

A-level
ENGLISH LITERATURE B
7717/1B

Paper 1B Literary genres: Aspects of comedy

Mark scheme

June 2021

Version: 1.0 Final Mark Scheme



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

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

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Level of response marking instructions

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

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

Step 1 Determine a level

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

When assigning a level, you should look at the overall quality of the answer and not look to pick holes in small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level, 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 tragedy?
 - has the student quoted from the extract to support ideas?
 - the student's AO1 competence.

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

Section B

13. Examiners need to bear in mind the following key points when marking questions based on single texts:

- has the student engaged in a debate or constructed an argument in line with the question?
- has the student referred to different parts of the play to support their views?
- has the student referred to Shakespeare's dramatic method?
- the student's AO1 competence.

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

Section C

14. Examiners need to bear in mind the following key points when marking questions connecting two texts:

- has the student focused on the aspect of tragedy set up in the question and referred to two texts?
- has the student engaged in a debate or constructed an argument around the two texts in line with the question?
- has the student commented on the writers' authorial methods in the two texts?
- has the student adhered to the rubric – one drama text and one other, with one of the texts being pre-1900?
- has the student given substantial coverage of two texts?
- the student's AO1 competence.

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

Annotation











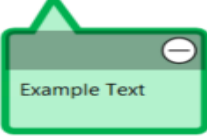






















15. Examiners should remember that annotation is directed solely to senior examiners.

16. In addition to giving a mark, examiners should write a brief summative comment indicating how the mark has been arrived at. These comments are likely to mirror the appropriate mark band descriptors but comments must not be mechanical. Examiners need to describe student performance.

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

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

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

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

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

The assessment objectives and their significance

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

Reminder: The AOs are as follows:

AO5 Explore literary texts informed by different interpretations.

AO4 Explore connections across literary texts.

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

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

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

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

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

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

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

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

Read the extract below and then answer the question.

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

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

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed, but as ‘significance’ relates to contextual, structural, linguistic and interpretative issues, some ideas will inevitably address more than one AO. In their answer students should refer to the significance that can be seen in the extract and how some of this significance may pertain to the comedy of the play as a whole.

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

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

Please refer to pages 4–8.

AO5 Explore literary texts informed by different interpretations

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

Some possible ideas:

- the comedic trajectory in the extract: the roles being played by the Servingmen to dupe Sly, their exaggerated words and manner, Sly’s acceptance of the ruse and the audience’s superior awareness of it, the ridiculous backstory and use of comic names, the comic entrance of the cross-dressed Page, the amusement of the interaction between Sly and Page, Sly’s comic lustiness and the humour of the Page’s attempt to deflect it, Sly’s drinking and his comic drunkenness, the entrance of the disguised Lord, the ironic references to the play’s content as a version of Sly’s fantasies
- contextualisation: the prior establishment of Sly’s drunkenness, rudeness to the Hostess and his ripeness for tricking, the arrival of the Lord and players and the devising of the trick, the initiation of the trick in the bedchamber, Sly’s growing acceptance of his supposed status, the subsequent main action of the play in which Petruchio’s apparent dominance ironically echoes Sly’s views and attitudes
- the various comedic aspects set up in this passage which prefigure the events of the main play: trickery, disguise, deception, reversal of power, romantic relationships
- the events of the Induction which ironise the events in the main play, its function as a way of allowing the audience to see the main play as a satire of Sly’s fantasies
- the deception being played upon Sly which is sustained throughout the scene and remainder of the play, the links to role-playing in the main play as seen in Petruchio’s taming strategy and other disguises

- Sly as the butt of the joke, his gullibility and willingness to believe in the fiction, the absurdity of his elevation, the gap between his dim boorishness and supposed status
- the entertainment arising from the role-playing of the Servingmen in their comic deference to Sly, the comic nature of their exaggerated servitude to a drunken fool
- the reversal of status and power whereby Sly is elevated above his position, the knowing acceptance of lesser status by the Lord, the playful use of reversal to draw attention to power, the levels of power at work – the connivance of the Page and servants to play the joke on another less statusful character
- the gender role adopted by the Page, the comic nature of his desire to avoid physical contact with Sly, the humour derived from the appearance of the cross-dressed Page, the bluntness of Sly's desire for his conjugal rites, the link to the exploration of gender and power in the main play
- the positioning of the audience as being in on the joke and given a higher level of knowledge than Sly
- the use of disguise, props and costume to maintain the fiction, the on-stage mirth and energy of the scene which adds to the comedy
- 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 role-playing as seen in the roles adopted by the Servingmen
- the comedic aspect of disguise as seen in the costume adopted by the Page
- the comedic aspect of trickery as seen in the joke played upon Sly
- the comedic aspect of marriage as seen in the satire of relationships as seen in the supposed relationship between Sly and the Page
- 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 different status levels of the characters and the comic reversal of such
- the context of gender as seen in Sly's attitude to women and the disguised Page, the satirising of the drunken male boor
- the literary context as seen in the framing function of the Induction
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

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

- the extract's place near the start of the play, the establishment of the fiction played upon Sly, the recount of Sly's supposed previous life and references to unseen comically-named characters, the introduction of the disguised Page and the next phase of the trick, the exit and entrance of the Lord, the arrival of the players
- the structural link between the passage and the various comedic aspects of the main play – its function as an introduction to the main action, the link between Sly and Petruchio (often played by the same actor in performance), the adoption of disguise echoed in the three suitors, the aspect of servants/masters seen in Hortensio/Lucentio, the 'marriage' of Sly and the Page echoing the three marriages in the main play
- the dramatic nature of the scene, eg the exaggerated comic serving of Sly, the interplay between the three Servingmen, the entertaining entrance of the cross-dressed Page, the on-stage drinking of Sly, the three-way conversation between Page, Sly and Lord, the exit of the Lord and his re-entrance as a disguised messenger, the arrival of the players
- the variety of dialogue, eg deferential sustained words of the Servingmen and Sly's brief responses, the interaction of the blunt, less refined Sly and the faux-coquettish Page, the lengthy speech of the Lord which shifts the action to the players
- the closing sequence of the extract which leads the action to the main play, the irony of the Page's description of the play about to unfold
- relevant language features, eg the energetic words of the first Servingman, Sly's less refined speech, the comic names of unseen characters
- etc.

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

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

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

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

Accept any valid discussion of interpretations, any valid discussion of contexts and any valid discussion of dramatic methods which are grounded in the passage and which relate to the play as a whole.

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***Twelfth Night* – William Shakespeare**

Read the extract below and then answer the question.

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

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

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed, but as ‘significance’ relates to contextual, structural, linguistic and interpretative issues, some ideas will inevitably address more than one AO. In their answer students should refer to the significance that can be seen in the extract and how some of this significance may pertain to the comedy of the play as a whole.

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

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

Please refer to pages 4–8.

AO5 Explore literary texts informed by different interpretations

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

Some possible ideas:

- the comedic trajectory of the extract: the series of comedic revelations and resolutions, Sebastian’s explanation to Olivia concerning the disguise/her confusion, the comic quickness of Orsino’s proposal to the cross-dressed Viola, Viola’s romantic and passionate acceptance, the mildly troubling suggestion about Viola’s clothing, Feste’s entertaining description of Malvolio, Feste’s comic reading of the letter, the emerging revelation of Malvolio’s sanity, the happy resolution to Orsino and Olivia’s story
- contextualisation: the prior confusion of relationships and disguise, Olivia’s anger and feelings of betrayal, Orsino’s anger and feelings of betrayal, Viola’s confusion, the accusation against Viola by Sir Andrew, Sebastian’s entrance and the gradual clearing up of the confusion, the reuniting of the twins, the subsequent betrothal of Orsino and Viola, the entrance and stormy exit of Malvolio
- the revelation of Sebastian’s true identity to Olivia as a stage in the resolution of the plot, the clearing up of mistakes and the removing of obstacles to marriage
- Orsino’s acceptance of his fortune, his role as broker between Sebastian and Olivia and his comic self-interest in their match, his commanding manner towards Viola, the completing of his journey
- the unifying of Viola and Orsino, her joy and poetic acceptance, the resolution of her problems, the unmasking of her identity and apparent return to normality and gender role
- the lingering problem of Viola’s clothing and the reliance on Malvolio’s goodwill towards the Captain, suggesting that problems lie ahead and all is not easily resolved
- the start of the revelation to Olivia of the trick against Malvolio, her status in the scene and her role in restoring order

- the humour and pity arising from the content of Malvolio's letter, Feste's comic delivery of it, Olivia and Orsino's more serious reaction to it
- the harmonious completion of Olivia and Orsino's journey, the restoring of order in the way their status and position seems to be reasserted after the madness of previous events
- 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 revelation as seen in the way Olivia realises the truth of Sebastian's identity
- the comedic aspect of resolution as seen in clearing up of problems
- the comedic aspect of romance as seen in the tender words of Viola
- etc.

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

With respect to significance of contexts students might focus on:

- the context of power as seen in the way that those with higher status direct the proceedings in the scene
- the context of gender as seen in betrothal between heterosexual partners
- the context of madness and views about mental health
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

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

- the extract's place near the end of the play, the unravelling of disguises and confusions set up earlier in the play, the arranging of partnerships as part of the comedic structure, the reference back to earlier events with Malvolio, the entrance of Feste, the two contrasting readings of the letter, the setting up of Malvolio's return and rounding off of the previous disagreement between Orsino and Olivia
- the dramatic spectacle of the scene, eg amazement of Olivia as the truth of Viola and Sebastian's identities are revealed, the romantic excitement of Viola's words to Orsino, the physical action of Viola offering her hand, the entrance of Feste and Fabian with the letter as a comic prop, Feste's energetic reading of the letter, Olivia's snatching of the letter, the quiet which descends as Fabian reads and his exit
- the variety of dialogue, eg Sebastian's respectful words to Olivia, Orsino's domineering assertion and the way he addresses Viola as 'boy', Olivia's words which suggest her control of the lesser characters, the frantic words and prose of Feste, the representation of Malvolio's voice in letter form, the respectful exchange between Olivia and Orsino
- the concluding segment of the extract which suggests a settling of relationships between the characters and the signposting of future conflict to resolve with Malvolio
- relevant language features, eg the poetic language used by Viola to Orsino, Orsino and Olivia's imperatives, the polite words exchanged between Orsino and Olivia
- 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

‘Katherina is a clever woman who beats Petruchio at his own game.’

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 4–8.

AO5 Explore literary texts informed by different interpretations

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

Some students might consider:

- the knowing role Katherina adopts in the final scene where she plays the part of the tamed wife in order to get what she wants – a husband who mistakenly thinks he has mastery of her
- her final monologue as an ironic speech about submission, often said with a knowing wink indicating the clever game she is playing with Petruchio
- Katherina’s quickfire wit which suggests a fleetness of mind, her verbal sparring with Petruchio in which she gives as good as she gets
- Katherina’s unwillingness to accept Petruchio’s authority at the start of the play, the manner in which she initially refuses to submit, the knowing manner in which she uses her fierceness to keep suitors at bay
- the apparent capitulation during the journey as part of her clever ruse to suggest she has been broken – part of her longer-term game to position Petruchio where she wants him and allow him to believe he has control
- her intelligence at weighing up situations and using them to the best of her advantage, eg the distinction between her and the other wives in the wager scene allows her to enjoy harmony and admiration from Petruchio
- etc.

Some students might consider:

- Katherina’s collapse at the end of the play which sees her broken by Petruchio’s taming strategy, his victory over her as the completion of her journey as the loser in the play
- the superior skills and manoeuvring of Petruchio which suggest that Katherina’s cleverness is no match for his abilities – any power she has over her husband is limited

- the inability of Katherina to see how she is being played which suggests a limit to her perceptiveness – she succumbs to every part of Petruchio’s game-playing rather than defeating him
- the various stages of Katherina’s taming which demonstrate her gradual defeat, eg the withholding of food, the comic business with the tailor, the ignominy of the journey
- the humiliation heaped on her by Petruchio by his actions on her wedding day and her public shame showing Petruchio’s dominance over her
- the verbal sparring between Katherina and Petruchio which suggests more of an equal match, the couple as well-suited and equal rather than any sense of victory on her part
- 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 quick-witted and resourceful protagonist
- the comedic aspect of playfulness and competitiveness between the genders
- the comedic aspects of success and positive outcomes for the protagonist
- etc.

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

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

- the context of gender as seen in the way in which comedy gives space to female protagonists
- the context of power as seen in the vying for control and game-playing of Katherina
- the literary context as seen in the way shrew narratives are re-interpreted
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to dramatic method students might focus on:

- the placement and sequence of events which show Katherina’s actions and interactions and her journey in the story, eg her establishment in the initiation phase as a shrew, the initial meeting and combative exchanges with Petruchio, the recount of her wedding day, her actions and reactions in the various parts of the taming process, the treatment she receives during the scene with the tailor and the denial of food as turning points in her story, her apparent capitulation in the journey scene as a climactic moment in the narrative
- the resolution of the play whereby Katherina is apparently tamed, the change in her attitudes in the wager scene, her final speech which suggests a complete volte face, the reactions of other characters to her change, Petruchio’s assumption that he is the victor
- the dramatic spectacle of Katherina’s on-stage energy, the combative exchanges with Petruchio, her lively, un-cooperative manner, the physical energy of the scenes with the tailor and the denial of food, the drama of her capitulation, her collapse during the journey, the compliant, composed Katherina seen in the wager scene, the delivery (perhaps knowingly ironic) of the final speech, the placing of her hand beneath Petruchio’s foot
- aspects of dialogue such as the verbal sparring with Petruchio on their first meeting, the dominance over Katherina seen in Petruchio’s dialogue, the compliant, eloquent words of Katherina in the final speech alongside Petruchio’s victorious crowing

- relevant language details such as the dismissive words of Katherina, her desperate utterances in the various stages of the taming process, the various metaphors used in her final speech to describe her apparent submissiveness
- 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.

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

Explore the significance of the play's title to the comedy of *The Taming of the Shrew*.

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

[25 marks]

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

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

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

Please refer to pages 4–8.

AO5 Explore literary texts informed by different interpretations

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

Some possible ideas:

- the title foregrounds the central comedic journey in the text – the process whereby Katherina's ferocity is curtailed in various stages
- the title as an indicator of the harmonious comedic ending whereby problems are resolved and difficulty is overcome
- the term 'shrew' applied to Katherina as a belittling animal insult familiar from other shrew literature, a small recognisable female comedic stereotype as seen in her waspish words, hot temper and reputation amongst suitors
- the reference to 'taming' and its association with power, control and ideas about the position of females as wild animals which require training
- the emphasis placed on transformation as a part of the comedic pattern, eg taming suggesting development as seen through events such as the marriage day, withholding of food, tailor scene, the journey
- the foregrounding of competition between genders as a comedic aspect as seen in the sparring between Katherina and Petruchio, the ongoing struggle for control
- the title as an ironic comment on the play's outcome whereby Katherina's role-playing and feigned taming suggests anything but capitulation – a knowing title which draws attention to the reversal of typical shrew narratives
- the attention the title draws to the darker edges of comedy, eg issues of power and dominance in relation to gender as seen in the cruelty meted out to Katherina by Petruchio
- 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 journeys and transformation of the protagonist as seen in the process referred to in the title
- the comedic aspect of competitiveness between the genders
- the darker edges of comedy as implied in the submission of the protagonist
- 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 naming of Katherina as a comedic stereotype
- the context of power as seen in the implication of Petruchio's victory
- the literary context as seen in the reference to shrew narratives
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

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

- the placement and sequence of events which establish Katherina as a shrew and show the process of her taming, eg the descriptions applied to her as bad-tempered and problematic by male characters prior to Petruchio's arrival, the arrival of Petruchio and his decision to tame Katherina in the next phase of the narrative, the various events which lead to Katherina's taming, the climactic moment on the journey where Petruchio succeeds
- the resolution of the play whereby the taming process is apparently completed, eg the wager scene and Katherina's final speech which echo the title (perhaps ironically), the ending of the play as the rounding off of the comedic journey
- the dramatic energy of the taming process, eg the aggressive on-stage actions of Katherina establishing her as the shrew of the title, the combative exchanges between Petruchio and Katherina at the beginning of the taming process, the comic energy of the tailor and food denial scenes which show the physicality of the taming process, the dramatic symbol of Katherina placing her hand beneath Petruchio's foot at the moment where she is tamed
- aspects of dialogue such as the initial exchanges between Baptista and Gremio which establish Katherina's shrewish credentials, the dominance of Petruchio in his initial attempts to control the non-compliant Katherina, the sizeable chunk of dialogue given to Katherina in the final scene which apparently confirms her taming
- relevant language details such as the implications of the words 'taming' and 'shrew', the angry, non-compliant words of Katherina in the first phase of the narrative, the dominant words used by Petruchio suggesting his role and methods in the taming process
- 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.

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***Twelfth Night* – William Shakespeare**

‘Audiences are delighted by the ending of Viola’s story: she is happy, and her problems are fully resolved.’

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 4–8.

AO5 Explore literary texts informed by different interpretations

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

Some students might consider:

- the delight felt by the audience when Viola is betrothed to Orsino and her desire is fulfilled provides an uplifting resolution to her journey – she achieves her aim and loose ends are tied up
- her betrothal represents a completion of the comedic journey, a happy, comedic resolution is achieved, previous unhappiness ends and romantic longing is fulfilled pleasing both characters and audiences
- Viola’s upward mobility and securing of a new life is cause for genuine happiness and satisfaction – the status and position of Orsino suggests that Viola’s long-term future is secure, and signifies the traditionally uplifting comedic ending
- the joy Viola experiences upon reuniting with Sebastian is a moment of true satisfaction – her unbridled happiness upon discovering his survival causes delight for the audience
- audiences’ enjoyment of the harmony brought about by the reunion of the twins which represents a satisfying completion of the comedic journey, the permanence of family is celebrated and a cause for her long-term happiness
- Viola’s release from her disguise causes joyful relief for her – she is permanently free of Olivia’s attentions and has gained liberty from the wickedness of her situation which is a satisfying resolution for her and audiences
- etc.

Some students might consider:

- audiences’ uncomfortable reaction to Viola’s betrothal – the apparent joy experienced by Viola is not a satisfying ending as the audience see that she is marrying a man who only knows her as a disguised eunuch rather than her true self

- the gap between Viola's professed joy and Orsino's more prosaic acceptance of his share in 'this happy wrack' mars any superficial satisfaction – the audience see that this match is not a good one and problems lie ahead in this muted comedic ending
- audiences see the ending as a disquieting one – the silencing of the sparky heroine Viola at the moment of her betrothal is a loss of individuality and a far-from-satisfying conclusion to her story
- the lingering issue over Viola's clothing and Malvolio's holding of the Captain is a symbol of her ongoing entrapment in her former role and casts a shadow over any apparent joy rather than offering a satisfying ending
- the joy Viola derives from being reunited with Sebastian offers brief satisfaction, but the audience sees how the twins are very quickly betrothed in partnerships in which previous attractions may damage any possibility of long-term satisfaction
- etc.

AO4 Explore connections across literary texts

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

- the comedic aspect of a satisfying ending as seen in the outcome to Viola's story at the end of the play
- the comedic aspect of the protagonist who succeeds and prospers by the end of the text
- the darker edges of comedy which suggest less happy outcomes as seen in the lingering doubts over the betrothal
- 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 relationship between Viola and Orsino and its role in the satisfying ending
- the context of power as seen in the way Viola benefits from her relationship with Orsino
- the family context as seen in the relationship between the twins and the happiness of their reunion
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to dramatic method students might focus on:

- the placement and sequence of events which lead to a satisfying – or otherwise – end to Viola's problems, eg the establishment of her falling for Orsino in the early phase of the play and the subsequent unhappiness which is released in her betrothal, the bookending of the play relating to Viola and Sebastian's relationship and its movement from unhappiness to satisfaction
- the resolution of the play whereby Viola is released from her role as Cesario and is allowed to be Viola again, her betrothal to Orsino as completion of the comedic journey, the reuniting with Sebastian – all signifying potentially satisfying outcomes
- the dramatic spectacle and uplifting moment of Viola and Sebastian's meeting, the physical energy of their recognition of each other (usually an embrace), the tension and release of the truth of Viola's identity in the final scene, the energetic joy of the betrothal scene, the satisfying rapidity of the comedic ending
- aspects of dialogue such as Viola and Orsino's upbeat exchange of feelings, the joyful exchanges between Viola and Sebastian, Viola's poetic declaration of love

- relevant language details such as Viola’s joyful words upon her reuniting with Sebastian, the poetic words concerning her profound feelings for Orsino
- 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
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***Twelfth Night* – William Shakespeare**

The play's full title is *Twelfth Night, or What You Will*.

Explore the significance of this full title to the comedy of the play.

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

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed, 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 4–8.

AO5 Explore literary texts informed by different interpretations

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

Some possible ideas:

- the title's time reference to a point of festivity, its association with celebration and revelry as seen in the antics of Sir Toby, the songs and music that run throughout the play
- the significance of *Twelfth Night* as a moment of anarchy and misbehaviour as seen in the overturning of normal rules of conduct, eg the trick played against the authority figure of Malvolio, the duping of Sir Andrew and Viola by Sir Toby, the misusing of Olivia's name in the letter
- the significance of *Twelfth Night* as a time of comedic reversal as seen in the temporary power wielded by the traditionally less powerful characters such as Maria, the cross-dressing of Viola, the bringing down of the pompous Malvolio
- the association of *Twelfth Night* with temporary loss of reason and madness as seen in the dizzying effects of attraction on the central characters, the revelation of Malvolio's love for Olivia, the manner in which love causes powerful people to act like teenagers
- the association of *Twelfth Night* as a more downbeat turning point after which revels end as seen in some of the more sombre moments at the end of the play, eg the exit of Sir Andrew, the shutting out of Antonio, Feste's downbeat song
- 'What you will' as a reference to the anarchic nature and flexibility of comedy – an 'anything goes' nod to the madcap events of the time setting and play's events
- 'What you will' as an invite to the audience to make of the play whatever they want, a playfully ironic throwaway alternative title, perhaps with a pun on Shakespeare's name
- 'What you will' as the playwright's granting of the audience's expectations for a comedy – his best comedic tropes reworked for his last comedy, while ironically withholding the happy ending
- 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 festivity as seen in the time setting reference of the title
- the comedic aspect of inversion, chaos and anarchy represented in the time setting
- the sombre aspect of comedy as shown in the title's reference to the ending of celebrations
- the comedic aspect of playfulness and double meanings shown in the apparently casual nature of the subtitle
- etc.

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

With respect to significance of contexts students might focus on:

- the cultural context seen in references to the time setting and its associations with aspects of human behaviours and traditions
- the context of power as seen in the reversal of accepted structures on Twelfth Night
- the literary context as seen in the alternative title's knowing writerly pun
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

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

- the placement and sequence of events which embody the spirit of revelry seen on Twelfth Night, eg the rebellious carousing of Sir Toby and Sir Andrew placed against the anti-comic presence of Malvolio, the anarchy which arises in the middle of the play as the trick is played on Malvolio, the movement towards darker events as the plot against Malvolio climaxes in the dark room scene
- the resolution of the play whereby revelry ends and a return to normality occurs, eg the end to the cross-dressing and return of heterosexual marriage norms, the downbeat exit of Sir Andrew, the glum song of Feste
- the dramatic spectacle of anarchy in a grieving household, the late-night physicality, singing and dancing of the knights and Feste, the on-stage glee of the plotters in the box tree as Malvolio is duped – all embodying the rebelliousness echoed in the title
- aspects of dialogue such as playful, made-up drunken conversations between the knights and Feste, the rebellious rudeness of Sir Toby's interaction with Malvolio, the frank and out-of-character declarations of love by Olivia, Orsino's spirited anger directed at Olivia and Viola – all indicative of the topsy-turvy nature of Twelfth Night
- relevant language details such as the various possible meanings of the alternative title, its punning allusion to the playwright, the nonce words of the revellers, the downbeat references in Feste's final song
- 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

‘The predicaments and difficult situations presented in comedic literature make readers laugh.’

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 4–8.

AO5 Explore literary texts informed by different interpretations

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

Some students might consider:

- the nature of comedic texts which are structured around predicaments and difficult situations – either personal or of circumstance – which the protagonist needs to overcome, the comic nature of these challenges which provoke humour, the darker aspects of difficult situations which provoke pity or empathy
- the various predicaments and difficult situations that arise on the path to marriage in *The Importance of Being Earnest* which cause the reader to laugh at comic frustration, the humour arising from the ridiculous lies and actions committed to overcome problems which intensify the predicament, the difficult situation arising from Lady Bracknell’s role as an obstacle and the hilarious absurdity of her attitudes
- the comic predicament of Marlow’s problem with higher-class women and the absurd lengths Kate goes to in order to overcome them causes amusement, Tony’s predicament regarding his impending marriage to Constance and the entertaining manner by which he overcomes this difficulty
- Emma’s energetic meddling in matchmaking leads to various predicaments which have unintended hilarious consequences, eg when Mr Elton accosts her, the blunder she makes causes laughter at her naivety, the reader laughs at the pickles Emma finds herself in on account of her misjudgements regarding Harriet, Jane and Frank and enjoy her own jealousy regarding Mr Knightley
- the hilarious predicament in *Small Island* where Queenie gives birth – Bernard’s reaction and the dark comedy of the scene provokes much laughter, the problems experienced by Hortense when she arrives in England cause laughter on account of her preciousness, Queenie’s hilarious account of her love life with Bernard
- the amusing predicament encountered by Tam as he is pursued by the witches – as author of his own problems the situation makes the reader laugh, the comic tension seen in *My Rival’s House*

where the narrator's bitterness at her situation is humorous, the hilarious frustration seen in *Mrs Sisyphus* – her ribald anger causes laughter

- the comic nature of Chauntecleer's predicament with the fox elicits a knowing laugh at human folly, the exchange between fox and cockerel and the nature of the escape cause a laugh of relief when the conflict ends and also a feeling of satisfaction at the completion of the comedic journey
- etc.

Some students might consider:

- the manner in which some predicaments and difficult situations are less funny and often provoke a range of responses such as pity, sympathy or outrage
- the manner in which Lady Bracknell thwarts and initially controls love lives may cause laughter but this difficult situation gives rise to more serious commentary on the nature of power and status, the superficial predicament of the four would-be lovers provokes thought at the fripperies of the upper class and the shallow nature of their lifestyles
- the predicament caused by Marlow's shyness and his attitude to lower-class women elicits less laughter and more wonderment at the issue of attitudes to class and gender displayed by upper class males, the predicament presented to Tony and Constance on account of Mrs Hardcastle's mendacity causes reflection on the nature of family control
- the predicament encountered by Emma with Mr Elton is a potentially dangerous one, provoking reflection on the upshot of her actions, the hurt caused to Jane Fairfax at Box Hill and Emma's potentially disastrous meddling in the love life of Harriet are not a cause for laughter
- the resolution to Queenie's predicament in *Small Island* – the giving up of baby Michael – is deeply sad and a reflection on the unfairness of the situation and society in the world of the novel, the racism experienced by Gilbert is no cause for laughter, the sadness of Arthur Bligh's death is a cause for pity rather than laughter
- the predicament experienced by Mrs Sisyphus provokes sympathy for her plight, the predicament Tam finds himself in causes thought about the folly of men rather than laughter – the punishment meted out to Meg is no cause for laughter, the difficult situations caused by the warmongering general in Swift's poem are a cause for outrage not laughter
- Chauntecleer's predicament is more of a cause for thought on the nature of life regarding unexpected danger and human pride – more of a moral response than a humorous one on the part of the reader
- etc.

AO4 Explore connections across literary texts

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

- the comedic aspect of light-hearted predicaments and difficult situations caused by the warmongering general in Swift's poem are a cause for outrage not laughter, as central to the narrative
- the comedic aspect of laughter as seen in the possible reaction to the situations encountered by protagonists
- the comedic aspect of endings and the resolution of difficult situations as seen in the overcoming of obstacles in the drama texts, the growth in Gilbert and Hortense's feelings, the escape of Chauntecleer, the difficult situations caused by the warmongering general in Swift's poem are a cause for outrage not laughter
- 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 moral context as seen in the human reaction to the predicaments shown whether laughter is an acceptable response
- the context of power as seen in the way in which the difficult situation caused by the warmongering general in Swift's poem is a cause for outrage not laughter, as the result of authority figures placing a block on the protagonist
- the context of gender as seen in predicaments generated by issues connected with love and relationships
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

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

- the placing of difficult situations at various points in the narratives, eg the setting up of desire and its temporary thwarting in the initial phase of Wilde's play, the complications produced through lies, the establishment of Marlow's shyness and the means by which Kate tries to circumvent it, the initial predicament of Hortense's story of her arrival in England and the climactic situation at the end with the baby's birth, the placing of physical conflict at the end of *The Nun's Priest's Tale* followed by the release
- the journey of the characters in overcoming various difficult situations leading to the happy resolution of problems at the end of tales eg the escape of Tam from the witches, the maturation and marriage of Emma, marriage as a solution to predicaments in the drama texts
- the on-stage drama, eg the on-stage physical tension as the women in Wilde's play react to the lie they've been told, the imposing figure of Lady Bracknell, the disguise of Kate as part of the dramatic spectacle and solution to the predicament, the frantic journey of Tony and Mrs Hardcastle
- various voices, eg the bitter voices in *My Rival's House* and *Mrs Sisyphus* outlining the predicaments they face, the knowing voices of the narrator's in *Tam o'Shanter* and *The Nun's Priest's Tale* inviting the reader to see the absurdity of the predicaments the protagonists encounter, the range of voices in *Small Island* and the manner in which they narrate the problems which may – or may not – cause the reader to laugh
- relevant language features, eg the stammering of Marlow, the aggressive words of Bernard Bligh towards Gilbert, the metaphor used by the narrator to judge the General in Swift's poem
- etc.

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

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

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

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

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

0 8

Explore the significance of romantic love to the comedy of **two** texts you have studied.

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

[25 marks]

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

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

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

Please refer to pages 4–8.

AO5 Explore literary texts informed by different interpretations

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

Some possible ideas:

- the centrality of romantic love as an aspect of comedy, the journey towards love as a driving force of comedic narratives, the problems arising from romance and the maintenance and/or loss of it, the goal of love at the end of the comedic journey
- the achievement of a partner as the central goal of *The Importance of Being Earnest*, the extent which the men go to in order to secure their women, the significance of lying and manipulation in pursuing romantic love, the success realised at the end of the play
- the difficulty of the path towards love as seen in *She Stoops to Conquer*, the manner in which characters attempt to overcome problems, the wish to avoid romantic love as seen in Tony and Constance, romantic love as a social transaction as seen in Hardcastle's desire for a suitable partner for Kate
- romantic love in *Emma* as the lynchpin of the narrative, the desire of Emma to matchmake and the dangers and errors that arise, the secret nature of Frank and Jane's romance, issues of class and suitability in romance, the unsuitability of romantic liaisons as seen in Mr Elton's designs on Emma, the emergence of Mr Knightley as romantic hero
- the emergence of romantic love in Gilbert and Hortense's relationship suggesting that love can develop, the fireworks experienced by Queenie during her romantic liaison with Michael Roberts reveals the power and intensity of romance, the absence of romance in the relationship between Queenie and Bernard suggests that love isn't necessary for marriage
- the absence of romantic love in *Not My Best Side* – a much more prosaic view of the nature of relationships, the way in which romantic love causes jealousy for the narrator in *My Rival's House*, the death of romantic love in *Mrs Sisyphus*, the lusty aspect of desire seen in *The Flea*
- the manner in which romantic love gives way to dull domesticity in *The Nun's Priest's Tale*, the polyamorous nature of the birds' relationship, the deep nature of Pertelote's love for Chauntecleer which is revealed when he is snatched
- 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 romance as seen in the burgeoning relationships depicted in the plays
- the comedic aspect of love as seen in the emergence of Gilbert and Hortense's feelings, the experience of love shown in *Emma*, the domestic nature of love shown in *The Nun's Priest's Tale*
- the comedic aspect of marriage as seen in the journey towards betrothal in the plays, the questionable nature of love in marriage as seen in *Mrs Sisyphus*
- etc.

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

With respect to significance of contexts students might focus on:

- the context of power as seen in the way in which romantic love is temporarily thwarted, eg Lady Bracknell's objections, Mrs Hardcastle's interference in Tony's love life, the domestic one-upmanship in *My Rival's House*
- the context of gender as seen in Marlow's attitude towards ladies, the drive of Kate in stooping to conquer, the mendacity of the men in *The Importance of Being Earnest* in their pursuit of romantic love
- the context of family and domestic life as seen in the way parent and authority figures shape the love lives of younger people, the tension between family members in *My Rival's House*, the trivial nature of Chauntecleer and Pertelote's conversation about laxatives
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

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

- the placing of romantic moments at various points in the narrative, eg the emerging attraction of the men towards the women near the start of Wilde's play, the anticipation created by the arrival of Marlow as a potential suitor, the climactic scene in the carriage between Emma and Mr Elton, the placing of Queenie's love scene with Michael as a contrast with the dullness of Bernard
- the journey of the characters in the narrative towards romantic love, eg the conclusions of both plays where the story ends in uplift and the securing of romance through matrimony, the movement from business partners to lovers seen in Gilbert and Hortense's relationship, the matter-of-fact decision made by the girl at the mid-point of *Not My Best Side* followed by the voice of the boy, the clinching of Emma and Mr Knightley's relationship as the culmination of the novel
- the on-stage drama, eg the energetic desires of the would-be lovers in *The Importance of Being Earnest*, the hilarious war of manners that transpires when Jack's lies emerge, the spectacle of Kate's disguise and Marlow's interaction with her, the hilarity of the journey by which Tony evades his romantic destiny with Constance
- the use of various voices, eg Queenie's entertainingly disparaging description of her love life with Bernard, Gilbert's engaging account of his love life, the angry vitriol of Mrs Sisyphus, the oratory of the narrator in *The Flea*
- relevant language features, eg the loving words used by Chauntecleer to address his wife, Mr Elton's amorous words to Emma, the various descriptions of Bernard's body
- 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.