AS
ENGLISH LITERATURE B
7716/1B

Paper 1B Literary genres: Drama: Aspects of Comedy

Mark scheme

June 2019

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

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 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 text to support their views?
   - has the student referred to the author'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.

Annotation

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

15. 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.

16. Please remember that scripts can go back to students, so although your audience is a senior examiner, you must express your views temperately.

17. Use the Model Marked Script for guidance.

The assessment objectives and their significance

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

The AOs are as follows:

AO5 Explore literary texts informed by different interpretations. (12%)

AO4 Explore connections across literary texts. (12%)

AO3 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. (24%)

AO2 Analyse ways in which meanings are shaped in literary texts. (24%)

AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression. (28%)

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

Weightings for each question are as follows:

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

Mark	AO	Typical features	How to arrive at mark
Band 5 **Perceptive/Assured** **21-25 marks**	AO5	• Perceptive and confident engagement with the debate set up in the task	This band is characterised by **perceptive** and **assured** work which shows confidence, sharpness of mind and sophistication in relation to the task.
	AO4	• perceptive exploration of connections across literary texts arising out of generic study	
'**Perception**' is demonstrated when students are showing the depth of their understanding and responding sensitively to the texts and task.	AO3	• perceptive understanding of the significance of relevant contexts in relation to the task • assuredness in the connection between those contexts and the genre studied	At the top of the band students are consistently **assured** and will demonstrate sensitivity and **perception** across all five assessment objectives in the course of their response.
	AO2	• perceptive understanding of authorial methods in relation to the task • assured engagement with how meanings are shaped by the methods used	
'**Assuredness**' is shown when students write with confidence and conviction.	AO1	• perceptive, assured and sophisticated argument in relation to the task • assured use of literary critical concepts and terminology; mature and impressive expression	At the bottom of the band there will be coherence and accuracy with some **perception** but with less consistency and evenness.
Band 4 **Coherent/ Thorough** **16-20 marks**	AO5	• thorough engagement with the debate set up in the task	This band is characterised by **coherent** and **thorough** work where ideas are linked together in a focused and purposeful way in relation to the task.
'**Coherence**' is shown when students are logical and consistent in their arguments in relation to the task. They hold their ideas together in an intelligible way.	AO4	• logical and consistent exploration of connections across literary texts arising out of generic study	
	AO3	• thorough understanding of the significance of relevant contexts in relation to the task • coherence in the connection between those contexts and the genre studied	At the top of the band students will demonstrate a fully **coherent** and **thorough** argument across all five assessment objectives in the course of their response.
	AO2	• thorough understanding of authorial methods in relation to the task • thorough engagement with how meanings are shaped by the methods used	
'**Thoroughness**' is shown when students write carefully, precisely and accurately.	AO1	• logical, thorough and coherent argument in relation to the task where ideas are debated in depth • appropriate use of literary critical concepts and terminology; precise and accurate expression	At the bottom of the band ideas will be discussed in a shaped, relevant and purposeful way with a clear sense of direction, with one or two lapses in **coherence** and accuracy.

Band 3 **Straightforward/ Relevant 11-15 marks** '**Straightforward**' work is shown when students make their ideas in relation to the task clearly known. '**Relevant**' work is shown when students are focused on the task and use detail in an appropriate and supportive way.	AO5	• straightforward engagement with the debate set up in the task	This band is characterised by **straightforward** and **relevant** work where the student's response to the task is clear and intelligible.
	AO4	• explores connections across literary texts arising out of generic study in a straightforward way	
	AO3	• straightforward understanding of the significance of relevant contexts in relation to the task • relevant connections between those contexts and the genre studied	At the top of the band students will demonstrate consistent **straightforward** understanding in the course of their argument. Ideas will be developed **relevantly.**
	AO2	• straightforward understanding of authorial methods in relation to the task • relevant engagement with how meanings are shaped by the methods used	
	AO1	• sensibly ordered ideas in a relevant argument in relation to the task • some use of literary critical concepts and terminology which are mainly appropriate; straightforward and clear expression	At the bottom of the band there will be flashes of **relevant** understanding with evidence of **straightforward** thinking.
Band 2 **Simple/Generalised 6-10 marks** '**Simple**' work is shown when students write in an unelaborated and basic way in relation to the task. '**Generalised**' work is shown when students write without regard to particular details.	AO5	• simple and generalised response to the debate set up in the task	This band is characterised by **simple** and **generalised** work which is mainly linked to the task.
	AO4	• simple exploration of connections across literary texts arising out of generic study	
	AO3	• simple understanding of the significance of relevant contexts in relation to the task • generalised connections between those contexts and the genre studied	At the top of the band students will demonstrate a basic **generalised** understanding in the course of their answer. Ideas will be developed in a **simple** way.
	AO2	• simple understanding of authorial methods in relation to the task • generalised engagement with how meanings are shaped by the methods used	
	AO1	• a simple structure to the argument which may not be consistent but which does relate to the task • generalised use of literary critical concepts and terminology; simple expression	At the bottom of the band there will be inconsistency, but the beginnings of a **simple** and **generalised** understanding.

| Band 1 **Largely irrelevant/largely misunderstood/largely inaccurate 1-5 marks** 'Largely irrelevant' work is shown when students write in an unclear way with only occasional reference to what is required by the question. '**Largely misunderstood**' and '**largely inaccurate**' work is shown when knowledge of the text is insecure, hazy and often wrong. | | • some vague points in relation to the task and some ideas about task and text(s) • the writing is likely to be unclear and incorrect; if it is accurate the content will be irrelevant • little sense of the AOs in relation to the task; little sense of how meanings are shaped; little sense of any relevant contexts; little sense of any connection arising out of generic study; little sense of an argument in relation to the task | This band is characterised by work which is **largely irrelevant** and **largely misunderstood** and **largely inaccurate**, and so unlikely to be addressing the AOs in a relevant way. 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. At the bottom of the band there will be no connection with the task; the writing will be hard to follow and **irrelevant.** |
| **0 marks** | | No marks for response when nothing is written or where response has no connection to the text(s) or task. | |

| 0 | 1 | *The Taming of the Shrew* **– William Shakespeare** |

Explore the significance of aspects of dramatic comedy in the following passage in relation to the text as a whole.

You should consider the following in your answer:

- the interplay between Petruchio and Grumio
- the dramatic function of Hortensio
- other relevant aspects of dramatic comedy.

[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 strands listed could easily 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.

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

Please refer to pages 3 – 6.

AO5   Explore literary texts informed by different interpretations

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

Some possible ideas:

- the comedic trajectory of the extract: begins with Petruchio's arrival in Padua; his knocking on the door at the house of Hortensio and its misinterpretation by Grumio; Petruchio's abuse of Grumio; the slapstick and physical comedy between Petruchio and Grumio; the entrance of Hortensio; the continuing quarrelling between Grumio and Petruchio; Hortensio's ironic belief in Grumio as a trusty servant; Petruchio's explanation of why he has come to Padua – to find an appropriate wife; Hortensio's tentative suggestion that he might find Petruchio a rich wife – though she'd be such a shrew, Petruchio might not thank him; following the extract, the discussion of Katherina as the shrew and Petruchio's interest in marrying her
- the comedic confusion over Petruchio's request of Grumio to knock at the gate, and his misinterpretation of that
- the way in which this farcical scene quickly develops into slapstick violence eg 'He wrings him by the ears'
- the introduction of Petruchio as a confident and bullish figure who does not tolerate fools lightly as seen in his exchanges with Grumio
- Hortensio's function as a fool and how he is set up as a comedic figure,
- Hortensio's introduction of the idea of the 'shrew' as an ill-favoured wife for Petruchio; ironic given his journey in the play to marry a widow
- the function of the servant and the relationship with his master derived from the *Comedia del'arte* tradition of comedy eg Grumio initially as a pantaloon-like figure, and then his changed later

function in the play eg tantalising the starving Katherina with food and browbeating the Tailor
- the implications of Petruchio's dialogue about his intentions, and the linkages of that to the rest of the play eg 'wive and thrive'
- the dramatic importance of the arrival of Petruchio in Padua and the impact of this upon the rest of the play
- the sense that Petruchio's attitude pre-figures how he will be with Katherina
- the comedy brought on by the fact that there is a bell and no need to knock anyway
- etc

AO4   Explore connections across literary texts

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

- the comedic functions of masters and servants, as seen in Petruchio and Grumio, and how they interact
- the comedic aspect of farce and absurdity within the scene as seen in the knocking sequence
- the comedic aspect of physical and slapstick-style violent comedy as seen in the conflict over Petruchio and Grumio's knocking at the gate
- the comedic aspect of the role of suitors as seen in the presentation of Petruchio
- 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 in relation to the task focus might be on:

- the cultural context in relation to the roles of suitors leading to marriage
- the economic context of Petruchio stating his fortune and coming to Padua to increase it
- the literary context of *Comedia del'arte* in relation to comedic types and situations eg the way Grumio is presented
- the gender context in relation to the inequalities between men and women eg the way Hortensio and Petruchio talk about women and wives
- etc

AO2   Analyse ways in which meanings are shaped in literary texts

With respect to significance of dramatic methods in relation to the task focus might be on:

- the structural placing of this scene at the start of the comedy and the beginning of the love plot between Petruchio and Katherina
- the dramatic action of the sparring between Petruchio and Grumio; their quarrel
- the language of bullying eg 'sirrah villain'
- the near aside of Grumio to the audience eg 'My master is grown quarrelsome'
- the malapropisms and puns eg 'rebused' and 'compound this quarrel'
- Hortensio's gossipy language about Padua
- the use of Italianate Latin to give a sense of place
- the language of courtship and men talking about women
- Grumio's linguistic misunderstanding and his over-the-top declarations eg 'My master is mad'
- Petruchio's boastful language about why he is in Padua
- 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:

- 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**

Explore the significance of aspects of dramatic comedy in the following passage in relation to the text as a whole.

You should consider the following in your answer:

- the presentation of Viola
- the dramatic function of the Captain
- other relevant aspects of dramatic comedy.

[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 strands listed could easily 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.

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

Please refer to pages 3 – 6.

AO5   Explore literary texts informed by different interpretations

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

Some possible ideas:

- the comedic trajectory of the extract: Viola and the Captain's survival on the coast of Illyria after the shipwreck; the Captain's telling Viola of the loss (though not death) of her brother; the Captain's providing information about the governance of Illyria in the form of Orsino, the love interest of Olivia, Olivia's mourning and abjuring of the sight of men; the process of disguise and gender transition with Viola becoming a 'eunuch' to serve Orsino: the disappearance of the 'Old World' and the entry into the 'Green World' of confusion which is developed in the next scene with Sir Toby railing at Olivia's mourning her brother and curbing his fun
- Viola's womanly fortitude in surviving the shipwreck, her caring nature and gratitude towards the captain, her resilience in wanting to work and move forward, to sympathy for the lives of Olivia and Orsino
- the set-up and initiation of the comedic inversion through Viola's disguise
- Viola's interest in the lives and love stories of Orsino and Olivia
- Viola's grief over the possible drowning of her twin brother
- the audience's initial engagement with the dramatic irony of knowledge about Viola's identity
- the Captain offering information about the fate of Sebastian and his native knowledge of Illyria and its people
- the Captain's complicity with Viola's wishes eg his muteness
- the 'foreign-ness' of Illyria eg 'Knowest thou this country?'
- audience laughter and awareness of the possible precariousness of Viola's situation: that her disguise may be 'discovered' or revealed
- the hope that Sebastian might have survived the storm and have come ashore elsewhere in Illyria

- the knowledge of the 'Old World' ending, via the shipwreck - merging into the 'Green World' of comedic confusion in Illyria
- knowledge that in the original performance conditions, characters such as Viola would be played by boys, making the disguise easier and also more complicated
- the brevity of the actual moment of disguise: summarised quickly here
- etc

AO4   Explore connections across literary texts

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

- comedic disorder, as seen in the disguise of Viola eg how she wishes to be presented as a 'eunuch' to Orsino
- comedic dressing and disguise as in Viola's intention be become a eunuch
- the aspect of the tragi-comedic feel of the text as seen in the dark edge to the comedy eg the fact that Sebastian may have drowned, linking to other darker themes in the text such as the death of Olivia's brother
- the aspect of the comedic foil in the form of the Captain eg the 'straight-man' compared to Viola's daring behaviour
- 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 in relation to the task focus might be on:

- the mourning context of both Viola's loss of her twin brother and her empathy with Lady Olivia in relation to the implications of her experiencing a double grief
- the romantic context of both Olivia and Orsino, and how Viola and Sebastian will fit into their lives, providing an eventual solution
- the social and economic context in relation to the interface between nobility and workers eg Viola's monetary reward to the Captain for what he says
- the gender context as seen in Viola's intention to disguise herself as a man so that she can work
- etc

AO2   Analyse ways in which meanings are shaped in literary texts

With respect to significance of dramatic methods in relation to the task focus might be on:

- the structural importance of Shakespeare setting up Viola's disguise as a 'eunuch' in this extract and then the later confusion caused by this
- the contrast of Viola's depressive tone at the start of the extract, but then more hopeful later on
- the use of a question and response technique within the extract
- the Captain's language - logical, efficient and no-nonsense in feel eg 'A noble duke, in nature as in name'
- the Captain's description of the shipwreck and possible survival of Sebastian eg 'like Arion on the dolphin's back'
- how key information about Illyria is introduced in the Captain's words
- the Captain's responses to Viola's questions and wish to be disguised
- 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:

- 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 | *She Stoops to Conquer* – **Oliver Goldsmith** |

Explore the significance of Mrs Hardcastle to the comedy of *She Stoops to Conquer*.

Remember to include in your answer relevant comments on Goldsmith'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 strands listed could easily address more than one AO.

Examiners must also remember that because students have read and studied *She Stoops to Conquer* 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 parts of the play it is also legitimate to make more general reference.

Please refer to pages 3 – 6.

AO5 Explore literary texts informed by different interpretations

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

Some possible ideas:

- that Mrs Hardcastle is responsible for major sequences of comedy in the play, due to her pretensions and corrupt nature
- that the comedy is derived from Mrs Hardcastle's over-protective nature when it comes to her son Tony, as well as the Oedipal implications of their relationship
- that much of the comedy is provided by the disagreements and contrasts between Mrs Hardcastle and her husband, Mr Hardcastle eg she calls him a 'piece of antiquity'
- that the sub-plot is chiefly concerned with her failure to tell Tony that he has come of age, and should receive £1,500 per year
- that Mrs Hardcastle's behaviour is over-the-top and far-fetched
- that the comedy Mrs Hardcastle develops is partly because of her selfishness eg wanting Constance to marry her son to keep the jewels in the family
- that Mrs Hardcastle's personality makes her liable to be duped eg she is blissfully unaware that Constance and Tony despise each other
- that she is naive about the reality of the situation eg that Constance really wishes to marry Hastings and elope to France
- that Mrs Hardcastle's misunderstandings are part of the mechanism through which the classes collide
- that Mrs Hardcastle is pretentious, not satisfied with a simple country life
- her structural position at the end of the play eg she is the only character who remains unhappy at the conclusion of events
- etc

Accept any valid discussion of dramatic methods, any valid interpretations and any valid discussion of contexts.

AO4   Explore connections across literary texts

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

- comedic farce as seen in situations in the play involving Mrs Hardcastle eg her place as an innkeeper's wife, as seen by Marlow, but also in the actions of Tony in relation to his mother
- comedic collision of the classes eg between Mrs Hardcastle and Marlow and Hastings
- comedic naivety and innocence, as seen in Mrs Hardcastle's ineptness in sorting out the jewels with Constance and her son Toby
- comedic trickery and manipulation as seen in Mrs Hardcastle's purposeful deception of Tony
- 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 in relation to the task focus might be on:

- the social context and the expectation of how people should respond to a woman of Mrs Hardcastle's class and status, and when this is undercut eg Marlow's actions toward her
- the gender context in relation to the constraints placed upon women and men eg Mrs Hardcastle as a woman in her home trying to do the best thing, Mr Hardcastle trying to act appropriately, Tony acting inappropriately as her spoilt son
- the social context of inns in relation to them being centres for bawdy and comic behaviour eg the charade is set up in The Three Jolly Pigeons, but then transferred to Mrs Hardcastle's home
- the family context in relation to the relationships established in the play eg Mrs Hardcastle's wish for Tony to marry Constance
- etc

AO2   Analyse ways in which meanings are shaped in literary texts

With respect to significance of dramatic methods in relation to the task focus might be on:

- Goldsmith's structuring the subplot around Mrs Hardcastle's trickery and attempts to matchmake
- key structural sequences of comedy developed by Goldsmith eg the farce with the jewels, the coach journey
- Goldsmith's use of hyperbole and irony in the construction of Mrs Hardcastle's personality and pretensions eg 'There is nothing in the world I love to talk of so much as London, and the fashions, but I was never there myself'
- Goldsmith's use of diminutive and adverbial language to present Mrs Hardcastle as being ripe for satire eg 'We must not snub the poor boy now' and 'Anybody that looks in his face may see he's consumptive'
- Goldsmith's use of naming techniques and the list of guests who visit their house eg Hardcastle, Lumpkin, Mrs Oddfish, etc
- the way in which Mrs Hardcastle uses tonal shifts in her speech eg 'Fine spoken madam' to 'you great ill-fashioned oaf'
- etc

Given that this is a **closed book** exam, references to the play 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:

- 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 on dramatic methods that are embedded into the argument.

| 0 | 4 | *The Importance of Being Earnest* **– Oscar Wilde**

Explore the view that 'Bunburying is nothing more than a device for Wilde to create humour'.

Remember to include in your answer relevant comments on Wilde'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 strands listed could easily address more than one AO.

Examiners must also remember that because students have read and studied *The Importance of Being Earnest* 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 parts of the play it is also legitimate to make more general reference.

Please refer to pages 3 – 6.

AO5 Explore literary texts informed by different interpretations

With respect to 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:

- that the notion of Bunburying is funny and is set up as such by Wilde
- that the funniest moments of the play involve the use of 'Bunburying'
- that the strategy is clever and allows individuals to avoid social constraints, and is therefore amusing because of this
- that the strategy operates as an excuse for comedic deception
- that 'Bunburying' is symbolic of the double standards of this era and therefore ripe for satiric use
- that the notion of how 'Bunburying' operates is central to the play's message eg a trivial comedy for serious people
- that the strategy of 'Bunburying' is used in several lynchpin scenes in the comedy eg Algernon and Jack both use this method to secretly visit their lovers, Cecily and Gwendolen
- etc

Some students might consider:

- that the strategy of 'Bunburying' has an integral role in the play's design so is more than just funny
- that 'Bunburying' does not simply offer humour alone and that it represents a more serious social critique of the Age
- that the concept facilitates irresponsible and bad behaviour, which is not inherently amusing nor funny
- that 'Bunburying' is a male activity and that females suffer because of it, making it either comedy with a sexist approach, or non-comedic
- that 'Bunburying' may be overtly funny but that it has a serious subtext
- that the wider satire of 'Bunburying' is used to mock Victorian standards, customs and society, and is, in fact, critical and inevitably more serious
- etc

AO4   Explore connections across literary texts

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

- the comedic critique of society as seen in the strategy of 'Bunburying' and how this affects the relationships between Jack and Earnest and Gwendolen and Cecily
- comedic satire as seen in the leading of double lives/cover ups – embodied in Algernon and Jack, but also by wider society
- comedic disguise, as seen in Jack /Earnest's use of 'Bunburying'-type strategies
- comedic use of mistaken identity as a comedic concept as seen in the wider structure of the play
- comedic farce as seen in several elements in the drama; 'Bunburying' being a farcical concept
- comedic resolution as seen in the unravelling and re-christening – and the exposure of the 'masks' of 'Bunburying'
- etc

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

With respect to contextual issues arising from the play in relation to the task focus might be on:

- the social class context in relation to social obligations, snobbery, and class
- the familial context in relation to relatives and their concerns over lineage and heritage, and how 'Bunburying' can subvert this
- the marriage context in relation to marrying appropriately and how this is altered and manipulated through 'Bunburying'
- the gender context in relation to the different agendas of men and women eg men using 'Bunburying' more than women
- the male context in relation to 'Bunburying' being about 'men behaving badly' and being 'silly' when in love
- etc

AO2   Analyse ways in which meanings are shaped in literary texts

With respect to analysis of dramatic methods in relation to the task focus might be on:

- Wilde's construction of 'Bunburying' as a key comedic mechanism to shape the plot
- Wilde's use of the neologism of 'Bunburying' at the start of the drama and the structural set up of Algernon first using the term about his fictional friend Bunbury in the First Act eg 'If it wasn't for Bunbury's extraordinary bad health', and then its later integration into the structural development of the drama
- how Wilde uses settings and backgrounds to foreground points about 'Bunburying' eg the set up in the First Act of the male world of Algernon's flat in Half-Moon Street, its later use/misuse at Manor House
- the use of dramatic arrivals and exits related to 'Bunburying', such as the structural arrival of Algernon at Woolton Manor House in the Second Act, pretending to be Ernest before Cecily eg 'I have never met any really wicked person before'
- the importance of 'Bunburying' in the structural resolution of multiple marriages eg Jack and Gwendolen, Algernon and Cecily, and Dr Chasuble and Miss Prism
- the comedic importance of the dialogue and wit of the play, particularly when used alongside constructs of 'Bunburying'
- the use of satirical language of 'Bunburying' to poke fun at men of Algernon and Jack's class

- the use of the symbols of 'Bunburying' eg the cigarette case
- the climatic and farcical way in which Wilde writes of the exposure of Jack and Algernon's 'Bunburying' deceptions, as part of the dramatic climax
- the importance of 'Bunburying' in the play's resolution eg 'I never change, except in my affections'
- etc

Given that this is a **closed book** exam, references to the play 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:

- 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 | *Educating Rita* – **Willy Russell**

Explore the view that 'in *Educating Rita* learning and self-discovery are always presented as being positive'.

Remember to include in your answer relevant comments on Russell'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 strands listed could easily address more than one AO.

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

Please refer to pages 3 – 6.

AO5   Explore literary texts informed by different interpretations

With respect to 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:

- that learning and self-discovery are presented as positive in the play, with Frank's position as an academic at the university and Rita shifting her expectations and class through education
- that learning is positive, not only in terms of the gaining of knowledge about literature and writing, but also about the 'growth of the soul' through life's journey
- that the play works because its black comedy reinforces the strands of self-discovery through ironic reflection on life
- that the play is a socially realist drama, and therefore is expected to have positive moments through learning and self-discovery
- that Rita's learning and self-discovery contribute to the feel-good factor of the play, her energy and confidence
- etc

Some students might consider:

- that learning and self-discovery are negative and that during the process uncomfortable truths about identity, class, sexuality and gender are exposed
- that learning and self-discovery are not always positive and that the play demonstrates negative aspects eg Frank's alcoholism and Rita's 'fracture' from her roots
- that learning can lead to feelings of being overwhelmed, confused and out of one's comfort zone
- that self-discovery can alienate both the individual and those around the individual
- that learning and self-discovery can be dangerous and dislocating, and therefore feel negative
- that Rita realises that the educational process can be painful and challenging
- etc

However the student argues, they need to address 'always'.

AO4 Explore connections across literary texts

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

- the comedic aspects of learning and self-discovery in working-class people as shown through Rita's language, subject-matter and progress through the play
- the comedic and painful aspects of learning and self-discovery, as seen in Rita's transition
- the comedic aspects of wit and repartee, as seen in the debates over learning between Frank and Rita
- the comedic aspects of the power of women 'taking on' men of learning, as seen in Rita's ascendancy over Frank
- the comedic aspects of growth and development as seen in the development of the relationship between Rita and Danny
- etc

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

With respect to contextual issues arising from the play in relation to the task focus might be on:

- the social context including the working-class context and the context of higher education
- the pain of social progression as seen in the self-discovery of Rita
- the institutional context and the difficulties and ironies of being in one, as seen in Frank's disillusionment
- the cultural context as shown in the comedic and painful lives of Rita and Frank, in terms of both of their social and personal learning
- the gender context, as shown by Rita's discourse about female, working-class learning and self-discovery
- the economic context of the painful rise of the 'working classes' in relation to the 'opening of doors' within the play
- the historical context of *Educating Rita* lying in a literary tradition of 'learning narratives' beginning with Ovid (*Metamorphoses*), and including *Pygmalion* and *My Fair Lady*
- etc

AO2 Analyse ways in which meanings are shaped in literary texts

With respect to analysis of dramatic methods in relation to the task focus might be on:

- the setting of the university for much of the action
- the structural contrasts and comedic clashes in class throughout the play, which heighten moments of learning eg 'I couldn't even get to the end of just one poem'
- the use of flashback as a structural device to reveal more of Rita's specific working-class background, showing how far her learning has progressed
- the dramatic use of soliloquies to show inner thoughts and growth eg 'You know at first I was dead scared...'
- the humorous and painful dialogue between Frank and Rita, which is often about learning and self-discovery
- the use of intertextuality and the painful and ironic references to wider literature as Rita reads on her journey of self-discovery eg the juxtaposition of literature and Rita's life
- the use of intertextual references to make wider points eg 'But look, the thing about Forster and a book like *Howard's End*...'

- the wider use of different registers as a comedic mechanism to heighten the learning processes eg Rita: 'An' what happened?' / Frank: 'My loss was literature's great gain'
- the language and dialect of Liverpudlian culture
- Rita's working-class language which contrasts with Frank's more middle-class register
- etc

Given that this is a **closed book** exam, references to the play 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:

- 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.