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# A-LEVEL English Literature B

7717/1B - PAPER 1B – Literary Genres: Aspect of Comedy

Mark scheme

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7717

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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)

## Level of response marking instructions

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

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

### Step 1 Determine a level

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

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

### Step 2 Determine a mark

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

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

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

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

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

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

### The significance of closed book

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

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

### Arriving at Marks

1. All questions are framed to address all the Assessment Objectives (AOs). Weightings are given above the generic mark scheme. Answers are marked holistically but, when deciding upon a mark in a band, examiners should bear in mind the relative weightings of the assessment objectives (see page 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.
18. Use the model marked script for guidance.

**The assessment objectives and their significance**

19. 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:

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- 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%)

Weightings for each question are as follows:

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

### Description of annotations

Annotation	Description
Tick	relevant point, idea, reference or development/support for idea
On Page Comment	to explain a tick/ to describe an aspect of candidate performance
Bracketed tick	point not quite clinched
?	an unclear point
IR	irrelevant point or material
REP	ideas or material repeated
SEEN	blank pages noted

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> 11-15 marks</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> 6-10 marks</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>	

## Section A

## Question 01

0 1

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

Read the extract below and then answer the question.

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

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

**[25 marks]**

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

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

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

Please refer to pages 4–7.

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

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

Some possible ideas:

- the comedic trajectory in the extract: the literal journey, the competitive and absurd dialogue between Petruchio and Katherina, her apparent capitulation and his victory, Vincentio's arrival and the comic interplay, the intention of Vincentio to visit Lucentio and the potential for problems it suggests
- the emergence of a 'new' Katherina - her compliance, subjugation or transformation, links to scenes where she is shrewish or compliant, the link between this extract and the title
- the view that Katherina is cleverly taking on a role and knowingly going along with Petruchio's views or sarcastically exaggerating her agreement
- Petruchio as tamer, his role-playing and treatment of Katherina which may be viewed as resourceful and clever, or cruel and boorish, his testing of Katherina's compliance here and elsewhere, links to Petruchio's taming strategy which comes to fruition in this extract
- the literal and symbolic significance of journeys in comedy as processes where transformations occur
- the comedy arising from Katherina's greeting to Vincentio, Petruchio's apparent deference to Vincentio in contrast to his treatment of Katherina

- the arrival of Vincentio into the play which leads to complication and revelation in the following scene where he is impersonated by the Pedant
- 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 amusement as seen in the entertaining conclusion to Petruchio's taming plot and Katherina's apparent acceptance of his ridiculous observations, the comic references to Vincentio's physical appearance
- the comedic aspect of the resourceful protagonist whose actions win the day, as seen in the apparent victory of Petruchio through his determination and strategems
- how comedic texts feature manipulation and role-playing, as seen in Petruchio's deliberate testing of Katherina's compliance, his and Hortensio's acknowledgement of the game being won
- the comedic aspect of journeys, both literal ones and also in the sense of transformation, as seen in Katherina's apparent taming
- 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 conclusion to the struggle between Petruchio and Katherina and his apparent victory
- the context of gender, as seen in the masculine role-playing and behaviour of Petruchio, the humour based on the misapplication of stereotypical female appearance to Vincentio
- the literary context as seen in the ironic use of the language of love poetry
- the contexts of family and age as seen in the respectful manner in which Vincentio is described and his role as Lucentio's father
- etc

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

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

- the extract's place towards the end of the play as the taming strategy comes to a conclusion, and the introduction of a new strand to the narrative with the entrance of Vincentio
- the dramatic qualities of the scene, eg Petruchio's energy and power, Katherina's exhaustion, Hortensio's role as supporter of the plot, Vincentio's entrance and initial confusion
- the outdoor setting and symbolism of the journey, references to natural elements
- the use of dialogue eg Petruchio and Katherina's initially combative conversation which gives way to compliance, the to-ing and fro-ing between the couple, Hortensio's passing comments and aside, the respectful dialogue between Petruchio and Vincentio
- the entrance of Vincentio in the sequence of the extract which signposts a further comedic problem
- the ironic use of the language of love poetry eg 'Young budding virgin, fair and fresh'
- relevant language features, eg Petruchio's exclamatories, metaphors relating to war and sport eg 'the field is won', respectful terms of address, Katherina's compliant words
- etc

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

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

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

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

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

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

**Question 02**

0 | 2

***Twelfth Night* – William Shakespeare**

Read the extract below and then answer the question.

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

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

**[25 marks]**

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

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

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

Please refer to pages 4–7.

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

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

Some possible ideas:

- the comedic trajectory in the extract: the entrance of Malvolio, the production of the letter and ensuing dialogue between Malvolio and Olivia, Fabian's attempt to explain away the trick, the news of Maria and Sir Toby's marriage, Feste's pointed words to Malvolio which precede the steward's exit
- the entertainment brought about by Malvolio's dramatic entrance and exit, the revelation (by Fabian to Olivia) of Malvolio's maltreatment and the forging of the letter, the dramatic spectacle and possible tension of the scene
- the further public embarrassment of Malvolio and his anger which might provoke laughter or sympathy, Olivia's sympathetic response to her steward
- the position of darker elements such as cruelty in comedy and its suitability as a subject for laughter, the role of the allowed fool in passing judgement on Malvolio, which may be seen as just or vengeful
- the comedic reversal of power between Malvolio and Olivia given his accusations, Olivia's seemingly placatory role and the signposting of further problems with Malvolio's parting words
- the elements of resolution which sit alongside discord – plots are revealed, confessions made and Sir Toby's marriage is mentioned which suggest completion, but there is also the lack of harmony too given Malvolio's threat and Feste's vituperative words
- etc

**AO4 Explore connections across literary texts**

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

- the comedic aspect of resolution - how the final scenes of comedies clear up misunderstanding and move towards harmony, eg Olivia and Malvolio's realisation of the plot, Fabian's explanation about responsibility for the plot, Feste's admission of his role in the gulling of Malvolio
- the presence of lingering problems in comedy as seen in Malvolio's inability to accept his comeuppance and his desire for revenge
- the comedic aspect of humiliation of authority figures as shown in the public embarrassment of Malvolio which is concluded in this scene
- the comedic aspect of revenge as seen in Malvolio's desire to pay back his tormentors and Feste's barbed words to Malvolio
- the comedic aspect of schadenfreude, eg Feste's joy at paying Malvolio back for his earlier slight
- comedy's function in regulating human conduct by reminding people like Malvolio to know their place
- 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 Malvolio's role within the household structure, his accusations towards Olivia and her sympathetic reaction, Malvolio's loss of face, the special role of the allowed fool
- the social context shown in Malvolio's dismissive statement about 'the lighter people', Olivia's superior social role and requirement to resolve discord in her house
- the context of gender as seen in the manner in which Olivia apparently presides over the men, Fabian's deferential account to her, Orsino's relative silence
- etc

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

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

- the extract's position near the end of the play, the concluding action of the trick against Malvolio and unmasking of the plotters, the revelations which emerge
- the dramatic qualities of the extract – Orsino's description of Malvolio as supposed madman, Malvolio's anger and accusations, the contrast with Olivia's calm explanation, Fabian's tentative attempt to explain, Malvolio's petulant exit as his final appearance in the play
- the lengthy dialogue between Malvolio and Olivia, Fabian's dialogue which functions as revelation
- the use of the letter as an embedded text and its part in the revelation of truth, the references back to earlier events of the play
- Feste's references back to Malvolio's words uttered earlier in the play, the sardonic finality of Feste's lines
- use of language of suffering and judgement eg 'Notorious wrong', 'the plaintiff and the judge', 'injuries be justly weighed', 'notoriously abused'
- Malvolio's exclamatory/accusatory/threatening language – 'I'll be revenged', the deferential language used towards Olivia, Feste's ironically deferential terms of address to Malvolio
- 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.

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

## Section B

## Question 03

0 3

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

‘Shakespeare characterises Lucentio as a romantic, engaging and triumphant lover.’

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 4–7.

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

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

Some students might consider:

- Lucentio’s romantic behaviour towards Bianca as revealed by the immediate desire he feels for her and the language of courtly love he uses about her
- his role as the more romantic of the male lovers and the way in which he wins Bianca through his loving, resourceful actions rather than the questionable taming strategy of Petruchio
- the manner in which he adopts his disguise as Cambio and follows his strategy through, which invites the audience to view him as an engaging comedic protagonist
- his energetic, engaging pursuit of Bianca in spite of competition, the way in which he defeats other suitors, his onstage energy and demonstrative actions, all of which suggest a successful lover
- his triumph in acquiring Bianca— in spite of losing the wager in the final scene, his success as a suitor and wins the more desirable female
- etc

Some students might consider:

- how Lucentio’s courtly lover role is satirised – his romantic language is clichéd and overblown, which makes him more a figure of fun than a serious romantic lover
- his foppish, privileged manner and the rapid love he feels for Bianca which makes him appear ridiculous rather than an engaging comedic protagonist
- the laughter directed at Lucentio when he loses the wager in the final scene and becomes the butt of the joke – his apparent triumph is undermined

- the questionable nature of his triumph – the refusal of Bianca to comply suggests that he has acquired a wife who will cause him problems suggesting his victory is a hollow one
- his reliance on the aid of Tranio to pursue Bianca which makes the audience see him as dependent rather than the engaging, successful wooer in the given view
- etc

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

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

- the comedic aspects of love and romance as seen in the behaviour of Lucentio and his interaction with Bianca
- the comedic aspect of the resourceful protagonist whose energy and drive result in success
- the comedic aspect of happy endings as seen in Lucentio's marriage to Bianca
- the comedic aspect of disguise as seen in Lucentio's adoption of the role of Cambio as part of his triumphant strategy
- 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 masculine energy of Lucentio and the competitive male behaviour of the suitors and the wager
- the literary context of courtly love as seen in the behaviour and language of Lucentio
- the context of power as seen in Bianca's ultimate refusal to accede to Lucentio's demands
- etc

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

With respect to dramatic method students might focus on:

- the engaging onstage energy of Lucentio, his dramatic entrance in 1.1 as he arrives in Padua, his powerful romantic reaction to seeing Bianca, his competitive manner with Gremio, his bravado in the wager scene
- key events in the sequence of the narrative, eg the establishment of Lucentio's desire to study in Padua which alters following the entrance of Bianca, the placing of the final scene where he loses the wager – how these scenes successively reveal/question his triumph
- the spectacle of Lucentio's disguise and the dramatic irony which arises from this when he is wooing Bianca
- dialogue and asides which reveal his energy and romantic nature – imperatives, his conversation with Tranio where he unfolds his plan, his interaction with Bianca
- romantic language, eg his passionate, elevated words about Bianca – 'thou mayst hear Minerva speak', the language of the courtly lover – 'I burn, I pine, I perish'
- 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.**

**Question 04****0 4** *The Taming of the Shrew* – William Shakespeare

‘Old men in the play, such as Gremio and Baptista, are there to be laughed at: that is their only comedic function’.

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 4–7.

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

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

Some students might consider:

- the amusing undermining of Baptista which makes him the butt of the joke – his initial control is overcome by the ingenuity of the suitors, his humiliation by Lucentio, Bianca and Tranio
- Baptista’s self-delusion provokes laughter – he is taken in by his supposedly compliant model daughter Bianca, despite claiming to know her head and heart
- the energy and seriousness Baptista puts into the competition for Bianca’s hand, which given her subterfuge, makes him appear foolish
- the buffoonery of Gremio, his on stage infirmity and belief that his money will win him the day, his ridiculous notion that he is a likely suitor for Bianca
- Gremio’s absurd contentment at having a nice meal when he loses out – his old man behaviour which contrasts with his supposedly virile pursuit of Bianca and invites laughter at his expense
- the hilarity caused by the dismay of Vincentio when he is left outside and denied by Biondello, Vincentio’s threatened arrest which provokes laughter
- etc

Some students might consider:

- Baptista’s role as comedic obstacle to the happiness of his daughters, his role as patriarch which generates disapproval rather than laughter
- the function of Baptista in setting up the central comedic problem of the play – the disposal of Katherina - which is wider than simply being a figure of fun
- Gremio’s role in generating laughter rather than just being the butt of humour – his witty asides

- about Katherina's shrewishness make the audience laugh with (rather than at) him
- the sympathy (rather than laughter) which is generated for Gremio on account of his delusion and infirmity
- Vincenzio's structural function (rather than simply a comic one) in the resolution in the final act where disguises are thrown off
- etc

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

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

- the role of old men in comedy as sources of mockery, often focusing on their folly and infirmity, and their being outwitted by younger characters
- the comedic aspect of laughter as seen in the humour arising from the physical and verbal actions of Gremio and the enjoyment from seeing Baptista outsmarted
- the comedic aspects of buffoonery and absurdity as seen in the conduct of Gremio and his belief in his suitability for Bianca
- the function of father figures in comedic texts as obstacles to young love as seen in Baptista's actions when controlling the terms of his daughters' marriages
- 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 age, as seen in the on stage representation of physical ailments
- power and family contexts, as seen in the role of Baptista as patriarch, Bianca's role-playing for her father and Katherina's grudging acceptance of Baptista's control, Gremio's financial power and his status in relation to Baptista
- the context of love and desire as seen in Gremio's intentions towards Bianca
- etc

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

With respect to dramatic method students might focus on:

- the on stage spectacle of Gremio's infirmity and the contrast with his energetic pursuit of Bianca, Baptista's physical presence as decisive father, his commanding entrance in 1.1
- the placement of Baptista's proviso regarding his daughters at the start of the play initiating the comedic problem, the structural movement towards his acquiescence
- Gremio's asides, Baptista's imperatives towards his daughters, dialogue between the old men and other characters, eg Gremio's function in recounting Petruccio's behaviour at the wedding
- relevant language detail eg 'our cake's dough on both sides', imperatives such as 'Go in, Bianca'
- 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.

**Question 05**

0 | 5

***Twelfth Night* – William Shakespeare**

‘Sir Toby Belch is a riotous festive figure who delights audiences’.

To what extent do you agree with this view?

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

**[25 marks]**

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

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

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

Please refer to pages 4–7.

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

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

Some students might consider:

- his riotous behaviour which entertains the audience – his comically excessive actions, his eating, drinking and physicality, the significance of his name in contrast to his social status
- the disorder he brings to the household - his disregard for his grieving niece’s feelings when arriving home late, his rejection of Malvolio’s attempts to make him comply, the embarrassment he brings to Olivia, all of which provide the audience with a sense of wicked delight at his actions
- the festive, playful qualities his actions bring which suggest a creative, rebellious streak - his singing, his banter with Maria, his playful facility with language, his nonsense words, his embodiment of the spirit of twelfth night as a final carefree fling
- his entertaining spat with Malvolio, his role in the assistance of the duping of the steward and the glee he (and the audience) takes from his undermining of the steward’s authority and subjecting him to punishment
- the deceptions and tricks he engineers - his entertaining gulling of Sir Andrew, the hilarious ‘fight’ with Cesario
- etc

Some students might consider:

- his cruelty shown in the plot against Malvolio and the enjoyment he takes from it which doesn’t delight the audience, his snobbery towards Malvolio
- his callous disregard for the feelings of his niece given his late night revelry which is riotous and disorderly in a dark (rather than delightful) way
- his exploitation of Sir Andrew which makes him appear dishonest and selfish, his engineering of the fight in which Sir Andrew is hurt – such actions undermine any sense of festivity and delight



- his exploitation of his status as a member of the privileged classes which make the audience view his role as a critique of the unfair nature of power and status rather than one which brings light-hearted pleasure
- his downbeat reflection on the nature of human existence – ‘it’s all one’ – which doesn’t delight the audience and suggests he is more than a simple anarchic presence
- etc

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

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

- the comedic aspect of disorder as seen in Sir Toby’s riotous behaviour eg his rejection of Malvolio’s authority, his refusal to respect his niece’s grief and the rules of her house, his involvement in violent escapades, his refusal to act in a manner befitting his social status
- the comedic aspects of festive antics and trickery as seen in Sir Toby’s role as comic character, eg his drunken antics, his duping of various characters in the play, his bodily excess, his embodiment of the spirit of twelfth night
- the comedic aspect of entertainment as seen in the delight brought about by his onstage actions and the carnival spirit he embodies
- how comedy includes darker elements as seen in Sir Toby’s role in Malvolio’s punishment and his exploitation of Sir Andrew
- 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 his dispute with Malvolio and his rejection of authority
- the social and domestic contexts as seen in Sir Toby’s status as knight and also Olivia’s uncle which permits him some latitude, his indistinct role in the household, his friendship with Sir Andrew
- the context of celebration in world of the text as seen in the significance of the title and the festive merriment associated with it
- etc

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

With respect to dramatic method students might focus on:

- the onstage presence of Sir Toby – his physicality, his drunken antics, his involvement in song and dance, his portliness, the spectacle of his hiding in the box tree
- his entrance in 1.3 as an agent of disorder, his position in the ‘dark room’ scene as onlooker, his dramatic entrance in the final scene with a ‘bloody coxcomb’
- his combative dialogue with Malvolio, his playful dialogue with Maria, the establishment of his attitude towards Sir Andrew prior to his entrance in 1.3, inventive uses of language and double meanings
- relevant language detail, eg imperatives used towards Malvolio eg ‘sneck up’, references to alcohol eg ‘a cup of canary’, his final words to Sir Andrew
- 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.

**Question 06****0 6*****Twelfth Night* – William Shakespeare**

‘In *Twelfth Night*, the adopting of disguise results in painful rather than positive outcomes.’

To what extent do you agree with this view?

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

**[25 marks]**

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

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

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

Please refer to pages 4–7.

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

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

Some students might consider:

- the treatment of Malvolio by the disguised Feste which is cruel rather than amusing – no positives emerge for the steward
- the physical harm which comes to Sir Andrew on account of mistaking Sebastian for the disguised Viola, his bloody coxcomb is a literally painful consequence
- the suffering and confusion experienced by Antonio when the disguised Viola denies him, his lack of happiness at the end of the play
- the short term painful consequences experienced by disguised characters, eg the disguise of Viola which causes herself pain as it prevents her from publically speaking her love, Olivia’s unrequited love for the disguised Viola which causes her pain, Orsino’s emerging feelings for Cesario which cause him uncertainty and discomfort
- how the adopting of disguise puts characters in difficult positions during parts of the play, eg Viola’s wooing of Olivia on behalf of the man she is attracted to – ‘a barful strife’
- etc

Some students might consider:

- the final outcome for Viola is positive – although it causes pain along the way, her use of disguise leads to ultimate joy, ie she finds love and secures her partner
- the initially positive outcome of Viola’s adoption of disguise which secures her employment following her shipwreck and brings her into contact with the man she will marry
- the attraction that Olivia feels towards the disguised Viola results in the positive outcome of Sebastian and the Countess’s betrothal

- the taunting of Malvolio by the disguised Feste which results in the positive outcome of the deflation of the steward's pomposity
- Viola's use of disguise and the resulting confusion with Sebastian which results in Sir Toby's comeuppance – a deserved positive outcome for his misdemeanours
- etc

NB Students may legitimately treat 'outcomes' as meaning the various consequences of disguise seen during the course of the play, or the final consequences of disguise as seen at the end of the play.

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

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

- the comedic aspect of disguise as seen in Viola's disguising herself as Cesario, Feste's role as Sir Topas
- the comedic aspect of pain as a darker element of the genre as shown in the suffering of Viola who feels trapped by her role as Cesario
- the comedic aspect of happy endings and positive outcomes as seen in the two partnerships which emerge after Viola's disguise is revealed
- the comedic aspect of cruelty as seen in the disguised Feste's treatment of Malvolio
- 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 relationships and feelings which are complicated by Viola's disguise as Cesario
- social context as seen in the relative status and position of the disguised Viola who gains access to Orsino and Olivia
- the context of power as seen in the way in which disguise allows Feste to manipulate Malvolio
- etc

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

With respect to dramatic method students might focus on:

- the placing of Viola's choice to disguise herself in the early phase of the narrative and the problems and complications arising, the resolution of the plot where disguises are revealed and some positive outcomes emerge
- the spectacle of Viola's disguise, the drama and physical action of Feste in the dark room scene, the physicality of the fight scene, the visual revelation of Viola's identity with Sebastian's entrance in the final scene
- the positioning of the audience - the dramatic irony which allows the audience to see Viola's problems, the audience's superior knowledge over Malvolio in the dark room scene which allows both the cruelty and entertainment to emerge
- aside and soliloquy eg Viola's acknowledgement 'disguise I see thou art a wickedness', figurative uses of language revealing the pain wrought by disguise eg 'let concealment, like a worm i' th' bud/Feed on her damask cheek'
- 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.

## Section C

## Question 07

0 7

‘Comedic literature celebrates the resourcefulness and power of female characters.’

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 4–7.

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

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

Some students might consider:

- Kate Hardcastle’s inventive adoption of her barmaid disguise to further her relationship with Marlow, Kate’s success as a result of her creativity, Constance’s involvement in the plot to acquire the jewels which suggests the desire for power
- Lady Bracknell’s power to control the unions of the younger characters, Cecily and Gwendolen’s insistence on marrying Ernest, Cecily’s amusing diary entries – her resourceful ability to ‘write’ her own story
- Emma’s resourceful if problematic matchmaking, her father’s reliance upon his daughter in parts of the text in spite of his seniority, the social power of Mrs Elton at the ball
- Queenie’s ability to survive the hardships of her situation such as Bernard’s disappearance, her ability to find sexual fulfilment, the flexibility she shows despite hardships by taking in lodgers and dealing with different cultures in an open manner
- Pertelote’s power over Chauntecleer in the domestic sphere – she disparages his fears, he follows her advice about dreams, her role as the preferred spouse over the other females
- the female in *The Flea* who playfully kills the flea and denies the narrator, the power of the witches over Tam and Nannie’s sexual allure, the female’s ability to adapt to the victory of the boy in *Not My Best Side* despite her feelings
- etc

Some students might consider:

- Kate’s reliance upon her father’s approval and his comments about her dress which she accepts, Constance’s reliance upon Marlow and Tony to help her acquire the jewels, the outwitting of Mrs Hardcastle suggesting a lack of intellectual power
- although Lady Bracknell appears commanding, Gwendolen ignores her, Lady Bracknell as an obstacle rather than a resourceful, Cecily and Gwendolen’s duping by Ernest and Algernon suggesting a lack of power, their position as naïve, accepting females
- the reliance of the naïve Harriet on Emma, Jane Fairfax’s miserable experiences as a result of her

position and relationship with Frank Churchill, Mrs Elton doesn't have power over Mr Knightley and is marginalised at the end

- the disappointment and powerlessness of Hortense upon her arrival in England, her inability to engage (at first) with her new country and its people, Queenie's powerlessness in having to give up Baby Michael
- Pertelote's role in Chauntecleer's polygamous lifestyle suggesting her relative lack of power, her inability to help Chauntecleer – she is simply a worried bystander at the end, the widow's impoverished existence
- Tam's wife's toothless nagging, the impotent rage of Mrs Sisyphus, the feeling of being angry and trapped in *My Rival's House* – all of which suggest a lack of power
- etc

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

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

- how comedy centralises female characters and presents them as able and powerful
- the comedic aspect of the resourceful protagonist whose actions bring about their own joy and happiness as seen in Kate Hardcastle's stooping to conquer, the manner in which the girl in *Not My Best Side* gets on with her situation with blithe acceptance, Queenie's ability to cope with the economic and personal problems created by war and her husband's unattractive qualities
- how comedy often features power struggles between the genders revealing women's power, often over men, eg Pertelote's domestic dominance over Chauntecleer, Lady Bracknell's power to determine the suitability of marriage partners
- 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 representation of stereotypical female characteristics, eg the emotional response of Mrs Sisyphus, the go-getting qualities of Kate Hardcastle, the protagonist's interest in romantic attachments in *Emma*
- the context of power as seen in female ascendancy over males eg Hortense's dominance over Gilbert, Pertelote's caring but gentle dismissal of Chauntecleer's fears, the narrator's powerlessness in the house of her mother-in-law in *My Rival's House*
- social context as seen in Lady Bracknell's superior position, Emma's role and position in the community, the role of Tam's stay-at-home wife in the world of the poem
- etc

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

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

- the visual drama of Kate's disguise, dialogue between Kate and her father and Kate and Marlow revealing her resourcefulness, the resolution of the play where she secures Marlow
- the dramatic presence of Lady Bracknell, the placement of her entrances/exits, her commanding dialogue, the establishment and resolution of her objections in the narrative
- the placement, function and role in the narrative of female characters eg Emma is centralised as the titular character and the story follows her gradual acquisition of social power, Tam's wife Kate is given minimal narrative space in the initiation phase of the poem and serves as a threat in the story, the female in *The Flea* is unnamed and given no dialogue, but her witty, playful actions

suggest resourcefulness and power

- voices, eg the narrator in *Emma* who draws attention to the heroine's social and sexual power in the opening lines, the angry, powerful voice of Mrs Sisyphus, the voices of Queenie and Hortense which at times reveal disappointment and acquiescence yet also power
- dialogue, eg the conversation between Pertelote and Chauntecleer in which she dismisses his fears and suggests a solution to his problems, Emma's disputatious conversation with Mr Knightley about Harriet and Robert Martin
- relevant language detail which reveals resourcefulness and/or power (or lack thereof) eg the mother-in-law in *My Rival's House* who is given the epithet 'Queen Bee', expletives in *Mrs Sisyphus* showing her angry powerlessness
- etc

**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 comment on dramatic/authorial methods that are embedded into the argument.



**Question 08**

0 8

'Deception is a central aspect of comedic literature.'

Explore the significance of deception to the comedy of **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 4–7.

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

Some students might consider:

- the amusing nature of deception which leads to entertaining confusion, eg the deception perpetrated by Tony on Marlow and Hastings regarding Mr Hardcastle's home and status, the comedic confusion which results from Jack's deceptive use of the name/identity Ernest, his deception of Gwendolen
- how deception can lead to solving of comedic problems, eg Kate's adopting of a disguise which results in securing her relationship with Marlow, the deception of Mrs Hardcastle's circuitous journey as a means of temporarily acquiring the jewellery
- how deception can go unpunished and perhaps be celebrated, eg Jack and Algernon's lies appear to benefit them rather than invite censure – the women are duped and there is no comeuppance for the men
- how deception causes pain, eg Jane's suffering as a result of the secrecy of her relationship with Frank in *Emma*, Chauntecleer's physical discomfort after he is deceived by Russell
- how deception can lead to revelation, often with disastrous results, eg Queenie's infidelity which emerges when Michael is born
- how deception can lead to near disaster and release a moral message, eg Chauntecleer's deception by the fox which almost leads to death and the lesson about flattery which emerges
- how deception and attempts to manipulate aren't always successful eg the female in *The Flea* who resists the narrator's sophistry
- how characters can deceive themselves, eg Emma's mistaken belief about her matchmaking skills, Mr Elton's certainty that Emma is romantically interested in him which leads to humour, social embarrassment and misery
- etc

**AO4 Explore connections across literary texts**

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

- the comedic aspect of deception as seen in the untruths about identities in *The Importance of Being Earnest*
- the comedic aspect of amusement as seen in the entertainment created by deception eg the light-hearted events resulting from Tony's trick played upon Marlow and Hastings

- the comedic aspect of confusion as seen in the uncertainty of Gwendolen and Cecily caused by the men's deception
- how comedic texts often include less joyful events, eg the pain caused to Bernard when Queenie's deceit is revealed, the near disaster when Chauntecleer is duped by Russell
- 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 deceptions perpetrated by men upon women in *The Importance of Being Earnest*, and the resourcefulness of the Kate over Marlow
- social context as seen in the duping of city dwellers by Tony Lumpkin, social attitudes towards relationships as seen in Frank and Jane's circumstances
- the context of power as seen in the deceitful Russell's physical control over Chauntecleer, the relative social power between Marlow and the disguised Kate
- etc

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

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

- the placement of events in the sequence of the narrative which involve deception in *She Stoops to Conquer*, eg Tony's trick which initiates the comedy in the scenes which follow, settings as part of the deception (Mr Hardcastle's house, the dramatic outdoors journey), dramatic irony which allows the audience to see the comedy arising in the dialogue of those who have been deceived, eg Marlow's patronising words to Hardcastle
- the dramatic spectacle arising from the near-revelation of deceit at certain points in the narrative of *The Importance of Being Earnest*, props eg the cigarette case and their function in revealing deceit, the use of names, the parallel nature of deceit between the two protagonists, the role of settings eg town and country and the types of deceit perpetrated there
- the placement of deception and its revelation, usually in the closing sequence of a narrative, eg the emergence of Jane and Frank's relationship in *Emma*, the deception perpetrated by Queenie which emerges in childbirth, the deception played upon Chauntecleer as a climactic point in the story and its role in releasing the moral
- voices and dialogue, eg Bernard's angry response to being deceived, Mr Elton's voice and the embarrassed dialogue in the coach when he realises he has deceived himself regarding Emma's intentions, the narrator's witty, conniving voice which attempts to deceive in *The Flea*
- relevant language detail eg flattering words used by Russell to deceive Chauntecleer, the imperatives, wit and imagery connected to religious references in *The Flea*
- etc

**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 comment on dramatic/authorial methods that are embedded into the argument.**