>6-10 marks</b></p> <p>‘<b>Simple</b>’ work is shown when students write in an unelaborated and basic way in relation to the task.</p> <p>‘<b>Generalised</b>’ work is shown when students write without regard to particular details.</p>	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**

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 4–7.

**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 continuing disguise of Tranio as Lucentio, Baptista's duping and Vincentio's anger, Gremio's ineffective attempts to intervene, the arrival of Lucentio and the unravelling of the disguise, the revelation of marriage, Gremio's acceptance of his loss, the loving interaction between Petruchio and Katherine
- the deception perpetrated by Tranio here and elsewhere, the exasperation of Vincentio and the comedy arising from the audience's superior knowledge of the situation
- the duping of Baptista – his vehemence and comic arrogance, Gremio's attempts to intervene (and his partial knowledge), the comic rage and confusion arising from this
- the revelation of the true identities and Tranio and Biondello's comically rapid exit, the unravelling of the preceding deception
- the comedy of Lucentio's impassioned account alongside Vincentio's rage, Lucentio as a version of the courtly lover who is satirised here and elsewhere
- the revelation of Lucentio and Bianca's marriage and the hoodwinking of the fathers, the laughter provoked by the self-delusion of Baptista, the actions of Bianca as a knowing but relatively silent bystander and her apparently worried look
- Petruchio and Katherine's apparently calm and loving interaction in contrast to the combative exchanges they have witnessed
- Katherine's apparent capitulation and her shrewishness and/or compliance here and elsewhere
- 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 disguise as seen in Tranio's adoption of Lucentio's identity, the pedant's pretence that he is Vincentio
- the comedic aspect of revelation as seen in the emergence of Tranio and Lucentio's deception, Lucentio's confession to his father and Vincentio about the marriage
- how comedy often casts old men and fathers as figures of fun and dupes as seen in Gremio's pantaloone manner and the deception perpetrated on the fathers by the young lovers
- the comedic aspect of love and marriage as seen in the pairing of the two sets of lovers and their apparent happiness
- 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 attempts to establish the truth of Tranio and Vincentio's identities, the apparent acceptance of power relationships between Petrucchio and Katherine
- the context of family as seen in the relationships between Vincentio and Lucentio and Bianca and Baptista
- the context of gender as seen in the various active and more passive roles played by male and female characters, eg the aggressive behaviour of Vincentio and the less verbal role of Bianca
- 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 towards the end of the play where some of the revelations occur, the reuniting of families and the acknowledgement of success and failure in love
- the dramatic nature of the scene, eg Vincentio's rage and Baptista's vehemence, the hasty exit of Tranio and Biondello, the shift in mood when Lucentio confesses which is contrasted with Vincentio's on-going ire, the on-looking observations of Kate and Petruchio and their kiss
- the audience's superior knowledge of Tranio's disguise and Vincentio's identity which adds to the comedy of the reactions of the characters
- the variety of dialogue, eg the combative exchanges in the initial part which give way to Lucentio's romantic speech, the interplay between Katherine and Petruchio
- the introduction of Lucentio's revelation – Baptista's unwillingness to acquiesce suggesting further comedic problems
- the closing sequence of the extract which leaves Katherine and Petruchio on stage with the silent Grumio, the inclusion of some dispute which resolves happily, the final couplet
- relevant language features, eg Vincentio's aggressive words, Lucentio's Petrarchan utterances, words connected with violence and affection
- 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	2
---	---

**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 4–7.

**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 comic dispute between Sebastian and Feste, Feste's witty observations, Sir Andrew's mistaking of Sebastian for Cesario and the comic scuffle that ensues, the spectacle of potential violence between Sebastian and Sir Andrew, Olivia's dramatic entrance, her confusion and anger, Sebastian's wonderment
- the comic confusion over Sebastian's true identity for the on-stage characters (with the possible exception of Feste) and the audience's superior knowledge of the truth here and elsewhere
- Feste's barbed comments and witty views about folly and wisdom, its links to the wider ideas in the play, the sense that the fool may grasp the truth of Sebastian's identity
- Sebastian's prickly reaction to Feste's words, the establishment of Sebastian's more masculine traits in contrast to his sister, the setting up of later violence
- the comic violence between Sebastian and Sir Andrew, the comedy arising from Sir Andrew's cowardly reactions here and elsewhere
- the comedic aversion of potential tragedy - the possibility of violence between Sebastian and Sir Toby, its forestalling by Olivia's entrance
- Olivia's misapprehension of Sebastian for Cesario, her energetic intervention, her comic use of the event to ensnare the man she thinks is Cesario
- Sebastian's comic delight, the signposting of forthcoming betrothal and revelation of identity
- 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 mistaken identity as seen in the characters confusing Sebastian for Cesario
- the comedic aspects of wit and fooling as seen in the playful dialogue of Feste, his ironic references to folly and wisdom
- the comedic aspect of comic violence and disputatious behaviour as seen in Sir Andrew and Sir Toby's interaction with Sebastian
- the comedic aspect of confusion as seen in Sebastian's astonishment at the manner in which he is treated by the other characters
- 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 slightly edgy exchanges between Feste and Sebastian, the skirmish and Olivia's overall power in dismissing the knights
- the context of gender as seen in the parody of masculine bravado, the role of Olivia as female head of the household
- the social context as seen in the relative statuses of the characters, the reliance of Feste upon financial gifts, the ironic power of the knights' titles in relation to their conduct
- 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 position towards the end of the play where Sebastian's arrival paves the way for the resolution, the building confrontation between Sir Andrew and Sebastian occurs and Olivia's desire to secure Cesario comes to seeming fruition
- the dramatic spectacle of confrontation, starting with Feste and Sebastian's sparring then the climactic threatened violence between Sebastian and Sir Andrew, the energetic entrance and protestations of Olivia
- the dramatic irony by which the audience knows the true identity of Sebastian and anticipates the outcome of the skirmish, and the comedy arising from Olivia's misunderstanding about Sebastian
- the use of dialogue to convey comedic character, eg the wry observations of Feste, the tetchy voice of Sebastian, the melodramatic, commanding but comic voice of Olivia
- the closing segment of the extract with its romantic couplets and otherworldly aside
- relevant language features, eg the play on the meanings of fool and folly, the imperatives in the fight sequence, Sebastian's self-questioning words
- 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**

‘The events involving cruelty and humiliation make the audience laugh rather than feel pity.’

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, 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 4–7.

**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 laughter arising from the on-stage spectacle of the cruel treatment dished out to Katherina by Petruchio as part of his strategy – denial of food, the incident with the tailor, the journey – performance may make this funny rather than anything pity-inducing
- the entertaining humiliation of Katherina, the hilarious comments directed to her about her shrewishness by Gremio which provoke laughter of recognition about her shrewishness
- the publicly embarrassing spectacle of Baptista’s stipulation – Katherina’s humiliation as the least desired sister and problem bride creates uncomfortable laughter in the audience
- the amusing humiliation of Gremio and Lucentio when they lose the wager – laughter is generated by their comeuppance
- the comic maltreatment of the servants by Petruchio, jokes about Gremio’s age and unrealistic expectations, the trick played upon Sly in the induction, all of which have a cruel edge yet cause much laughter
- etc.

Some students might consider:

- the cruel maltreatment of Katherina as part of the taming strategy which causes pity and sympathy for her experience rather than laughter
- Katherina’s humiliating speech and actions at the end – the humiliating act of placing her hand beneath her master’s foot and having her spirit crushed causes the audience to pity her
- how exertions of male power via humiliation are not a cause for laughter, eg Baptista’s control of his daughters highlights serious issues around marriage and patriarchy and invites the audience to extend their pity to Katherina and Bianca

- Gremio's misguided belief in his potential as a suitor is humiliating and makes the audience regard him with pity rather than laughter
- Petruchio's maltreatment of Grumio and other servants may be intended as slapstick fun, but raises issues about misuse of power and gives rise to mild pity for less powerful characters in the text
- etc

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

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

- the comedic aspect of laughter as seen in the entertainment caused by Petruchio's cruel treatment of Katherina and her reactions, Baptista's entertaining if humiliating treatment of his daughter(s)
- the comedic aspects of cruelty and humiliation as sources of humour as seen in the humbling of Katherina, the withholding of food, the exhaustion she feels on the journey
- how comedy contains darker, uncomfortable aspects which test the limits of acceptability as seen in the capitulation and subjugation of Katherina
- 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 Baptista's stipulations, Petruchio's taming of Katherina, the wager at the end, Bianca and The Widow's refusal to comply
- the context of gender as seen in the power struggles arising between Petruchio and Katherina, Gremio's disparaging comments and judgments about female shortcomings
- the context of human affections and the feelings provoked in those who are cruelly treated
- etc.

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

With respect to dramatic method students might focus on:

- the establishment of the initial comedic problem in which Baptista makes his humiliating stipulation and the placement of cruel/humiliating events in the sequence of the narrative in the taming process
- the dramatic spectacle of the scenes with the tailor and servants, the rapid pace of the action, the physical action/exhaustion of the characters on the journey which bring out the cruelty/humiliation in the action, the striking of servants
- the resolution of the play with the final speech of Katherina as the closing sequence of the taming storyline, the onstage action of her placing her hand beneath his foot
- dialogue between Katherina and Petruchio which shows cruelty, Petruchio's soliloquy revealing his intention to maltreat Katherina as part of his role-playing
- relevant language details such as references to maltreatment e.g. 'what a cruel father's he', 'this is the way to kill a wife with kindness'
- 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

‘Bianca is a heroine who knows how to exercise power and cunning.’

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, 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 4–7.

**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 emergence of a powerful and sparky wife at the end of the play who has allowed Lucentio to think he has married a compliant wife suggests she has been cunningly presenting herself as demure
- the power she exhibits at the end of the play in deceiving her father, making bawdy remarks and refusing her husband’s commands implies a knowing use of her strengths and power – she is repositioned as the play’s heroine
- the manner in which she consciously plays the role of the favoured daughter which suggest a knowing and cunning use of her situation for her own ends
- the power she enjoys over her sister – the way she manipulates her father’s feelings in her favour and plays the victim to her advantage suggests cunning
- the power Bianca enjoys on account of her physical attractiveness, the feelings of desires she engenders in her three suitors, her ability to get the man she wants – all of which are used by Bianca to achieve her status at the end of the play
- etc.

Some students might consider:

- the control Baptista exercises over Bianca’s possible marriage and his stipulations which suggest she has little power over her life, let alone be able to use it
- the physical maltreatment meted out to Bianca by her sister and Katherina’s vicious words which make Bianca appear powerless and victimised, rather than having agency
- that Bianca is trapped in the role of younger sister and possesses little power in actuality – she still

has to rely on a men and their ingenuity to release her from her father's bonds

- Bianca's achievements are not brought about by cunning – she is less able to influence events and her actions in the wager scene are playfully comic rather than any serious show of power and cunning
- her manner and superficial qualities suggest that she isn't knowing or consciously manipulative – it's fortune rather than any strategic cunning that shapes her outcome
- etc.

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

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

- the comedic aspect of the powerful female character who succeeds in achieving her aims in the end
- the comedic aspect of resourcefulness as seen in the (possibly) cunning manner Bianca acts
- the comedic aspect of role-playing and manipulation as seen in the manner in which Bianca adopts various postures during 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 contextual issues arising from the question and the play students might focus on:

- the context of power as seen in Bianca's refusal to obey Lucentio in the wager scene the vying between the sisters, Baptista's attempt to control his daughter's marriage,
- the context of gender as seen in Bianca's role as daughter, sister and wife-to-be in the world of the text, the manner in which her stereotypical feminine qualities are shown
- the context of family as seen in the way in which Bianca behaves in the presence of her father and sister
- etc.

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

With respect to dramatic method students might focus on:

- the entrance of Bianca in the opening scene, the establishment of her as a bartering chip, her relative silence and exit on Baptista's instruction
- the dramatic spectacle of Bianca's relationship with her sister, her bound hands, the violence and chasing, her weeping, the emerging revelation that her angelic behaviour is an act
- the use of dialogue to reveal character, e.g. her compliant words to her father, her sarcastic teasing of Katherina in private, her dismissal of the tuition, her lively joke and put down of Lucentio's attempt to control her in the wager scene
- the revelation of her true character in the final scene, her direct dialogue, the completion of her journey in the narrative
- relevant language features, e.g. her compliant words to her father, disparaging words to Lucentio
- 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 Twelfth Night – William Shakespeare**

‘The mood at the end of the play is one of celebration.’

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, 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 *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 4–7.

**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:

- Viola’s successful acquisition of Orsino which is a cause for celebration – the happiness of the protagonist achieving her desires
- the resolution of Olivia’s unrequited love for Viola through meeting Sebastian, her emergence from mourning - the joy experienced by Olivia as the relationship problems of the play are solved is a cause for celebration
- the miraculous reuniting of Viola and Sebastian which crowns the finale and makes the mood at the end of the play one of celebration for the twins and the audience
- Sebastian’s sudden fortune in meeting Olivia, the simplicity of the betrothals which resolve the main problem of the play are all reasons for celebration
- the diminishment of Orsino’s threats, his joy at acquiring Viola, his acceptance of Olivia as a sister, Sir Toby and Maria’s marriage are all causes for celebration
- etc.

Some students might consider:

- Malvolio’s threat of revenge isn’t placated and undercuts any celebratory mood – his anger and the pity his treatment arouses lingers on
- the disappointment felt by would-be lovers isn’t a cause for celebration – Sir Andrew leaves without a wife, Antonio’s affections for Sebastian are unrequited
- Feste’s song, the final words in the play, is deeply pessimistic and reveals the disappointment of life – it undercuts the superficial celebrations in the final act
- Orsino’s oddly rapid acceptance of Viola suggests that their future marriage is based on little, which is a cause for uncertainty rather than celebration

- Sebastian and Olivia's betrothal is a sham – they have very quickly settled on a marriage knowing little about each other, so any celebratory qualities are hollow
- etc.

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

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

- the comedic aspect of happy endings as seen in the reuniting of the twins
- the comedic aspect of marriage as seen in the betrothal of the two central pairings in the play
- how comedy can contain unresolved issues, e.g. Malvolio's anger, Sir Andrew and Antonio's disappointment, Feste's pessimism
- 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 contexts of gender and sexuality as seen in the heterosexual pairings of the main characters at the end of the play, Antonio's lack of a partner
- the context of power as seen in Orsino's commanding manner and decisiveness and Viola's relative silence
- the social context as seen in the role of marriage as a socially sanctioned way of conveying order and legitimacy
- etc.

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

With respect to dramatic method students might focus on:

- the dramatic, busy nature of the final scene – the revelation of Sebastian's identity, the rapid pairing off, Malvolio's entrance and exit, Sebastian's departure, physical contact between lovers, Feste's song
- the placing of revelatory events in the story as the story resolves – the confession by Fabian, the removal of disguise
- exits and entrances, e.g. the Priest's brief appearance which causes further tension, Malvolio's stormy appearance and departure
- the use of dialogue to reveal attitudes and character, e.g. Orsino's lengthy, angry speech, the two-handed, the initially guarded conversation between Viola and Sebastian, the increasing verbal dominance of Orsino contrasted with Viola's relative silence, Feste's tart reference back to the words of the letter
- relevant language features, e.g. the recurrence of references to Malvolio's abuse, Feste's acerbic prose and the blank verse of others, Malvolio's vehement threat
- 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**

‘Viola’s problems are solved by good luck rather than her own resourcefulness.’

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, 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 *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 4–7.

**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:

- Viola’s fortune in finding herself favoured by Orsino on account of her appearance and youth, his attraction to her which is more to do with luck than any actions of Viola
- Viola’s relationship problems in the play are solved by happy accidents, e.g. Sebastian’s fortuitous survival and his arrival at Orsino’s court rather than her own actions
- Viola’s reliance upon time to untangle ‘this knot, not I’ – she admits she is unable to resolve the difficulties she finds herself in and needs forces other than her own mettle to help her
- the good luck involved in Sebastian’s likeness to Viola and his willingness to go along with Olivia which leads to the resolution of Viola’s problems
- the good luck involved in Olivia’s willingness to accept Sebastian as ‘replacement’ which then releases Viola to marry Orsino relies less upon Viola’s action and those of good luck
- etc.

Some students might consider:

- Viola’s resourceful reaction to her shipwreck – she takes control of her situation and decides to adopt a disguise and seek employment which lead to the resolution of her problems
- Viola’s active use of her professed talents and abilities – her singing voice, the charm she exhibits in Orsino’s presence and her skill as messenger beguile Orsino and ultimately win his heart
- her poetic rhetoric, which although it creates further problems by winning the heart of Olivia in the short term, brings about the solution to her problems
- her decisiveness at critical moments, eg when she openly professes love for Orsino and helps to avert impending disaster – she acts when she needs to rather than waiting for luck
- her ability to know when to acquiesce – she accepts Orsino’s dominance in the final moments of the play – and displays good judgment of situations

- etc

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

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

- the comedic aspect of the resourceful female protagonist whose actions result in happiness and help her overcome problems
- the comedic aspect of fortune as seen in the elements of luck which come to Viola's assistance
- the comedic aspect of happy endings as seen in Viola's acquisition of the man she loves and problems resolved
- 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 actions undertaken by Viola, her adoption of male disguise, her stereotypically feminine attractiveness
- the context of beliefs about the world, e.g. concepts about fate and fortune
- the context of power as seen in the manner in which Viola's actions bring her into influential positions with people who hold power in the world of the text
- etc.

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

With respect to dramatic method students might focus on:

- the placing of events which reveal problems, resourcefulness or good luck, e.g. the setting up of Viola's initial problems – shipwreck and isolation, the rapidity of her decision to adopt disguise, the mid-section of the play which shows her entrapment and powerlessness, her vocal outburst in the final scene which confesses her love for Orsino, the arrival of Sebastian and Olivia's reaction
- the on-stage presence of Viola – her uncertainty yet decisiveness in the second scene, the spectacle of her disguise, her impassioned speech in Olivia's presence, her misery, her dramatic confession to Orsino and joy when reunited with Sebastian which help to show her resourceful, sparky character
- her asides and confessional speeches, e.g. her acknowledgement of her feelings and her entrapment in her disguise, her exclamatory speech to Sebastian and Orsino, the dramatic irony of her disguise which allows the audience to see her problems
- her physical movement in the play, e.g. as go-between, the contrast of her initial energy with the enervating moods of Orsino which suggest a resourcefulness
- relevant language features, e.g. the references to time, words conveying her decisiveness
- 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** Explore the significance of marriage in **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 4–7.

### **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 way in which marriage shapes the plot and is the outcome of the drama texts, e.g. desire of the four central characters in *The Importance of Being Earnest* to marry, Kate’s wish to marry Marlow and Constance and Hastings marriage hopes - matrimony as the aim of characters within comedic texts and potential bringer of happiness
- the overcoming of Lady Bracknell’s objections to marriage and Marlow’s shyness as obstacles to marriage - marriage as the concluding experience of characters’ journeys and crowning act of the stories
- the expectations of the fathers in *She Stoops to Conquer* regarding their offspring, the financial and social status and suitability of Jack in the eyes of Lady Bracknell - the social and economic aspects of marriage
- Mr and Mrs Hardcastle’s minor disagreements and insipid, but good-natured relationship showing marriage as a slightly combative business, Tony’s desires to avoid marriage
- matrimony as a reflection of social power and status in *Emma*, Emma’s attempts to control the suitability of marriage partners, Emma’s realisation of her feelings for Mr Knightley and subsequent marriage
- the business arrangement of Gilbert and Hortense’s union which becomes a more loving relationship - marriage as a symbolic, optimistic event with the adoption of baby Michael and their new house
- Pertelote and Chauntecleer’s domestic one-upmanship yet caring, respectful manner showing the mundane, yet genial and humorous aspects of marriage
- Kate’s anger with Tam’s drinking, Mrs Sisyphus’s rage at her husband’s ignorance, the tense relationship the narrator has with her mother-in-law in *My Rival’s House* – all showing marriage as a frustrating, disappointing experience
- marriage as an endorsement of conservative norms, e.g. the socially sanctioned nature of heterosexual unions, the marriages between characters of similar social standing
- 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 marriage as seen in the various relationships and journeys towards matrimony in the texts
- the comedic aspect of desire as seen in the (arguably) superficial attraction felt by the four main characters in *The Importance of Being Earnest*, the feelings Kate has for Marlow, the emerging attraction Hortense feels for Gilbert etc.
- the comedic aspects of bickering, frustration and anger as seen in the disagreements between married couples in many texts, the rage of Mrs Sisyphus, Kate's disenchantment with Tam, Hortense's initially disparaging attitude to Gilbert upon her arrival in England
- 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 resourceful female role Kate plays in *She Stoops to Conquer*, the stereotypical roles of Tam's wife and the mother-in-law in *My Rival's House*
- the context of power as seen in objections and stipulations raised by Lady Bracknell, the vying for power between married couples in various texts, the shifting of power in texts, eg Lady Bracknell's defeat, Bernard's cuckolding
- the context of human affections as seen in the desire expressed by the characters in *The Importance of Being Earnest*, the emerging feelings of Emma for Mr Knightley
- etc.

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

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

- the placing of various events in the journey towards marriage in *She Stoops to Conquer*, eg the initial meeting between potential lovers, the introduction of various obstacles in the way such as Marlow's shyness and Tony's reluctance to marry Constance, the adoption of Kate's disguise and Marlow's differing reactions as part of the journey towards marriage, the bickering of Mr and Mrs Hardcastle
- the dramatic effect of Lady Bracknell's entrance and blocking of marriage after the proposal, her exit, Gwendolen's re-entrance, Jack and Algernon's lies and their unravelling as threats to matrimonial success, the climactic point in the narrative where matrimony becomes achievable and problems are resolved
- climactic moments in narratives which reveal attitudes towards marriage, e.g. Emma's realisation of her suitability with Mr Knightley, the perturbation of Pertelote as Chauntecleer is snatched, the birth of baby Michael which lays bare Queenie's infidelity
- the various voices and dialogue, e.g. Queenie's disparaging description of her marriage to Bernard, Hortense's voice and dialogue revealing her changing attitudes towards her marriage to Gilbert, the frustrated, angry voice of Mrs Sisyphus, Pertelote and Chauntecleer's domestic conversation
- relevant language features, e.g. the description of Kate's anger as a 'gathering storm', the contrast between the words used to describe the birds' idealised marriage and the later more mundane laxative references, Gilbert's possessive words about his wife



- 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**

‘Readers and audiences laugh at those with power and privilege in comedic literature.’

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

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

**[25 marks]**

**Some possible content** is given below. It suggests some of the ways the Assessment Objectives might be addressed, 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 4–7.

#### **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 ridiculous, harmless aspects of Jack and Algy’s privileged lives which provoke warm laughter, e.g. their outrageous lies, their superficial lifestyles, Algy’s greed
- the hilariously overbearing manner of the powerful Lady Bracknell, her entertaining pomposity and Gwendolen’s defiance of her cause laughter, the diminishment of her power which causes laughter
- the duping of the privileged city-dweller Marlow by Tony Lumpkin, Marlow’s social awkwardness and Mr Hardcastle’s exasperation with Marlow provoke mirth – the undermining of privilege as a source of amusement
- the mistakes made by the privileged Emma, the entertaining fussiness of Mr Woodhouse, the domineering behaviour of Mrs Elton and the curtailment of her influence that make the reader laugh
- the comic deflation of the supposedly powerful boy in *Not My Best Side*, the ridicule of the General’s death in Swift’s poem and the mockery of Sisyphus as a fated character by his wife cause different types of laughter
- the manner of Bernard Bligh (who has some power in the world of the text because of his gender and skin colour) is the butt of the joke - his narrow-mindedness and subsequent cuckolding all invite laughter at his expense
- the self-important manner and egotistical strutting of Chauntecleer and his comeuppance make him a laughing stock
- etc.

Some students might consider:

- that the deceptions practised by Jack and Algy are a cause for censure rather than laughter, the mendacity of the two men causes temporary hurt for Gwendolen and Cecily and they appear

without remorse

- that rather than inviting laughter, the privileged characters of Wilde's play and their superficial lifestyles invite disparagement
- that Marlow's self-important manner doesn't endear him to the audience, and his attitude to the lower classes provokes disdain rather than laughter
- that the self-interested behaviour of Mr Woodhouse and the Eltons reveal their shortcomings and irritate the reader, rather than cause laughter
- the murderous General provokes outrage rather than laughter, the powerful boy in *Not My Best Side* is unsympathetic and doesn't cause laughter but dislike
- Bernard Bligh's attitudes and his assumption that his ethnicity make him superior make him a figure to despise rather than laugh at, his later experiences in the war cause pity in the reader rather than laughter
- Chauntecleer's privileged position at the heart of the story, his heroic manner which means his escape is a cause for celebration rather than derisive laughter
- etc.

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

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

- the comedic aspect of laughter as seen in the hilarity provoked by the actions of some of the powerful and privileged characters, e.g. the tongue-tied nature of Marlow, the comic greed of Algernon, the fussiness of the socially powerful Mr Woodhouse
- how comedy pokes fun at authority figures e.g. the ridiculous pomposity of Lady Bracknell, the ignominy of the General's death in Swift's poem
- the comedic aspect of satire - the powerful and privileged are revealed to be silly, mean-spirited, selfish, figures of fun
- etc.

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

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

- the context of power as seen in the representation of various privileged figures in the text, eg Marlow's social power, the privileged lifestyles of the central characters in Wilde's play, the reduction in the power of some characters, e.g. lady Bracknell, the General in Swift's poem
- the social and economic contexts as seen in the various statuses of privileged characters in *She Stoops to Conquer*, Mr Woodhouse's position in his world, the position of the mother-in-law as 'Queen Bee'
- the context of gender as seen in the role of powerful females such as Lady Bracknell, the marital power struggles in *The Nun's Priest's Tale* and *She Stoops to Conquer*
- etc.

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

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

- the placement, role and function of powerful characters in *The Importance of Being Earnest*, eg the introduction of Jack and Algernon's lifestyle, the details of setting, the contrast with Lane's lesser status, Lady Bracknell's dramatic entrances and exits, the exercising and diminution of her power during the course of the narrative
- the on-stage drama of *She Stoops to Conquer*, e.g. the entrance of the privileged Marlow and

Hastings at the Hardcastles, the audience's superior knowledge of Tony's trick and Kate's disguise, Marlow's shyness in the company of the undisguised Kate, the arrival of Marlow's father as a powerful character

- the resolution of the narratives where power shifts often occur, e.g. the comeuppance and survival of Chauntecleer, Mr Woodhouse's rapid willingness to accept Emma's marriage on account of his fear, the revelation to Bernard of his cuckolding
- various voices, e.g. the narrator's attitude towards Emma's privileged circumstances and the ironising of her supposed matchmaking powers, the voice of the Nun's Priest in describing the self-satisfied, privileged Chauntecleer, the voice of Mrs Sisyphus representing her important husband
- the use of dialogue, e.g. the words used by the supposedly powerful Bernard towards Gilbert, the supercilious conversation of the privileged Mrs Elton
- relevant language features e.g. the references to the conflict and misery cause by the General, the reported actions of the female in *The Flea* as she denies the speaker
- 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.**