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A-Level

# English Literature B

7717/1B Literary Genres: Aspects of Comedy  
Final Mark Scheme

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7717  
June 2017

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

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

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

## Information for Examiners marking Aspects of comedy: closed book

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

### The significance of closed book

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

There are specific issues for AO2 – how meanings are shaped in texts. Students will not have the texts in front of them, so although they will sometimes be able to make specific references to structural and organisational issues, at other times they will be more general.

### Arriving at Marks

1. All questions are framed to address all the Assessment Objectives (AOs). Weightings are given above the generic mark scheme. Answers are marked holistically but, when deciding upon a mark in a band, examiners should bear in mind the relative weightings of the assessment objectives (see page 5) and be careful not to over/under credit a particular skill. This will be exemplified and reinforced as part of examiner training and standardisation. Examiners need to read the whole answer taking into account its strengths and weaknesses and then place it in the appropriate band.
2. Examiners should avoid making early snap judgements before the whole answer has been read. Some students begin tentatively but go on to make relevant points.
3. Examiners should be prepared to use the full mark range and not 'bunch' scripts in the middle for safety. Top marks are attainable if students could not be expected to do more in the time and under the conditions in which they are working.
4. Examiners should mark positively. Although the mark scheme provides some indicators for what students are likely to write about, examiners should be willing to reward what is actually there – **provided of course, that it is relevant to the question being asked.**
5. Examiners should remember that there is not only one right answer. Students' views which are relevant, well-argued and supported by appropriate textual evidence must receive credit whether the examiner agrees with the views or not. It is important to try to remain flexible if a student introduces unusual or unorthodox ideas.
6. Examiners should remember that length and quality are not synonymous. Some brief answers may be relevant and concise. Equally, long answers may be diffuse and repetitive.
7. If answers are short or incomplete, examiners can only reward what is there and assess accordingly. Some further credit can be given to answers finished in note form.

**Using the Mark Bands**

8. When placing answers in mark bands, examiners need to look closely at the descriptors and the detailed generic mark bands on page 7. The key words for the bands are important and are printed below.

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

9. Answers placed at the top of the band will securely address the descriptors; answers at the lower end of the band will securely address the descriptors below and begin to show the qualities of the band into which you are placing them. Careful judgements need to be made about marks in the middle of the range; here it is likely that the key descriptors will be more intermittent but still clearly evident.
10. There will be occasions when an answer addresses descriptors in different bands; in such cases, the ‘best-fit’ model applies. Here examiners will need to exercise a different kind of judgement, looking to see where the answer can be most fairly and appropriately placed in terms of its quality against the descriptors.
11. Examiners must remember that the mark bands are not equivalent to grades: grades are decided by the awarding committee at the end of each session.

**Advice about marking each section****Section A**

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

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

## Section B

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

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

## Section C

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

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

## Annotation

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

## The assessment objectives and their significance

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

The AOs are as follows:

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

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

Weightings for each question are as follows:

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

MARK SCHEME – A-LEVEL ENGLISH LITERATURE B – 7717/1B – JUNE 2017

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



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

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## Section A

### Question 01

#### *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 3 – 6.

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

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

Some possible ideas:

- the link between this extract and the title, the focus on Katherina as the shrew (who may be viewed sympathetically or as a subject of laughter)
- the role of Katherina as a shrew and her outspoken nature – some readers may concur with Gremio's assessment of her and some may see her as a powerful, rebellious female
- female representation, particularly the distinctions between the sisters in this extract, their development in the rest of the play and their behaviour and actions in the final scene
- comic plotting, eg Baptista's request for tutors which sets up later disguises
- Baptista's role as comic obstacle – he may be viewed as a powerful father or a figure of fun, somebody who is outwitted
- the roles of the three suitors and the love interest and their importance in comedy, what is being

- shown about male attitudes to women and the relative fortunes of the suitors at the end of the play
- etc

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

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

- the comedic aspects of courtship, desire and love and the initial problems which stand in the way of achieving happiness seen here in the competition for Bianca and the problem of Katherina's acquiring a husband
- how comedy can present father figures as obstacles and younger characters as driven by desire as shown in Baptista's stipulation and Lucentio's emerging desire
- the comedic aspect of ridicule of aged characters, references to commedia dell'arte roles, eg Gremio and Baptista as versions of the Pantalone figure
- the comedic aspect of the strident heroine who challenges the dominance of male characters
- how comedy relies on a range of characters, quick dialogue, comic confrontation, complex plots
- 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 gender context as seen in Baptista's control over the situation, Katherina's combative character, male suitors' judgements about women, attitudes to female beauty
- the context of family as seen in Baptista's relationship with his daughters, the sisters' roles
- the context of power as seen in Baptista's control over daughters and suitors, the rivalry between the sisters, master/servant relationships
- the context of age as seen in the youthful would-be lovers and the aged Gremio and Baptista
- etc

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

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

- the structural placing of this scene at the start of the play to establish the central comedic which are developed later: Baptista's stipulations regarding marriage, the competition between the suitors for Bianca, Bianca and Katherina's rivalry, Lucentio's role as a Renaissance lover, Baptista's request for tutors
- the entrance of Baptista accompanied by his daughters, his lengthy speeches perhaps suggesting his supposedly dominant role
- the contrast between Bianca and Katherina – Bianca's initial silence following Baptista's stipulation, Katherina's immediate response
- the interplay between various characters – Hortensio and Katherina's combative dialogue
- the side conversation of Lucentio and Tranio alongside the main action, revealing their thoughts about the women
- Bianca's exit suggesting her compliance
- Baptista's imperatives, Katherina's confrontational comments, Bianca's seemingly submissive language
- words relating to Katherina's shrewishness and their link to the title of the play

- the use of insults, comic language – “cart her”, “comb your noddle with a three-legged stool”, “this fiend of hell”
- etc

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

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

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

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

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

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**Question 02*****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 tragedy 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 3 – 6.

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

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

Some possible ideas:

- what constitutes wisdom and foolishness in the light of Olivia's mourning and Feste's wit
- the role of Feste as fool and commentator on the actions of those in power, his seemingly playful relationship with Olivia, his subversiveness, his contribution to the celebrations
- the behaviour of Olivia as a character, which might be read as self-indulgent, playful or perhaps cruel in her dismissal of Orsino's suits
- the position of darker elements such as death in comedy and its suitability as a subject for laughter
- the authority figure of Malvolio and how he is set up as an antagonist of Feste, his anti-festivity attitude, how his pomposity is mocked and checked later in the play
- etc

#### AO4 Explore connections across literary texts

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

- the role of the allowed fool in comedy, one offering truths to the powerful
- verbal wit as shown in Feste's argument regarding Olivia's mourning
- authority figures whose pomposity is a source of amusement, eg Malvolio's priggish behaviour
- the function of comedy to regulate and comment on the behaviour and attitudes of the powerful, eg the indulgence of Olivia's mourning, the po-faced nature of Malvolio
- comedic problems and plotting - Olivia's mourning and the arrival of the young gentleman who begins the complication of love and disguise
- 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 relationships within the household structure, the master/servant relationship, the position of the steward, the special role of the allowed fool
- the gender context as seen in the role of Olivia as the female head of the house and her power over male characters
- the context of human appetites and affections –Olivia's denial of Orsino, Malvolio's self-love
- the social context shown in the running of an Elizabethan manor house
- 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 Act 1 and its continuation of the banter between Olivia and Feste in the earlier part of this scene, the preparation here of the first meeting in the play of Olivia and Viola/Cesario
- the dramatic irony of Feste's opening words ('Misprision ... *cucullus non facit monachum*) given the subsequent arrival of the disguised Viola and Feste's own later adoption of the role of Sir Topas
- the first appearance and establishment of Malvolio's antagonism towards Feste, the entrance of Maria and the setting up of the arrival of the 'young gentleman'
- the sequence of conflicts between characters in the scene – the playful sparring of Olivia and Feste, the more pointed words between Feste and Malvolio, Olivia's putting down of Malvolio
- the contrasting comedic roles eg the verbose, quick-witted Feste and the puritanical Malvolio
- the quickfire dialogue between Feste and Olivia, Feste's use of the question-and-answer format of joke-telling to secure his ascendancy over Olivia, the verbal wit of Feste's argument
- use of language of death and madness: 'his soul is in hell', 'his soul is in heaven 'pangs of death', 'decays the wise', 'he speaks nothing but madman'
- Malvoio's combative/dismissive language, exclamations, the ironically deferential language between Feste and Olivia - the way he addresses her as 'Madonna' and 'mouse'
- etc

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

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

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

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

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

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## Section B

**Question 03*****The Taming of the Shrew* – William Shakespeare**

‘Audiences have to like Petruchio; he is a witty and resourceful comedic hero.’

To what extent do you agree with this view?

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

**[25 marks]**

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

Examiners must also remember that because students have read and studied *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 the play, it is also legitimate to make more general reference.

Please refer to pages 3 – 6.

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

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

Some students might consider:

- Petruchio’s taming strategy which suggests resourcefulness
- his success in taming Katherina which makes him appear powerful and victorious
- his role-playing and masculine command of situations as shown in the delayed wedding feast
- his skilful manipulation of characters and situations as shown in the scene with the tailor
- his playful comic language eg ‘Kate of Kate Hall’, ‘this is a way to kill a wife with kindness’, ‘whoreson, beetle-headed, flap-eared knave!’
- etc

Some students might consider:

- his actions towards Katherina which are cruel, his economically driven desire to marry Kate which is not heroic or likeable
- his physicality - rather than intellectual wit - eg the slapstick treatment of Gremio, his manhandling of Kate
- his reported behaviour in church and his actions at his wedding feast which appear ungentlemanly rather than heroic



- his voicing of patriarchal views which make him less likeable
- the undercutting of his suave womaniser archetype by his wedding outfit which make him appear ridiculous rather than heroic
- 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 likeable hero faced with problems which he overcomes eg Petruchio's taming of Katherina
- the comic, witty character whose dialogue and interplay make them attractive to the audience, eg Petruchio's self-deprecation
- the comedic aspect of resourceful characters whose actions bring about comic resolution as a result of their ingenuity
- the presence of darker issues - Petruchio's treatment of Katherina which may seem cruel to some audiences, Petruchio's interest in marriage as financially driven, his treatment of servants which may make him seem less likeable
- 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 Petruchio's interactions with Katherina and Gremio, his taming strategy
- the gender context as seen in Petruchio's desire to tame Katherina, his rising to the challenge of taming a shrew, male attitudes towards women
- the context of marriage as seen in Petruchio's attitudes towards his wedding day and his bride, his stated desires to marry for money which might show his resourcefulness but not necessarily make him liked by audiences
- etc

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

With respect to dramatic method students might focus on:

- structural issues regarding Petruchio's appearances in the play - his arrival after the audience has been introduced to Katherina, his disappearance after the wedding as part of his strategy, his treatment of Katherina, the journey to her father's house, the wager in the final scene
- Petruchio's witty (or otherwise) exchanges with Katherina, his resourceful actions which lead to the comic resolution, his energetic entrances and exits, his interplay with Gremio
- the use of soliloquy, comic asides, witty banter with servants
- language related to comic wit, playful, ironic language, eg 'I find you passing gentle', 'my super-dainty Kate'
- etc

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

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

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

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

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

**Question 04*****The Taming of the Shrew* – William Shakespeare**

‘*The Taming of the Shrew* ends in a trio of happy marriages.’

To what extent do you agree with this view?

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

**[25 marks]**

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

Examiners must also remember that, because students have read and studied *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 the play, it is also legitimate to make more general reference.

Please refer to pages 3 – 6.

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

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

Some students might consider:

- the unity implied by marriage – the symbolic and literal acceptance of partners, the conclusion of the comic journey for three couples
- the joy of the final scene – the light-hearted action and nature of the banquet suggesting celebration
- Petruchio’s pleasure at having tamed Katherina, her joyful compliance and acceptance of her position, the joy that his marriage brings in terms of its economic gain
- Katherina’s acceptance of Petruchio’s dominance which suggests that acquiescence will lead to stability and happiness
- the actions of Bianca and the Widow, which are playful and comically combative
- etc

Some students might consider:

- the view that the marriage of Petruchio and Katherina is about compliance and subjugation rather than happiness
- Katherina’s final speech which is ironic and resentful rather than compliant and happy
- the refusal of Bianca and the widow to conform in the final scene which suggests continued power struggles rather than happiness, the wilful awkwardness of the wives and their husband’s

unrealistic expectations

- the suggestion that Lucentio and Hortensio discover their views of marriage are being challenged by their wives
- the play as a critique of traditional views of marriage which are only acceptable to the idiotic Sly
- etc

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

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

- marriage as the concluding action of comedic texts suggesting unity and order as seen in Katherina's seeming compliance, an opportunity for dramatic celebration
- the comedic aspect of amusement generated by the rivalry and power struggles between marital partners
- the function of comedy to reveal truths about courtship, marriage and happiness (or lack thereof)
- the comedic aspect of discord – how it could be seen that there is an uncomfortable resolution given Katherina's final speech, the lack of compliance from Bianca and the Widow
- etc

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

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

- the gender context as seen in various dominant and submissive roles eg the actions of the three female brides and their husbands in the final scene
- the context of power as shown by the relative status of characters, often in relation to gender, eg Petruchio's position and authority over the Katherina, Bianca and the Widow's refusal to comply, the expectant attitudes of the males
- the context of marriage, eg as a symbolic act, as an economic arrangement, cultural ideas about what being a 'good wife' might entail
- etc

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

With respect to dramatic method students might focus on:

- structural issues relating to the journey towards marriage, eg Petruchio and Katherina's kiss, the concluding scenes where the marriages and the wager occur
- the comic interplay between the three husbands, the entrances and exits of the wives, Katherina's submissive acts, the spectacle of the banquet
- the contrast between the actions and reactions of the husbands and wives in the wager scene
- the comic resolution whereby marriages complete the narrative
- the final speech of Katherina as a set piece, her language and invocation to other women, her words as the concluding speech of the play
- Bianca and the Widow's actions in the final scene and their refusal to comply, the contrast with Katherina's invocation
- language related to marriage, power and ownership, eg Bianca's 'Am I your bird?', Katherina's 'place your hands beneath your husband's foot'
- etc

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

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

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

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

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

**Question 05*****Twelfth Night* – William Shakespeare**

‘In *Twelfth Night*, humour primarily comes from situations involving cruelty and suffering.’

To what extent do you agree with this view?

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

**[25 marks]**

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

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

Please refer to pages 3 – 6.

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

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

Some students might consider:

- the cruelty involved in Malvolio’s gulling, eg the forged letter, wearing yellow stockings
- the cruel laughter at Malvolio’s public display of affection and his belief in the veracity of Olivia’s supposed feelings
- the madhouse scene where Malvolio’s suffering and Sir Topas’ actions appear cruel
- the suffering undergone by Orsino in the light of Olivia’s rejections which causes the audience to laugh at his overblown behaviour
- the suffering undergone by Olivia at her love for Cesario, which is often played for laughs given that Olivia is in love with a female disguised as a male
- Sir Toby’s manipulation of Sir Andrew, his encouragement of Sir Andrew’s feelings towards Olivia, his financial exploitation of Sir Andrew, the arrangement of the fight, which whilst funny, are cruel
- etc

Some students might consider:

- the frivolity of Sir Toby and Sir Andrew, which is based on their comic incapability rather than cruelty
- the general mirth of the house which is based upon playfulness and comic disorder rather than cruelty
- humour arising from the gender confusion and disguise of Viola which is gentle rather than cruel
- the verbal wit of Feste where humour is generated by creative use of language rather than moments of suffering

- etc

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

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

- the comedic aspect of cruelty as seen in the embarrassment of characters, eg Malvolio's public humiliation, Sir Andrew's exploitation by Sir Toby
- comedy's role in regulating social behaviour as shown in the puncturing of Malvolio's pomposity through humiliation
- the existence of darker issues and situations in comedy which cause the audience to think about the limits of acceptability
- various types of comedy and humour, eg verbal wit, confusion, misunderstanding, disguise, revelry, farce, which might be seen as not based on cruelty or suffering
- etc

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

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

- the context of power as seen in the intellectual power of Feste, Malvolio's power within the household and the cruel humour arising from his maltreatment, the group power of the characters who collude against Malvolio
- the social context, as shown by the laughter which arises at Malvolio's awkwardness and misreading of his social superior's feelings
- the gender context as seen in cross-dressing and humour arising from the identities of Viola and Sebastian
- the context of language as shown in the witty wordplay of Feste as a source of humour which is verbally entertaining rather than cruel
- etc

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

With respect to dramatic method students might focus on:

- the structural placement of scenes involving cruelty and suffering, eg the scene where the plan to gull Malvolio is initiated followed by the madhouse scene, Sir Toby's manipulation of Sir Andrew leading to the fight and the bloody coxcomb
- visual humour, costume and action involving cruel humour and more gentle mirth eg the on-stage appearance of Malvolio cross-gartered, the lively frivolity of Sir Toby and Sir Andrew, the confusion of Orsino and Olivia over the identities of Viola and Sebastian
- the use of soliloquy, asides, letters, disguise, eg Maria's letter, Feste as Sir Topas
- language related to cruelty and suffering, eg Malvolio's pleading in the madhouse scene
- etc

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

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

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

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

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



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**Question 06*****Twelfth Night* – William Shakespeare**

‘In *Twelfth Night*, love causes complications but leads ultimately to joy.’

To what extent do you agree with this view?

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

[25 marks]

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

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

Please refer to pages 3 – 6.

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

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

Some students might consider:

- the complicated nature of the love triangle between Orsino, Olivia and Viola which ends happily for these characters involved given the appearance and role of Sebastian
- the complicated events and reactions arising from the disguise of Viola and her likeness to her twin brother Sebastian which are resolved by the play’s end
- Orsino’s anger when he mistakes Sebastian for Cesario, which is later clarified
- Sir Toby and Maria’s secret marriage – maybe some complexity in their relative social positions which appears to be overcome
- the comic resolution which sees lovers united and disguises thrown off
- etc

Some students might consider:

- the initial feelings of Orsino which are far from joyful, stressing the pain of love
- the issue of gender which isn’t clear cut and makes the audience wonder whether true happiness is achieved in spite of the superficial, rapid pairings of the protagonists, eg Orsino’s complex feelings for what he thinks is a young man, which are quickly put aside at the end
- how feelings of love can end in humiliation and anger rather than joy, as shown in Malvolio’s experiences
- the feelings of Sir Andrew towards Olivia which aren’t fulfilled, his references to his earlier lost love
- how non-heterosexual love goes unrewarded, as shown by Antonio’s feelings towards Sebastian and his position at the end of the play

- etc

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

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

- the comedic aspect of plotting and the use of complications in the narrative to heighten the comedy, the complex nature of the relationships
- the journey towards acquiring love as a complex one, offering the main challenge to the protagonists, eg Orsino's frustration with Olivia and his emerging desire for Cesario, Viola's pain at wooing Olivia on behalf of Orsino
- comic resolution - a happy ending for the protagonists, eg the unions in the play, the lack of comic resolution for some of the characters, eg the issue of Antonio's feelings for Sebastian, Malvolio and Sir Andrew's disappointment
- different forms of love, eg Viola's desire for Orsino, Antonio's love for Sebastian, Malvolio's self-love
- comedy's exploration of the fluidity of human sexuality, the reinforcement of cultural norms via heterosexual marriage, eg the three pairings at the end of the play and Antonio's disappointment
- 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:

- cultural notions of love as a feeling which can engender both happiness and misery
- the context of power and status - how love crosses divisions of status with Orsino and Olivia falling for people lower in the social hierarchy, Malvolio's expectations of Olivia which are thwarted
- the context of gender and sexuality – the difficulty of same sex relationships, Antonio's possible feelings for Sebastian, the link between love, youth and beauty
- the family context seen in the use of twins in causing complications and in the securing of a comedic resolution
- the context of marriage and how it can signify unity and ultimate happiness
- etc

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

With respect to dramatic method students might focus on:

- the structural position of scenes connected with love in the play and various complicating events, eg the opening scene with its focus on the pain of rejection, Olivia's feelings towards Cesario and the complications arising from it, Malvolio's self-love and his love for Olivia which lead to pain
- key events in the story involving love relationships, eg the initial meeting between Olivia and Cesario, the receipt of the letter by Malvolio
- plot complications involving love relationships in the drama, eg the emergence of the love triangle involving Orsino, Olivia and Viola
- the resolution where protagonists are united and disguises removed, the lack of resolution in terms of love for Antonio, Malvolio and Sir Andrew
- the use of soliloquy, asides, letters to show complication and ultimate joy or otherwise
- relevant language details relating to love and its attendant feelings, eg Orsino's 'fell and cruel

hounds', Viola/Cesario's 'a barful strife'

- etc

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

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

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

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

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

**Section C**

**Question 07**

‘In comedic literature, the problems and difficult situations faced by characters are of no lasting importance, because they are always resolved.’

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

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

**[25 marks]**

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

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

Please refer to pages 3 – 6.

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

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

Some students might consider:

- the neat structures of the drama texts in which problems are resolved in a typically comedic manner leaving no loose ends
- the problem of acquiring the jewels in *She Stoops to Conquer*, Mr Hardcastle's problems with his servants - such light-hearted problems are resolved and lead to happiness
- the 'death' of Ernest which is farcical rather than problematic, and the light nature of the plot in *The Importance of Being Earnest* in which problems are never serious
- Emma Woodhouse's fear that Harriet will marry Mr Knightley, a problem which is averted by the end of the novel
- the initial frustrations of Hortense and Gilbert which, by the end of *Small Island*, are put aside and much a warmer relationship is promised, the acceptance of baby Michael, Bernard's initially truculent attitude towards Gilbert and his subsequent understanding of Gilbert's qualities
- the near disaster of Chauntecleer's capture and his ultimate escape
- the problem of achieving sexual gratification in *The Flea* and the implication that the narrator's argument has won the day, the odd, supernatural problem of the pursuit of Tam and the manner of his escape with no injury, the sanguine nature and voice of the female in *Not My Best Side* who appears to accept the problem of 'the boy' becoming her partner in a matter-of-fact way
- etc

Some students might consider:

- the existence of uncomfortable edges in comedy which mean that problems persist at the end of texts, or are never completely resolved
- the issue of Marlow's attitude towards lower class women in *She Stoops to Conquer* which doesn't appear to have changed
- the prevailing attitudes towards marriage as a social contract and the snobbery of Lady Bracknell which haven't fundamentally changed in *The Importance of Being Earnest*
- the presence of Mr Woodhouse as a potential obstacle to Emma's happiness in her marriage given his dependency and monopolisation of Emma earlier in the novel
- Queenie's giving up of the baby which is done with sadness and implies that although this problem may be resolved in one sense, but it may well be of lasting importance, Bernard's knowledge of his wife's infidelity which remains an issue in *Small Island*
- the poverty of the widow remains unchanged in *The Nun's Priest's Tale*, the lack of clarity regarding Chauntecleer's understanding of his situation – there is no indication that his pride has

been rectified

- the lack of confirmation in *The Flea* as to whether the narrator has overcome the problem of his would-be lover's reluctance, the docking of Meg's tail undercut resolution – Tam appears to escape scot free, the frustrations of the narrators in *My Rival's House* and *Mrs Sisyphus* are present at the end of the texts, the problems of representation and lack of choice on the part of the dragon and the female in *Not My Best Side* remain and the boy's manner is unchanged
- etc

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

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

- the comedic aspect of plots involving potentially disastrous or difficult situations which the protagonist needs to contend with, eg the arrival of Gilbert and Hortense into England and the issues of acceptance, the capture of Chauntecleer, Tam's encounter with the witches
- the comedic aspect of happy resolutions, eg the marriages at the end of several texts, the acquisition of the baby in *Small Island*, Tam's escape
- the ingenuity of characters or revelation as a means of averting disaster, eg the truth of Tony's age, the discovery of Jack's birth, Chauntecleer's quick-wittedness
- how human resourcefulness and human happiness is celebrated is comedy
- comedic problems which remain unresolved or end on a bittersweet note, eg Queenie's decision to give her baby away, the narrator's continued displeasure in *Mrs Sisyphus*, the unresolved bitterness of the narrator in *My Rival's House*
- 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 gender as seen in the problems created by Marlow's behaviour in high class female company and Kate's endeavours to resolve them, the frustration of the narrator in *Mrs Sisyphus* at male attitudes to relationships and the lack of resolution
- the context of marriage as seen in Lady Bracknell's objections to union on the grounds of social suitability, Emma's initial objections to Robert Martin as a husband for Harriet, the problematic marriage of Queenie and Bernard, the difficulties of relationships with in-laws in *My Rival's House*, the disagreement between Chauntecleer and Pertelote
- the social context as seen in Marlow and Hastings' treatment of Hardcastle as a man of supposed lesser stature, the snobbery of Lady Bracknell, issues of race relations and the hardships of war time and its aftermath in *Small Island*
- the moral context as seen in the extramarital relationships in *Small Island*, the lesson learnt about pride in *The Nun's Priest's Tale*, the morality of the narrator's desires in *The Flea* and his would-be lover's perceived concerns about loss of maidenhead
- etc

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

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

- the structural placement of problems and difficult situations in drama texts, eg the establishment of Mrs Hardcastle's desire to see Tony married, Lady Bracknell's refusal to accept Jack's proposal to Gwendolen
- the neat structures of the drama texts which lead to the resolutions of problems in drama texts, eg Tony's renunciation of any claim to Constance which allows Constance and Hastings to pursue marriage, Kate's disguised identity which leads ultimately to Marlow's proposal, Jack's discovery of his real identity which leads to the overturning of Lady Bracknell's objection to the marriage
- the journey towards resolution, the writers' use of confusion, misunderstanding and revelations as dramatic devices
- the establishment of problems in prose and poetry texts, eg Hortense's difficulties upon arriving in England, Mr Woodhouse as an obstacle to Emma's independence and marriage, the narrator's bitterness towards her mother-in-law in *My Rival's House*, the capture of Chauntecleer in *The Nun's Priest's Tale*
- the resolution/lack of resolution of problems at the end of prose and poetry texts
- the writers' uses of narrative voices, moments of crisis, dialogue, language and other relevant devices to shape meanings
- etc

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

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

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

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

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

**Question 08**

‘Comedic literature entertains rather than instructs: it aims only to please.’

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 writers have shaped meanings.

**[25 marks]**

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

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

Please refer to pages 3 – 6.

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

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

Some students might consider:

- the entertaining scene at The Three Pigeons, Tony’s trickery, the funny comedic ineptitude of the servants, Mrs Hardcastle’s farcical journey in *She Stoops to Conquer*
- the amusingly absurd and convenient ‘death’ of Ernest, the playful banter, the light and trivial nature of the plot, the comic revelation about Jack’s birth in *The Importance of Being Earnest* which offer entertainment rather than instruction
- the entertaining comic snobbery of Mrs Elton, the ridiculous inconsequential concerns of Mr Woodhouse, the social gatherings which provide comic amusement for the reader in *Emma*
- the entertainment provided by the range of narrative voices, the comic frustration of Gilbert and Hortense’s relationship, the slightly uncomfortable but largely entertaining discovery of the baby’s parentage in *Small Island*
- the pleasure generated by the comic interplay between Pertelote and Chauntecleer, the comic references to laxatives, the absurdity of a talking cockerel, the drama of his capture and escape in *The Nun’s Priest’s Tale*
- the entertaining, witty argument of the narrator in *The Flea*, Tam’s foolish behaviour and the supernatural fun, the amusing voice of the dragon in *Not My Best Side*
- etc

Some students might consider:

- the prologue in *She Stoops to Conquer* with its criticism of sentimental comedy, the exploration of city and country values, Marlow’s attitude to women, which are intended to instruct the reader to think about wider issues, rather than be merely entertained
- in *The Importance of Being Earnest*, the view that the play teaches audiences that light-hearted



deception can prove fruitful, that subterfuge is no bad thing, the questioning of marriage as a social duty rather than pleasure, the subversion of normal morality and the possible view that plays instructs the audience that wit, resourcefulness and lying solves problems

- in *Emma*, the view that the novel instructs the reader to avoid interference in others' lives, the snobbery of Mrs Elton which is irritating rather than entertaining and shows readers how not to behave
- the events of *Small Island* which invite readers to see the damage that racism does to people, the view that Levy wishes the reader to see the benefits of immigration, the view that the novel instructs readers to be open-minded and liberal
- the moral of *The Nun's Priest's Tale* which instructs readers to avoid excessive pride
- the moral instruction to readers to think on the story of Tam, the recount of the General's deeds which are far from entertaining, the moral lesson that powerful people have ignominious deaths in Swift's *Elegy*
- etc

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

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

- the comedic aspect of amusement as seen in comic events and situations, eg the hilarious deception perpetrated by Tony Lumpkin, the farcical misunderstandings in *The Importance of Being Earnest*, the dramatic capture and escape of Chauntecleer which entertain and please the audience
- how comedic texts offer truths and instruct readers to consider the complexity of the human condition, eg the pain caused in human relationships by infidelity in *Small Island*, the damaging effects of attitudes towards social inequalities in *Emma*, human susceptibility to pride in *The Nun's Priest's Tale*
- the function of comedy to explore issues of morality and offer instruction on conduct, eg the lessons the audience is offered by the experiences of Chauntecleer and Tam, the actions of the General in Swift's *Elegy*
- the comedic aspect of happy resolutions which please readers and audiences, eg the marriages which complete several of the texts, the birth of Baby Michael in *Small Island*, the dramatic escapes of Chauntecleer and Tam
- 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 marriage and courtship seen in the entertainment value it provides in *She Stoops To Conquer*, *The Importance of Being Earnest*, *The Nun's Priest's Tale* and *Emma* and also in the way that readers and audiences can learn lessons about how relationships should or shouldn't be conducted
- the context of gender as seen in the entertaining relationships between men and women in *She Stoops to Conquer* – the playful disputes between Mr and Mrs Hardcastle, the entertainment provided by Marlow's difficulties communicating with high class females in contrast to his confident and bawdy interactions with barmaids; the comical interplay between the narrator and his would-be lover in *The Flea*
- the social context as seen in the light-hearted social gatherings in *The Jolly Pigeons* and issues of

class status in *She Stoops to Conquer*, the playful, dissolute lives of Jack and Algernon in *The Importance of Being Earnest*, the entertaining social world of Tam

- the moral context as seen in the lessons emerging from the experiences of Chauntecleer and Tam which offer the reader instruction on how to conduct themselves
- etc

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

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

- the structural placement of entertaining events and situations in drama texts, eg the comic deception of Marlow and Hastings regarding Hardcastle's home, the servants' ineptitude; Jack and Algernon's escapist lives, the farcical misunderstanding about Ernest's death, scenes involving Lane
- the placing of events and situations which are instructive and go beyond merely pleasing the audience of drama texts, eg the prologue of *She Stoops To Conquer* with its criticism of sentimental comedy, conversations regarding the values of the country and city, scenes revealing Marlow's attitude towards lower class women, all of which instruct/invite the audience to think about serious matters rather than offering only entertainment
- the use of intricate plots and comic business to entertain in comedic drama, eg the initial confusions over the Mr Hardcastle's identity, the plot to acquire the jewels, the 'journey' of Mrs Hardcastle at the end of the plot
- the structural placement of entertaining events in prose and poetry texts, eg Emma's concerns about John Knightley's brusqueness which precede the amusingly trivial disagreement between Mr Woodhouse and John Knightley about doctors, the use of different narrators to recount Hortense's arrival at Queenie's house, the initial establishment of Chauntecleer's proud strutting, the chase scene in *Tam O'Shanter* at the end of the narrative, the development of the narrator's argument and his would-be lover's reactions in *The Flea*, which please the reader with their entertaining qualities
- the placement of events in prose and poetry texts which are thought provoking or instructive, eg the ending of *Small Island* and its bittersweet resolution, the inclusion of the narrator's criticism of courts and flattery alongside the story of Chauntecleer's capture, the ending of *Sunny Prestatyn* with its focus on darker matters, the sequence of the narrator's voices in *Not My Best Side*, all of which invite the audience to consider more serious issues and which may educate
- the writers' uses of narrative voices, dialogue, language and other relevant devices to shape meanings which entertain the reader and/or instruct them, eg the narrator in *Tam O'Shanter* who warns the reader to 'take heed'
- etc

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

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

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

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

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