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

Paper 1B Literary genres: Aspects of comedy

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**Mark scheme**

June 2020

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Version: 1.0 Final Mark Scheme

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

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

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## Level of response marking instructions

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

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

### Step 1 Determine a level

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

When assigning a level you should look at the overall quality of the answer and not look to pick holes in small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level, 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 tragedy: closed book

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

#### The significance of closed book

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

There are specific issues for AO2 – how meanings are shaped in texts. Students will not have their texts in front of them, so although they will be able to make specific references to structural and organisational issues, comments on other methods may be less specific.

#### Arriving at Marks

1. All questions are framed to address all the Assessment Objectives (AOs). Answers are marked holistically. Examiners need to read the whole answer taking into account its strengths and weaknesses and then place it in the appropriate band.
2. Examiners should avoid making early snap judgements before the whole answer has been read. Some students begin tentatively but go on to make relevant points.
3. Examiners should be prepared to use the full mark range in order to discriminate and not 'bunch' scripts in the middle for safety.
4. Examiners should mark positively. Although the possible content of the mark scheme provides some indicators for what students are likely to write about, examiners should be willing to reward what is actually there – **provided of course, that it is relevant to the question being asked.**
5. Examiners should remember that there are no right answers. Students' views which are relevant, well-argued and supported by appropriate textual evidence must receive credit whether the examiner agrees with the views or not. It is important to remain open to a student's ideas which could be unusual or unorthodox.
6. Examiners should remember that length and quality are not synonymous. Some brief answers may be relevant and concise. Equally, long answers may be diffuse and repetitive.
7. If answers are short or incomplete, examiners can only reward what is there and assess accordingly. Some further credit can be given to answers finished in note form.

**Using the Mark Bands**

8. When placing answers in mark bands, examiners need to look closely at the descriptors and the detailed generic mark bands on page 9. The key words for the bands are important and are printed below.

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

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

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

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

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

## Section B

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

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

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

## Section C

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

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

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

## Annotation











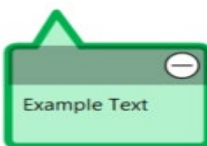




















15. Examiners should remember that annotation is directed solely to senior examiners.

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

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

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

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

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

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

**The assessment objectives and their significance**

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

Reminder: The AOs are as follows:

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

**AO4** Explore connections across literary texts.

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

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

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



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

<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>	

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: Petruchio’s instruction to Katherina to speak, his insistence that she will obey, her lengthy address advising women to be obedient and deferential, her observations about the importance for female subservience and male dominance, the placing of her hand beneath Petruchio’s foot, Petruchio’s acknowledgement of her views, Petruchio’s parting words, their kiss and exit, the amazement of Lucentio and Hortensio
- contextualisation: prior to the extract, the three main pairings and many of the other characters enter in preparation for a banquet, Lucentio suggests that ‘war is done’, banter between Katherina and The Widow ensues, Bianca teases Gremio and Petruchio, the wives exit the stage and Petruchio suggests a wager, Bianca and The Widow deny their husbands’ bidding, Katherina enters obediently, and then re-enters with the two other partners who berate their husbands
- Katherina’s speech as the comedic conclusion of the taming strategy, the spectacle of her apparent capitulation, the amusing *volte face* given her earlier attitudes elsewhere in the play
- the significance of her acceptance of Petruchio’s dominance and victory in the battle of the sexes, her feistiness and entertaining, combative exchanges with Petruchio elsewhere in the play
- the darker implications of her words – the view of her as a victim of a cruel process, the surprisingly extreme advice to other women, her maltreatment elsewhere in the play
- Katherina as a clever, manipulative character who is merely playing the role of a subservient wife, the comic irony of her words, her duping of Petruchio

- the ironic capitulation of Katherina as simply part of the entertainment offered to Sly, the satirising of male expectations of women's place
- the dramatic significance of her speech, how performance can offer a reading of Katherina's intent, the symbolic significance of the placing of her hand beneath Petruchio's foot, the significance of the kiss and unified exit as suggestions of comedic harmony
- Petruchio's victory as the comedic hero, his dominance and crowing words to Lucentio, the entertaining bemusement of the other characters at the transformation of Katherina
- 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 the battle of the sexes as seen in the power struggles between Petruchio and Katherina and her apparent capitulation
- the comedic aspect of transformation as seen in the completion of Katherina's journey from shrew to obedient wife
- the comedic aspect of the successful protagonist as seen in Petruchio's victory
- the comedic aspect of happy endings as seen in the harmonious relationship and unified exit of Petruchio and Katherina
- the darker edges of comedy as seen in the (possibly) uncomfortable aspect of Katherina's acceptance of her position
- 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 apparent victory of Petruchio and Katherina's acceptance of his power
- the context of gender as seen in the relative positions of the two main characters, Katherina's acceptance of male and female roles, Petruchio's manly boastfulness and control
- the literary and social context as seen in the way conventional shrew narratives are echoed and represented
- 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 which is the culmination of the taming story and the testing of Katherina's obedience following a series of taming episodes
- the dramatic nature of the scene, eg the packed stage lending a sense of spectacle, the mildly confrontational banter prior to Katherina's speech, the commanding, lengthy speech of Katherina, its startling content, the physical placing of her hand beneath his foot, the amazement of the men, the kiss
- the variety of dialogue, eg the initial combative exchanges, the sustained speech of Katherina, Petruchio's victorious crowing to the other men, his commanding words to Katherina
- the content of Katherina's speech – her imperatives to The Widow, the terms of address for men, the range of images drawn from nature, the way male and female roles are represented, the persuasive imploring qualities, the poetic capitulation of the words

- the closing sequence of the extract where Katherina and Petruchio exit the stage in apparent harmony, the triumphant words of Petruchio, the positioning of the other characters as losers
- relevant language features, eg Petruchio's imperatives, Katherina's submissive words, language connected to victory and loss
- etc.

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

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

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

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

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

0 2

**Twelfth Night – William Shakespeare**

Read the extract below and then answer the question.

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

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

**[25 marks]**

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

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

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

Please refer to pages 4–7.

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

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

Some possible ideas:

- the comedic trajectory in the extract: Olivia’s reaffirmation of her rejection of Orsino’s love, Viola’s questioning and challenging of Olivia, the romantic speech of Viola, Olivia’s developing attraction to Viola, the comedy of Olivia’s attempts to ensure Viola returns, Viola’s passionate exit, Olivia’s realisation about her feelings and her energetic appraisal of Viola’s attractiveness, Olivia’s entertainingly desperate attempt to ensure Viola’s return and her reflections on fate and attraction
- contextualisation: prior to the extract, Olivia has been established as a character who is in mourning and has renounced the company of men, Malvolio announces the arrival of Viola at the gate, Olivia dons her veil, Viola enters and some mildly confrontational dialogue ensues, the veil is removed and Viola accuses Olivia of being too proud then describes the depths of Orsino’s love
- the development of Olivia’s feelings for Viola and the complexities which arise later in the play, the setting up of the triangular relationship between Olivia, Viola and Orsino, Olivia’s emotionless rejection of Orsino in contrast to her feelings for Viola
- the entertaining reversal of Olivia’s refusal to engage in matters of the heart earlier in the play and her skittish reactions seen here, her comic desperation to see Viola again
- the romantic words of Viola (probably inspired by her feelings for Orsino) and the ironic effect they have upon Olivia, Viola’s passionate behaviour here and elsewhere in the play
- the audience’s knowledge of Viola’s true identity and Olivia’s lack of awareness of this, the bittersweet effect of this irony, the humour and suffering which arises from the initiation of this comedic problem



- the transformative effect of love, the physical nature of Olivia's attraction, the energy this lends to Olivia, her comic loss of control here and entertaining ardour and frustration elsewhere
- the role of fortune and fate in life and love, Olivia's acceptance of her changing state in contrast to her previous coolness
- Malvolio's role as messenger and unwitting go-between, given his feelings for Olivia stated elsewhere 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 comedic aspects of love and attraction as seen in Olivia's feelings for Viola and dismissal of Orsino's suit, the effects of love on the individual
- the comedic aspect of complicated relationships as seen in the development of the triangular relationship and the feelings of desire seen in Olivia's reaction and Viola's impassioned speech
- the comedic aspect of disguise as seen in Viola's adoption of her role as Viola, the different levels of knowledge that the audience and Olivia possess and the problems it creates
- etc.

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

With respect to significance of contexts students might focus on:

- the context of gender as seen in the roles and attitudes adopted by Olivia and Viola in relation to wooing and rejection, the nature of Olivia's attraction, social attitudes towards same sex attraction
- the context of power as seen in Olivia's curt dismissal of Orsino's suit, the apparent social gap between Viola and Olivia, Viola's powerful words to Olivia which reverses the supposed power structures
- the social context as seen in the relative statuses of the characters, the servile nature of Malvolio, the offering of money to Viola
- 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 in the first act of the play where the meeting of Olivia and Viola initiates a new comedic problem, the development of Olivia's feelings reveals a new side to her, the complications of Viola's disguise are furthered
- the dramatic spectacle of Olivia's development, starting with her cool rejection of Orsino then her growing interest in Viola, the impassioned speech of Viola and her dramatic exit, Olivia's excitable reflections on her feelings and rapid dispatch of Malvolio
- the dramatic irony by which the audience knows the true identity of Viola, the comedy arising from Olivia's lack of knowledge
- the use of dialogue to convey comedic character, eg the impassioned voice of Viola, the transformation of Olivia's voice into a much less controlled one, Olivia's soliloquy reflecting on her feelings
- the closing couplets of the extract which offer a philosophical view of the preceding action
- relevant language features, eg the romantic words and images in Viola's speech, the energetic questions and exclamations of Olivia after Viola's exit, Olivia's impatient imperatives spoken to Malvolio, Olivia's philosophical and stately words in the final couplet

- etc.

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

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

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

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

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

**0 3** *The Taming of the Shrew* – William Shakespeare

‘Audiences enjoy Petruchio’s amusing and playful taming of Katherina.’

To what extent do you agree with this view?

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

**[25 marks]**

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

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

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

Please refer to pages 4–7.

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

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

Some students might consider:

- the amusing manner in which Petruchio addresses and handles Katherina in their first meeting, his strategy of praise and wrong-footing her is playful and amusing to watch
- that the entertaining spectacle of events such as the feast, the episode with the tailor and the journey are played for laughs
- that Petruchio’s strategy is clearly a playful ruse – the audience are fully aware that it is a temporary game, the aim of which is marital harmony, and they derive much enjoyment from seeing the stages of his playful plan unfold
- that the entertainment provided by his determination is equally matched by her feistiness – their vying for power delights the audience, the sense of game-playing and light-hearted manipulation is all part of the entertainment
- his outrageous manner of dress and report of his conduct at the wedding which causes hilarity for the audience – the ridiculous extremity of his behaviour towards Katherina causes amusement
- that Petruchio’s ultimate success and Katherina’s new demeanour at the end of the play suggests that no harm was done, the audience enjoys the upbeat ending and the preceding taming process as an amusing part of the comedic trajectory
- etc.

Some students might consider:

- that Petruchio’s aim is to crush the spirit of Katherina rather than to form a partnership based on an equal relationship – there is nothing amusing or playful for the audience regarding the manner in which he goes about this
- the cruelty of Petruchio’s actions which involve denial of food, spoiling of the wedding day and withholding of clothing are uncomfortable to watch rather than being simple entertainment
- how reception of Petruchio’s behaviour changes over time – eg the recent emergence of the #metoo movement may give rise to readings suggesting abhorrence for Petruchio’s conduct
- how any playfulness performed on stage is undermined by the knowledge that Petruchio is manipulating Katherina for his own financial betterment, so the superficially entertaining comic business has a hollow, unsettling ring to it
- that Katherina’s genuine upset at being railroaded into marriage and the subsequent maltreatment she receives gives the audience pause for thought rather than unqualified amusement – she is little more than a pawn in a male power game
- how the breaking of Katherina on the journey is hard to watch, the psychological torture and her defeated acquiescence in the final scene is anything but playful
- that Petruchio’s victory is no cause for rejoicing – the story is about ensuring female subservience and the celebratory atmosphere at the end isn’t shared by the audience
- 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 the entertaining aspects of the taming process such as the initial banter between Petruchio and Katherina
- the comedic aspect of playful behaviour as the entertaining teasing of Katherina during the feast
- the darker comedic aspects of cruelty and humiliation as seen in her physical exhaustion during the journey
- 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 attempts to tame and dominate Katherina and her resistance then surrender
- the context of gender as seen in the vying for power between Petruchio and Katherina
- the social context in relation to ideas about human conduct and acceptable behaviours
- etc.

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

With respect to dramatic method students might focus on:

- the placement of events in the sequence of the narrative in the taming process, the establishment of the initial comedic problem in which Petruchio states his intent prior to Katherina’s entrance, their amusing initial combative meeting and interplay, Katherina’s capitulation and Petruchio’s victory in the final scene
- the dramatic spectacle of the feast scene and its rapid action, the on-stage energy of both partners and their emotional states, physical action/exhaustion of Katherina during the journey
- the resolution of the play with Katherina’s speech as the culmination of the taming process, the action of her placing her hand beneath his foot symbolising Petruchio’s victory

- dialogue between Katherina and Petruchio as quick-fire, entertaining banter, Petruchio's soliloquy revealing his intention to maltreat Katherina, the lengthy final speech, Petruchio's victorious parting shot, their combative physical interaction which gives way to kissing and a harmonious joint exit
- relevant language details such as Petruchio's amusing terms of address towards Katherina, eg 'Kate of Kate Hall', animal imagery used by Petruchio to describe her
- etc.

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

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

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

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

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

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

‘The servants in the play are resourceful characters who make things happen.’

To what extent do you agree with this view?

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

**[25 marks]**

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

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

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

Please refer to pages 4–7.

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

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

Some students might consider:

- Tranio’s resourceful actions in relation to the disguise plot, his entertaining ‘stage-managing’ of the process of Lucentio’s wooing of Bianca, the victory he helps secure for his master – his power as a character whose actions have an impact in the story and are crucial to the resolution
- the confident and easy way in which Tranio acts in disguise, his erudition, his progressively active role in the deception, the skill with which he pulls it all off suggests resourcefulness, his quick-thinking is entertaining for the audience
- the power that Tranio enjoys in his disguise as Lucentio, the manner in which he speaks to characters of higher social standing, Lucentio’s acceptance of Tranio’s guidance and thoughts suggest his power and the trust placed in him
- Grumio’s pert responses and knowing comic defiance of Petruchio are entertaining and suggest a certain power to speak in such a way, his entertaining comic weariness, the power he enjoys over the lesser servants and Katherina before Petruchio’s entrance in the feast scene
- Biondello’s lively and entertaining description of the wedding, his role in the verbal and physical comedy provide amusement for the audience, the on-stage physical entertainment he provides with his rapid exit
- etc.

Some students might consider:

- for all Tranio's supposed status in the world of the play, it is only his disguise which temporarily lends him power, his power is illusory
- Tranio is returned to his initial position at the end of the play when he has served his purpose, his ascendancy hasn't altered the power structures in the play
- Tranio directs matters, but only for the advancement of his master, he gains little from his efforts and remains the property of Lucentio throughout
- Grumio's persona has entertainment value, but he shows little resourcefulness in the play, acting as more of a minor obstacle and occasional victim of Petruchio's comic violence, his bout of power over other servants is very brief and he is soon put back in his place
- Biondello's role is more of a lively messenger, his description of the wedding scene may be entertaining but he holds little power in the world of the text
- etc.

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

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

- the comedic aspect of resourcefulness as seen in the actions of Tranio whose quick-thinking aids Lucentio
- the comedic aspect of the servant who enjoys some power – the comedic reversal of status
- the comedic aspect of entertainment as seen in the ways the comic actions of servants bring pleasure to audiences
- 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 freedom and control enjoyed by Tranio in the disguise plot, the elevating of servants as wielders of status
- the context of gender as seen in Grumio's temporary power over Katherina
- the social context in relation to ideas about how relationships between servants and their masters is presented
- etc.

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

With respect to dramatic method students might focus on:

- the placement and sequence of events involving servants, eg the establishment of Tranio's role immediately after the induction and his relationship with Lucentio, the emergence of his resourcefulness after Lucentio meets Bianca, his much more minor role in the final scene, the power Grumio enjoys over Katherina seen after his less powerful interaction with Petruchio
- the dramatic spectacle of entertaining scenes involving servants, eg the exchanging of garments between Tranio and his master, the rapid entrances and exits of Biondello, the physical comedy between Petruchio and Grumio, the Pedant's violence towards Biondello
- the resolution of the play whereby Tranio's plan results in his master's success with Bianca, the deferential roles played by Grumio and Biondello in the final scene, the fading of Tranio from the end of the play suggesting his power was temporary
- aspects of dialogue such as Tranio's lengthy interaction with Lucentio which suggests some power, Tranio's soliloquy after the exits of Baptista and Gremio which reveal his resourceful plans,

Tranio's commanding dialogue as he explains the disguise plot to more statusful characters, the entertaining banter between Grumio and Petruchio

- relevant language details such as Tranio's elevated vocabulary, his use of Latin phrases and persuasive words to ensure the success of the plan, Grumio's entertaining playing with words in the 'knocking' piece of comic business, Biondello's hilarious exclamations as he is chased by the Pedant
- etc.

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

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

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

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

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



0	5
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**Twelfth Night – William Shakespeare**

‘The cruel treatment of Malvolio makes audiences feel pity, rather than making them laugh.’

To what extent do you agree with this view?

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

**[25 marks]**

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

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

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

Please refer to pages 4–7.

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

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

Some students might consider:

- the cruelty of the dark room scene is not funny given Malvolio’s pleading, his suffering provokes pity from the audience
- that Malvolio’s desperate attempts to secure his release from the dark room are impossible to watch without sympathy, his panic and pleading are no cause for laughter
- the sadistic enjoyment which Feste derives from his toying with the imprisoned Malvolio which amounts to psychological torture and provokes pity
- the cruel trick played upon Malvolio which invites pity rather than laughter on account of his misguided belief that he is loved by Olivia, the joy he feels provokes sympathy in the audience as they anticipate his subsequent disappointment
- how the humiliation undergone by Malvolio goes too far – the donning of yellow stockings and the public nature of his embarrassing behaviour ceases to be funny
- Feste’s barbed comments in the final scene which cause great upset to Malvolio as he leaves the stage – there is no laughter here, only a sense of pity for a maligned character
- etc.

Some students might consider:

- Malvolio’s previously pompous and hypocritical manner which is rewarded with just punishment – the audience laughs at the sight of a killjoy who opposes the comedic spirit receiving his just desserts
- that the treatment meted out to Malvolio is comic in nature – there is no real threat to life or sanity in the dark room scene and the audience know that given the nature of comedy, the entertaining baiting of the steward will only be temporary

- Feste's behaviour towards Malvolio which is playful and fair recompense for the steward's earlier insults, laughter is provoked at the way Feste uses disguise to bait Malvolio
- how the sight of Malvolio smiling in yellow stockings is hilariously comic, his appearance in light of his previously dismissive attitudes towards outlandish behaviour cause laughter
- the cleverness of the letter trick in revealing Malvolio's hypocrisy which is a source of laughter rather than a cause for pity – the exposure of Malvolio's deluded fantasies is funny
- Malvolio's petulant exit in the final scene and his refusal to accept his role in the dispute and restoration of order which provoke no pity
- etc.

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

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

- the darker comedic aspects of cruelty and humiliation as seen in the trick played on Malvolio
- the comedic aspect of laughter as seen in the possible audience response to Malvolio's experiences
- the comedic aspect of the comedic villain whose anti-comic actions result in a comeuppance
- 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 exercising of power over Malvolio by the plotters and his own loss of control
- the moral context in relation to the acceptability or otherwise of the acts perpetrated against Malvolio
- the social context as seen in the public nature of Malvolio's humiliation, issues arising from his status and that of the plotters
- etc.

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

With respect to dramatic method students might focus on:

- the sequence of Malvolio's experiences – the cruelty of the letter scene and his capture by the plotters, the climactic events of the dark room scene which follow his establishment as a killjoy, the final scene which sees him continue his earlier attitude towards the plotters, his ultimate refusal to forgive
- the dramatic action of his treatment, eg his reading of the letter as the plotters look on from behind the box tree, his play-acting of his fantasies, the donning of yellow stockings and his grin, the spectacle of the dark room scene and his torment, the dramatic entrance, threat and exit of the final scene
- the dramatic irony of the audience's knowledge of the trick being played which (possibly) invites them to side with the plotters, the shaping of scenes which allows audiences to see the glee of the plotters and the misunderstanding and torment of the unaware Malvolio
- the resolution of the play where the acceptability or otherwise of the trick is explored on stage, the anti-comic exit of Malvolio which may invite pity, Feste's barbed call back to Malvolio's earlier words
- aspects of dialogue eg Malvolio's supposedly private speeches overheard by the plotters, Maria's glee at her plot, Malvolio's delight as he believes the letter, the cruel words of Feste as Sir Topas,

Malvolio's painful dialogue as he begs for help, the interaction of Fabian and Olivia as he attempts to explain the plot

- relevant language details such as Malvolio's words of love towards Olivia, the teasing words of Feste, Olivia's sympathetic observation that Malvolio has been 'abused'
- etc.

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

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

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

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

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

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**Twelfth Night – William Shakespeare**

‘The play suggests that being in love is a superficial and unsatisfactory experience.’

To what extent do you agree with this view?

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

**[25 marks]**

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

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

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

Please refer to pages 4–7.

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

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

Some students might consider:

- the love supposedly felt by Orsino for Olivia is superficial given his subsequent attraction to Viola, Viola’s perceived betrayal and Olivia’s rejection of him causes Orsino to feel temporarily unsatisfied
- the attraction Olivia feels for Viola is based on a fleeting meeting with little sense of anything other than a superficial physical connection, her mistaken anger at Viola’s betrayal causes her to feel unsatisfied
- the rapidity with which the two main pairings at the end of the play occur suggest that there is little depth to the unions, leading the audience to suspect that little long-term satisfaction will occur
- Antonio’s feelings for Sebastian cause heartache when they go unrequited, his confusion of the twins causes him to feel aggrieved and he leaves the stage with no satisfactory outcome in his relationship with Sebastian
- the unusual pairing of Maria and Sir Toby and the offhand revelation of their marriage suggests their relationship is of little depth
- some would-be lovers go unrequited – Sir Andrew returns home having been passed over, his feelings for Olivia don’t seem particularly profound
- etc.

Some students might consider:

- the main characters overcome any temporary problems caused by love and enjoy the satisfying comedic resolution seen in their unions, a happy outcome is reached
- Viola finds satisfaction in her union with Orsino, the revelation of her true identity and release from suffering, the completion of her journey to happiness brings about harmony for her

- Viola's feelings for Orsino are heartfelt rather than superficial, as seen in her willingness to sacrifice herself for his love and the profundity of her speeches
- rather than being a superficial and unsatisfactory experience, the play celebrates the power, depth and happy madness of love as seen in the way it transforms Olivia
- Viola and Sebastian's love for each other is shown very clearly upon their reunion, their joy in each other's company is the most profound example of love in the play
- although Olivia and Sebastian's union is a rapid one, it brings them both much satisfaction and security from their previous problems
- etc.

**NB** Students may legitimately refer to Viola and Sebastian's love for each other depending on how carefully the view is argued.

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

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

- the comedic aspect of love as seen in the various relationships in the play
- the comedic aspect of happy outcomes (or otherwise) as seen in the satisfaction brought about by being in love
- the darker comedic aspects of disappointment and lingering problems as seen in the lack of satisfaction associated with being in love
- 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 human appetites and emotions as seen in the various experiences of lovers in the play
- the context of gender as seen in the issues around heterosexuality and same-sex attraction in several relationships
- the social context in relation to ideas about status and power balances between lovers
- etc.

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

With respect to dramatic method students might focus on:

- the arc of events involving love – how the process of falling in love is followed by the different emotions it evokes, eg Viola's feelings for Orsino which lead to heartache then (arguably) joy, how large portions of Olivia's love story are centred on frustration followed by a very swift resolution
- the dramatic spectacle of the emotional effects of love, eg the pain expressed by Viola at her inability to express her love, her outburst in the final scene, the performance of Orsino's confusion about his attraction to Viola, Olivia's skittish and petulant reactions to her feelings, Antonio's anger at being denied
- the resolution of the play where quick and (possibly) superficial unions take place, the role of Sebastian in 'solving' the love triangle, the easy rapidity by which Orsino accepts Viola, the disappointments of Antonio and Sir Andrew
- dialogue revealing the superficiality (or otherwise) of being in love, eg the relief of Olivia when she realises there are twins, Orsino's bartering with Olivia and his casual words of acceptance of Viola, Viola's impassioned plea to Orsino, dialogue revealing the unsatisfactory aspect of being in love,

eg Viola's ironic description of the pain of her sister's love to Orsino, Antonio's anger at being denied

- relevant language details such as Orsino's casual acceptance of the 'happy wrack', Viola's figurative reference to love being 'a worm i'the bud'
- etc.

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

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

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

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

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

**0 7**

‘Comedic literature contains revelations – key moments in the comedy where information is revealed or characters discover something.’

Explore the significance of revelations in **two** texts you have studied.

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

**[25 marks]**

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

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

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

Please refer to pages 4–7.

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

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

Some possible ideas:

- revelations as a way of bringing about comedic closure eg the revelation of Tony’s age at the end of *She Stoops to Conquer* which allows him not to marry Constance, the revelation of Kate’s true identity to Marlow, the discovery of the truth of Jack’s origins in *The Importance of Being Earnest* which open the way to marriage
- the function of revelations to lead to temporary comedic problems for characters as seen in the unveiling of Jack’s secret life and address in the country and the uncovering of Jack and Algy’s identities at the end of Act 2 and the impasse it creates
- revelations as a way of provoking laughter at the dramatic nature of the information being revealed as seen in Mrs Hardcastle’s discovery that the jewels are missing, Jack’s announcement of the sudden death of his brother
- the gap between the reader’s knowledge of the truth and the character’s discovery of key information as seen in Marlow’s eventual realisation that the Hardcastle home isn’t an Inn, Mrs Hardcastle’s rage at the discovery of Constance and Hastings’ attempted elopement
- Emma’s discovery of Mr Elton’s affections which, although comic for the reader, provides a nasty surprise for the character, Emma’s realisation of her feelings for Mr Knightley and subsequent marriage – revelation as part of the journey of self-discovery
- Bernard’s alarming discovery of baby Michael’s mixed race – revelation with comic but also tragic significances for several of the characters, Hortense’s dispiriting discovery that life in England isn’t as expected which is related in a comic way by Gilbert
- the frightening discovery of the fox’s true intentions which cause alarm for Pertelote and serious danger for Chauntecleer – revelation as climactic part of a comedic narrative prior to a happy resolution, the revelation suggests that Chauntecleer’s worries were well-grounded suggesting the importance of intuition

- Tam's sudden discovery that he is in serious danger and the comedic moral about restraint which emerges, the revelation to the narrator in *The Flea* that his would-be lover has more spirit than he thought which then prompts the narrator's lively comeback, the discovery of the girl in *Not My Best Side* that life with the dragon isn't her future, but that her upbeat approach to problems may result in a type of satisfaction
- 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 happy outcomes that revelations provoke as seen in the unveiling of Kate's true identity to Marlow and Emma's emerging awareness of her feelings for Mr Knightley
- the comedic aspect of laughter as generated by the effect of revelations such as Jack's announcement of his brother's death, Bernard's comic shock of the baby's mixed race
- the comedic aspect of danger (which is averted) as seen in Chauntecleer's discovery of the fox's intentions, Tam's sudden realisation of his peril
- etc.

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

With respect to significance of contexts students might focus on:

- the context of gender as seen in the way revelations bring an end to male/female problems often through marriage as seen in both drama texts
- the context of power as seen in the shift in status and apparent suitability which the revelation about Jack's origins brings about, the loss of power and face which Bernard experiences from baby Michael's birth
- moral context as seen in the truths and wisdom which emerge as a result of revelations as seen in the lessons arising from Tam and Chauntecleer's alarming discoveries
- etc.

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

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

- the placing of revelations in the comedic journey, eg the revelation of Kate's identity to Marlow and Jack's birth which paves the way for marriage at the end of both drama texts, Queenie's discovery that Bernard is alive which presents her with a problem given her pregnancy, Emma's discoveries about the folly of her matchmaking and also her true feelings
- the dramatic effect of the discovery of Jack's lie about his brother's death which causes a comedic problem midway through the play, the climactic revelation of Tony's age which allows him liberty, the uplift in the narrative where matrimony becomes achievable and problems are resolved
- the various voices and dialogue, eg Hortense's voice and dialogue revealing her frustrations with her new domestic surroundings, the surprise in the voice of the narrator as his would-be lover kills the flea, Bernard's aggressive reaction to the baby's race, the narrator's arch comments on Emma's discovery of Mr Elton's desires
- irony which produces comedic effects, eg the reader's superior knowledge of the joke which Tony plays on Marlow and Hastings, the narrator's indications of Jane and Frank's relationship and Emma's ignorance of it, the reader's knowledge that the fox lies in wait for Chauntecleer



- relevant language features, eg the narrator’s mocking observations on Tam’s discovery of his peril ‘In hell they’ll roast thee like a herrin!’, the comparative descriptions of Pertelote’s shriek as ‘louder than dide Hasdrubales wif’ and Bernard’s ‘wrath of Samson’
- etc.

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

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

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

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

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

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‘By the end of comedic texts, the central characters have changed for the better.’

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

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

**[25 marks]**

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

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

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

Please refer to pages 4–7.

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

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

**NB** Students may take ‘heroes and heroines’ to mean any or all of the following: central characters, protagonists, main characters, characters who perform heroic actions.

Some students might consider:

- the heroes/heroines achieve their aims and are successful by the end of their journey – Kate gets her man, as does Constance, Tony discovers the truth about his age, avoids marrying Constance and has duped the London boys
- the view that marriage is a form of betterment and the unions achieved by the end of play are a sign of character development – Jack becomes a better person in the eyes of Lady Bracknell which then allows the comedic resolution of marriage to take place, Marlow and Kate achieve their desires
- the suggestion that Marlow has overcome his shyness with refined ladies and that he marries Kate after becoming wise to the mistakes of the night – he emerges as the fine young man Sir Charles claims he is, Kate gets her man and betters herself socially through the match
- there’s an honesty which emerges by the end of drama texts – the truth about Jack’s identity and Tony’s true feelings suggest that the mendacity and deception of the play is over and characters have emerged as better people who have discovered something about themselves
- the journey of self-discovery that Emma undergoes results in the emergence of a more mature character whose maturity is signified by marriage, her meddling ways and unthinking mistreatment of people appears to be over
- the blithe acceptance of the female in *Not My Best Side* of her situation suggests she will enjoy social advancement through marriage, the narrator of *The Flea* is better in the sense that he appears to have won his argument, Tam emerges from his escapade unscathed – such characters end up in a more advantageous position by the end of the narratives

- Hortense and Gilbert acquire a house and child and a sense of harmony by the end of *Small Island*, Bernard appears to want to be a more understanding person and although Queenie's giving away of baby Michael causes sadness, she does it for magnanimous reasons – these characters are materially or morally better by the conclusion of their stories
- Chauntecleer escapes the clutches of the fox and ends up in a better situation, he states he has learnt not to succumb to flattery – the happy ending of his story has resulted in the acquisition of self-knowledge and survival
- etc.

Some students might consider:

- that there is no sense in which Jack and Algy have learnt any particular lessons about themselves or undergone any moral development by the end of the play – they appear to have changed their status but without any accompanying change in their ways
- the privileged, superficial lifestyles of the characters in the play appear as if they will continue unabated – Lady Bracknell's snobbery remains unchecked even if her power is brought into question by the end of the story
- Tony has learnt no great lessons or undergone any betterment during the play – although he dupes his social superiors, he remains the same easy-going trickster by the play's conclusion, Mr and Mrs Hardcastle emerge as less honest characters in keeping Tony's age from him
- Mr Woodhouse and Frank Churchill remain self-interested people by the end of the story – Emma's father is more concerned about his security than his daughter's independence and, although the death of Frank's aunt improves his standing, he treats Jane shabbily and shows little genuine remorse
- Tam escapes his predicament but there is no sense in which he learns his lesson – perhaps a suspicion that his behaviour will continue unchecked, the narrator in *My Rival's House* undergoes no change in circumstance at all, Mrs Sisyphus appears even more angry and isolated by the end of her story – not a change for the better at all
- Queenie's story ends unhappily with the giving up of her baby and the dispiriting life with Bernard – she has encountered much during her journey but is not a better person
- Chauntecleer escapes his predicament by displaying resourcefulness, but there is no real confirmation that the lesson he professes to have learnt has made any impact upon his comic weakness
- etc.

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

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

- the comedic aspect of endings which usually suggest the triumph of protagonists as seen in Kate's securing of Marlow, the unions in various texts, Chauntecleer and Tam's escape
- the comedic aspect of the successful protagonist who learns lessons or works towards their own success as seen in the maturation of Emma, Gilbert's perseverance, the narrator of *The Flea* whose irrepressibility appears to win the day
- the comedic aspect of marriage as an emblem of success at the conclusion of some tales, eg Emma's securing of Mr Knightley, the successful pairings in both plays, the blossoming of Gilbert and Hortense's marriage
- etc.

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

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

- the moral context as seen in the bettering (or otherwise) of various characters, eg Emma’s new-found maturity suggesting a more accepting view of others, the sense that Bernard Bligh is in the process of becoming more tolerant, the view that little is learned by Algy and Jack about their mendacious conduct and it will remain unchanged
- the context of power as seen in the changing economic statuses of characters, eg the marriages at the end of both plays bring changes in status through marriages to the participants, the marriage of Mr Knightley and Emma improves her social position, the acquisition of the house by Gilbert and Hortense suggests upward mobility
- the context of gender as seen in the way that betterment (or otherwise) alters male and/or female behaviour and also affects relationships between men and women, eg the inability of Sisyphus to change suggests his wife will continue to be frustrated, the lesson apparently learned by Chauntecleer suggests a reining in of male pride, the social betterment of Jack leads to marriage
- etc.

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

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

- the positioning and development (or not) of characters in the plays, eg Jack’s newly discovered status in the *The Importance of Being Earnest*, the revelation of his birth as part of his comedic arc, the victory of Kate at the end of the narrative as part of her journey to the betterment of marriage
- the on-stage drama of *She Stoops to Conquer*, eg the disguise of Kate and her unveiling, the entrance of the fathers from behind, Tony’s exhilaration in discovering his age, the energy of Jack in *The Importance of Being Earnest* as he moves from irritation to rushing to the bookcase to confirm his heritage, the uplifting interaction between Jack and Gwendolen
- the resolution of the narratives where betterment (or otherwise) is seen, eg the marriage of Emma which concludes her journey, the bitter conclusion to *My Rival’s House* which suggests stasis rather than positive development, the escape of Chauntecleer leading to the release of the moral lessons
- various voices, eg the angry voice of Mrs Sisyphus suggesting that betterment hasn’t occurred, the celebratory voice of the narrator endorsing Emma’s happy marriage, the elated and astonished voice of Gilbert describing Hortense’s amorousness
- the use of dialogue, eg the words used by Queenie as she gives baby Michael away suggesting loss rather than betterment, Gilbert’s reported speech between himself and Queenie before they make love, the words of Mrs Elton undercutting Emma’s triumph
- relevant language features eg the frustrated expletives of Mrs Sisyphus, the positivity of phrases such as ‘perfect happiness’ to describe Emma’s wedding
- etc.

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

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

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

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

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