



AS

English Literature B

7716/1B Literary Genres: Drama: Aspects of Comedy
Mark scheme

7716
June 2016

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 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.

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: Section B

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. There is, with closed book, the expectation that 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 may 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, ie an omission which prevents the candidate from fully answering the question, then the examiner should not give a mark higher than Band 3. Such an answer is likely to be given a mark lower than Band 3.

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, ie an omission which prevents the candidate from fully answering the question, then the examiner should not give a mark higher than Band 3. Such an answer is likely to be given a mark lower than Band 3.

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. The following symbols can be used when marking scripts:
- tick for a good point, idea, reference etc
 - REP for repetition
 - IR for irrelevance
 - ? for when meaning is not clear.

Please do not use your own private systems, as these will mean nothing to senior examiners. If in doubt about what to use, simply write clear comments.

18. Use the Model Marked Script for guidance.

The Assessment Objectives and their significance

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

The AOs are as follows:

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

AO4 Explore connections across literary texts. (12%)

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

Mark Scheme

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:

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

Mark	AO	Typical features	How to arrive at mark
Band 5 Perceptive/Assured 21-25 marks 'Perception' is demonstrated when students are showing the depth of their understanding and responding sensitively to the texts and task. 'Assuredness' is shown when students write with confidence and conviction.	AO1	<ul style="list-style-type: none"> perceptive, assured and sophisticated argument in relation to the task assured use of literary critical concepts and terminology; mature and impressive expression 	This band is characterised by perceptive and assured work which shows confidence, sharpness of mind and sophistication in relation to the task. At the top of the band students are consistently assured and will demonstrate sensitivity and perception across all five assessment objectives in the course of their response. At the bottom of the band there will be coherence and accuracy with some perception but with less consistency and evenness.
	AO2	<ul style="list-style-type: none"> perceptive understanding of authorial methods in relation to the task assured engagement with how meanings are shaped by the methods used 	
	AO3	<ul style="list-style-type: none"> perceptive understanding of the significance of relevant contexts in relation to the task assuredness in the connection between those contexts and the genre studied 	
	AO4	<ul style="list-style-type: none"> perceptive exploration of connections across literary texts arising out of generic study 	
	AO5	<ul style="list-style-type: none"> perceptive and confident engagement with the debate set up in the task 	
Band 4 Coherent/ Thorough 16-20 marks '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. 'Thoroughness' is shown when students write carefully, precisely and accurately.	AO1	<ul style="list-style-type: none"> logical, thorough and coherent argument in relation to the task where ideas are debated in depth appropriate use of literary critical concepts and terminology; precise and accurate expression 	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. 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. 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.
	AO2	<ul style="list-style-type: none"> thorough understanding of authorial methods in relation to the task thorough engagement with how meanings are shaped by the methods used 	
	AO3	<ul style="list-style-type: none"> thorough understanding of the significance of relevant contexts in relation to the task coherence in the connection between those contexts and the genre studied 	
	AO4	<ul style="list-style-type: none"> logical and consistent exploration of connections across literary texts arising out of generic study 	
	AO5	<ul style="list-style-type: none"> thorough engagement with the debate set up in the task 	

Mark	AO	Typical features	How to arrive at mark
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.	AO1	<ul style="list-style-type: none"> • sensibly ordered ideas in a relevant argument in relation to the task • some use of literary critical concepts and terminology which are mainly appropriate; straightforward and clear expression 	This band is characterised by straightforward and relevant work where the student’s response to the task is clear and intelligible. At the top of the band students will demonstrate consistent straightforward understanding in the course of their argument. Ideas will be developed relevantly . At the bottom of the band there will be flashes of relevant understanding with evidence of straightforward thinking.
	AO2	<ul style="list-style-type: none"> • straightforward understanding of authorial methods in relation to the task • relevant engagement with how meanings are shaped by the methods used 	
	AO3	<ul style="list-style-type: none"> • straightforward understanding of the significance of relevant contexts in relation to the task • relevant connections between those contexts and the genre studied 	
	AO4	<ul style="list-style-type: none"> • explores connections across literary texts arising out of generic study in a straightforward way 	
	AO5	<ul style="list-style-type: none"> • straightforward engagement with the debate set up in the task 	
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.	AO1	<ul style="list-style-type: none"> • a simple structure to the argument which may not be consistent but which does relate to the task • generalised use of literary critical concepts and terminology; simple expression 	This band is characterised by simple and generalised work which is mainly linked to the task. 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. At the bottom of the band there will be inconsistency, but the beginnings of a simple and generalised understanding.
	AO2	<ul style="list-style-type: none"> • simple understanding of authorial methods in relation to the task • generalised engagement with how meanings are shaped by the methods used 	
	AO3	<ul style="list-style-type: none"> • simple understanding of the significance of relevant contexts in relation to the task • generalised connections between those contexts and the genre studied 	
	AO4	<ul style="list-style-type: none"> • simple exploration of connections across literary texts arising out of generic study 	
	AO5	<ul style="list-style-type: none"> • simple and generalised response to the debate set up in the task 	

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

Section A

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 play as a whole.

You should consider the following in your answer:

- the presentation of Petruchio prior in his first speech in this passage
- wit and interplay between Petruchio and Katherina
- 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 will 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 section on **Arriving at Marks** on page 3.

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

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 use of soliloquy to reveal Petruchio's character and taming school strategy
- how the soliloquy prepares the audience for what is to come
- the use of irony, oppositions, repetition, imagery of birds etc
- play on names
- the way the fiery energy and wit of Katherina matches Petruchio's in the extract but perhaps not by the end of the play
- sexual innuendo here and elsewhere in the play
- 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:

- female representation and how Katherina deals with the potential suitor
- male representation and how Petruchio forms a strategy
- the social attitudes of the Elizabethan era as displayed in the extract and, where relevant, in the wider play
- issues of sexual politics and gender inequality between Katherina and Petruchio
- attitudes to courtship, weddings and marriage
- the way money and goods are discussed
- attitudes to cruelty/images of the natural world
- etc

AO4 Explore connections across literary texts.

With respect to significance of connections with the comedic genre:

Focus might be on:

- the role and function of men and women within comedy
- the comic complexity of sexual relationships
- the function and place of marriage within the genre
- the importance of courtship and suitors as comedic devices
- the way in which naming is used for comedic purposes
- the gaps between audience and characters' knowledge in comedy
- elements of slapstick that could be incorporated into the scene
- elements of commedia dell'arte which may inform the text
- etc

AO5 Explore literary texts informed by different interpretations.

With respect to meanings and interpretations:

Students might develop any of the points mentioned above and suggest what meanings arise from those ideas and how audiences might react, for example:

- a discussion of the play as a misogynistic text
- headstrong woman tamed by a man and offensive nature of this for some audiences
- Petruchio's initial interest in Katherina being first prompted by her dowry and subsequently by real love for her
- Katherina's feisty reaction to Petruchio, her refusal to be mocked and perhaps her pain at his treatment
- her later love for him, or her passive submission
- connection to the framing device/induction – play within a play
- etc

Accept any valid discussion of dramatic methods, any valid interpretations and any valid discussion of contexts 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 play as a whole.

You should consider the following in your answer:

- comic disorder
- the dramatic effect of Malvolio's entrance
- 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 will 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 section on **Arriving at Marks** on page 3.

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

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 function and use of Feste as jester
- the dramatic use of Sir Andrew and Sir Toby – two different kinds of clowns
- puns, mis-hearings and malapropisms developed in the dialogue
- use of dance, song and music
- Feste's songs as a commentary on the play's wider themes
- the irony of 'Hold thy Peace' when they are going to make a lot of noise
- the initial warning to the company issued by Maria in contrast to what happens later
- the power and shock of Malvolio's entrance
- Malvolio's language/rhythmical shift
- the other characters' reactions to Malvolio's request
- 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 setting of Lady Olivia's house in Illyria - the contextual implications of a house in mourning
- the interface between servants, itinerants and gentry
- the Puritan movement and how this informs the construction and actions of Malvolio
- context of the twelfth night celebrations
- the economic contexts of Feste's survival; Sir Toby being housed; Malvolio as steward
- representation of men behaving badly
- etc

AO4 Explore connections across literary texts.

With respect to significance of connections with the comedic genre:

Focus might be on:

- comedic disorder
- mirth, laughter, revelry as part of festive comedy
- use of song and music in comedy
- comedy as a challenge to authority and order
- the connection of the extract to the title 'Twelfth Night' and possibly to the alternative title, 'What You Will', and the notion of anarchy
- etc

AO5 Explore literary texts informed by different interpretations.

With respect to meanings and interpretations:

Students might develop any of the points mentioned above and suggest what meanings arise from those ideas and how audiences might react, for example:

- Malvolio as a spoilsport
- Malvolio as being genuinely concerned about the well-being of the household
- revelry and late night disturbing of the peace; references to insanity here and elsewhere
- idea of the anti-authority figures such as Sir Toby – whether or not they are to be approved of
- audience engagement with the laughter and/or awareness of the precariousness of the situation linking to dark-edged comedy
- etc

Accept any valid discussion of dramatic methods, any valid interpretations and any valid discussion of contexts 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 view that Tony Lumpkin, supposedly the play’s fool, is in fact its cleverest character.

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. Some ideas will inevitably 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 will necessarily be connected to that genre through the task.

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

Please refer to section on **Arriving at Marks** on page 3.

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

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

With respect to dramatic methods in relation to the task:

Focus might be on:

- where Lumpkin appears structurally in the play
- play takes place over one night meaning he must improvise and think quickly
- Goldsmith’s writing in a colloquial form for Lumpkin
- contrast to other characters
- Lumpkin’s being set up purposely as a paradox
- his name
- his being constructed by Goldsmith to mispronounce words
- his movement from fool to manipulator as plot progresses
- his changing dialogue depending on who he is speaking to
- his use of song and the wit of his lyrics eg “Good liquor, I stoutly maintain, Gives genius better deserving...”
- 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 context in relation to the task:

Focus might be on:

- servants and uneducated characters, and their relationships to those of the higher classes
- social contexts eg constraints of education, gender, setting
- the public house as a centre for bawdy and comic behaviour
- family relationships
- money
- marriage
- etc

AO4 Explore connections across literary texts.

With respect to significance of connections with the comedic genre:

Focus might be on:

- comedic inclusion of the Fool
- Lumpkin's role in the learning and education of other characters (typical aspect of comedy)
- Lumpkin's comic absurdity
- the use of farce
- trickery and manipulation (typical aspect of comedy)
- Lumpkin's role in the comedic resolution
- etc

AO5 Explore literary texts informed by different interpretations.

With respect to meanings and interpretations:

Some students will agree with the proposition set up in the task and focus on:

- the way that one by one Lumpkin outwits all the other characters and so can be seen as the cleverest
- the way Lumpkin manipulates and makes others look stupid
- the way he sets up the house as an inn
- the way he outmanoeuvres his mother and marriage
- the importance of locating Lumpkin in a working-class setting in order to show his understanding of 'common' people
- his ingenious plotting
- Lumpkin as a master manipulator who has a clever plan in mind, and gets the best deal for himself
- his self-seeking mentality
- his knowledge and power
- etc

Some students will disagree and focus on:

- Lumpkin as a simple, country fool
- his lack of sophistication and manners
- his lack of progression in the play
- his being illiterate and his lack of education
- his lack of understanding of sophisticated society
- the idea of Lumpkin as a mother's boy / tied to his mother's apron strings
- the idea that the other characters are cleverer than he is
- his liking of the ways of the country eg horses and ale
- his operating within and being a part of a dysfunctional family
- etc

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

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

Explore the significance of disguise and false identity in the play.

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. Some ideas will inevitably 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 will necessarily be connected to that genre through the task.

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

Please refer to section on **Arriving at Marks** on page 3.

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

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

With respect to dramatic methods in relation to the task:

Focus might be on:

- Wilde's choice and use of naming eg re-christening, Miss Prism
- Wilde's use of different names for different settings
- comic disguise as part of the structure
- Wilde's use of settings to reinforce disguise and mistaken identity
- Wilde's use of the ridiculous construction of Bunbury/Bunburyism coupled with the irony of Jack's seriousness about it
- the resolution and Gwendolen's desire for Jack to be Earnest
- the absurd denouement of the handbag and its information
- the structural revelation of the cigarette case at the end of the play
- Wilde's use of Miss Prism in untangling the disguise and mistaken identity
- 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 context in relation to the task:

Focus might be on:

- the importance of master and servant relationships eg Lane, social class
- family relationships
- social class and snobbery
- settings the country and the city
- attitudes towards gender
- the Victorian context of social manners
- etc

AO4 Explore connections across literary texts.

With respect to significance of connections with the comedic genre:

Focus might be on:

- disguise (typical aspect of comedy)
- mistaken identity (typical aspect of comedy)
- the use of farcical elements in the drama
- the elements of love and marriage as part of the comedic resolution
- etc

AO5 Explore literary texts informed by different interpretations.

With respect to meanings and interpretations:

Students might develop any of the points mentioned above and suggest what meanings arise from those ideas and how audiences might react, for example:

Focus might be on:

- word play around 'Earnest'
- an attempt to defraud
- significance of Miss Prism
- the notion that the 'naughtiness' of false identity does succeed
- use of alter-egos
- disguise as farce
- the play's mockery of social custom and pretence
- wit and caustic dialogue
- darker elements of the play eg attempting to defraud
- etc

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

0 5 *Educating Rita* – Willy Russell

Explore the significance of settings in relation to the comedy of the play.

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. Some ideas will inevitably 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 will necessarily be connected to that genre through the task.

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

Please refer to section on **Arriving at Marks** on page 3.

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

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

With respect to dramatic methods in relation to the task:

Focus might be on:

- the study – all action takes place in one room, use of the academic and university world
- Rita's bringing in other settings through her dialogue and reflections
- Liverpool eg comedy around her dialect and working-class background
- the hairdressers - talked about by Rita during the play, but becomes 'real' at the end when she cuts Frank's hair and makes the study a hairdressers
- the summer school in London
- the theatre - amateur and professional – through her dialogue and reported speech
- the structural contrasts between these settings eg the two main cultural settings clashing through Frank and Rita's wit and repartee
- the mood setting - the contrast of Rita's breezy upbeat energy with Frank's solemnity
- 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 context in relation to the task:

Focus might be on:

- the late 1970s, as represented in the play
- the academic life as represented in the play
- the class system of England during this time as represented in the play
- the expectations of gender at this point in history as represented in the play
- the rise of the working classes and the 'opening of doors'
- the second wave of Feminism
- the Open University
- the continuity of drama and performance set in Liverpool, which has a comedic tradition
- etc

AO4 Explore connections across literary texts.

With respect to significance of connections with the comedic genre:

Focus might be on:

- education, learning and self-discovery (typical aspect of comedy)
- wit and repartee
- feisty women 'taking on' men (gender roles in comedy)
- love and romance (comedic structures)
- marriage and the subversion of comedic expectation
- etc

AO5 Explore literary texts informed by different interpretations.

With respect to meanings and interpretations:

Students might develop any of the points mentioned above and suggest what meanings arise from those ideas and how audiences might react, for example:

Focus might be on:

- the opportunity of education foregrounded by the academic setting
- the revered university setting which is ridiculed and debunked
- the Liverpool setting contrast between the decline of the industrial past and the present
- the play's being built on the contrast of the settings
- the importance of the settings in helping the audience to understand Rita's journey eg she turns her back on the hairdressers
- her losing her essential self perhaps and becoming part of the establishment
- the complexity of loss and gain
- other minor locations eg France and Australia and their significance
- etc

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