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AS

# English Literature B

7716/2B Literary Genres: Prose and Property: Aspects of Comedy  
Final Mark scheme

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

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

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

## Information for examiners marking Aspects of Comedy Paper 2: open 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 open book

Examiners must understand that in marking an open book exam there are examining implications. Students have their texts in front of them, and they are expected to use them to focus on specific passages for detailed discussion. They will not have had to memorise quotations so when quotations are used they should be accurate. Because students have their texts in the examination room, examiners need to be alert to possible malpractice. The texts should not be annotated but if examiners suspect that they have been or that notes from texts have been copied, they must alert the malpractice team.

There are specific issues for AO2 – how meanings are shaped in texts. There is, with open book, the expectation that students can use the text they have in front of them to make specific and detailed reference to structural and organisational issues.

### 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 6) 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 no 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.

<b>MARK BAND DESCRIPTORS</b>	
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:
- has the student engaged in a relevant debate or constructed a relevant argument about their poetry text?
  - has the student referred to different parts of the text to support their views?
  - has the student referred to the writer's/writers' authorial 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 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 about their prose text?
  - has the student referred to different parts of the novel to support their views?
  - has the student referred to the writer's authorial 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.

## **The assessment objectives and their significance**

17. All questions are framed to test Assessment Objectives (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%)

### **Mark scheme**

It is important to remember that these students are 16 to 17 years old, so we are judging their skills midway through 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

## Description of annotations

<b>Annotation</b>	<b>Description</b>
Tick	relevant point, idea, reference or development/support for idea
On Page Comment	to explain a tick/ to describe an aspect of candidate performance
V Wavy	to indicate a longer section of script for annotation
?	an unclear point
IR	irrelevant point or material
REP	ideas or material repeated
SEEN	blank pages noted

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

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

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

**Section A****Either****0 1** ***The Nun's Priest's Tale* – Geoffrey Chaucer**

Explore the view that 'in *The Nun's Priest's Tale* Chaucer shows married life to be ridiculous'.

In your answer you need to analyse closely Chaucer's authorial methods and include comment on the extract below.

**[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 Nun's Priest's Tale* through the lens of **comedy**, the AOs must necessarily be connected to that genre through the task.

Given that this is an **open book** exam, textual references to support comments about the ways meanings are shaped in relation to the task will be expected to be specific and accurate.

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 both sides of the debate. It is the quality of the student's response that matters.**

Some students might consider:

- the ridiculous nature of the birds' domestic life with its focus on absurd and mundane issues
- the disagreement between Chauntecleer and Pertelote over the seemingly innocuous matter of excretion revealing the ridiculous discussions which take place between couples, the power struggles within marriage
- the preposterous one-upmanship and vying for control between the birds
- the ironic use of talking birds to represent human relationships which draws attention to the ridiculous nature of marital situations
- the comic gap between the courtly love ideal in the initial description and the polygamous practical arrangements which brings out the absurdity of the relationship
- etc

Some students might consider:

- the mundane practicalities and necessities of married life which are commonplace and recognisable, rather than ridiculous
- the domestic conversation and verbal sparring between the birds, which may be viewed as a healthy, 'normal' part of marriage
- the more serious issues of power struggles in relationships which reveal an obvious

- truth rather than being ridiculous
- the gap between courtly love ideals and polygamy which raises a serious point about marital issues rather than being ridiculous
- the genuine fear and care Pertelote displays when Chauntecleer is captured, revealing a depth of feeling which counters earlier ridiculous situations in the poem
- etc

**AO4 Explore connections across literary texts.**

**With respect to significance of connections with the comic genre, focus might be on:**

- the comedic aspect of mocking the ordinariness, mundanity and ridiculousness of human bodily function and behaviour, shown here in the husband and wife's conversation about laxatives
- the aspect of humour present here in the disagreement between Chauntecleer and Pertelote about dreams
- recognisable gender stereotypes evident here in the ridiculous or commonplace aspects of marriage, eg the practical wife who dismisses her husband's fears
- the comedic aspect of irony shown in the the initial description of the birds as courtly lovers and the reality of their domestic arrangements
- comedic endings which resolve happily and here reveal the sincere, caring nature of Pertelote's love for Chauntecleer's safety, the abatement of her fears
- 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:**

- cultural perception of marriage in both ideal and practical terms, eg Chauntecleer and Pertelote's relationship in romantic and domestic contexts
- contexts of gender and power - roles and stereotypes, eg the practical, indignant wife and proud husband which may be seen as ridiculous or recognisable 'normal'
- literary context - the use of animal fable to explore human relationships
- the literary references to courtly love, eg the initial descriptions of Chauntecleer and Pertelote as refined lovers
- etc

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

**With respect to authorial method in relation to the task, focus might be on:**

- the position of the extract after Pertelote's dismissal of Chauntecleer's dream and before Chauntecleer's counter response to Pertelote's advice
  - in the extract: use of voices to represent the (possibly) ridiculous conversation/relationship, rhyme for comic completion, references to mundane, domestic matters and items, language used to describe digestive matters, use of exclamatory phrases and repetition to convey the comically dismissive words of Pertelote
  - in the wider tale: use of animals to show the ridiculousness of marriage, ironic narrative voice to describe Pertelote's refined qualities contrasted with the more forthright character shown in the extract, contrast between descriptions of courtly romance and (possibly ridiculous) practicalities of domestic life, crisis points and key events such as
-

Chauntecleer's capture and Pertelote's response which suggest concern rather than preposterousness, language relevant to the absurdity (or otherwise) of marriage

- etc

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

**With respect to competence in writing:**

- quality of argument as students explore the given view
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy

**Accept any valid interpretations, any valid discussion of context and any valid discussion of authorial methods.**

or

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**Poetry Anthology: Comedy**

Explore the view that ‘in comic poetry serious aspects overshadow humorous aspects’.

You must refer to *Sunny Prestatyn* and at least one other poem.

In your answer you need to analyse closely the poets’ authorial methods and include comment on the poem below.

**[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 comedic poetry through the lens of **comedy**, the AOs must necessarily be connected to that genre through the task.

Given that this is an **open book** exam, textual references to support comments about the ways meanings are shaped in relation to the task will be expected to be specific and accurate.

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 both sides of the debate. It is the quality of the student’s response that matters.**

Some students might consider:

- the choice of serious subject matter and how it undercuts the funny aspects, eg issues about media representation of females in *Sunny Prestatyn*, political and moral matters in *A Satirical Elegy on the Death of a Late Famous General*
- how humorous moments are barely present in some poems, eg *My Rival’s House* which may lead readers to wonder if some poems can accurately be termed ‘comedic’
- how some of the poems end in a more thought-provoking manner rather than offering a humorous ending, eg *Sunny Prestatyn*, *Not My Best Side* and *A Satirical Elegy on the Death of a Late Famous General* draw the reader’s attention to issues of power, gender and morality
- etc

Some students might consider:

- how the characters in some poems may provoke laughter, eg the self-pitying, talking dragon in *Not My Best Side*
- the language used in the poems, which is often lively and funny eg the colloquial language and expletives in *Sunny Prestatyn*, the use of dialect in *Tam O’Shanter*
- the range of narrative voices which can be more humorous than serious, eg *Mrs Sisyphus*
- the subject matter in some poems which tips the balance towards humour, eg the narrator’s desires in *The Flea*, the absurdity of the situation in *Mrs Sisyphus*

- the commonplace and recognisably humorous aspects of the poems which prevent them from being taken too seriously, eg Tam's drinking and supernatural sightings
- etc

**AO4 Explore connections across literary texts.**

**With respect to significance of connections with the comic genre, focus might be on:**

- the serious purpose behind the humour in comedic texts, eg *Sunny Prestatyn's* observations about media representation
- amusing situations, eg the dragon's bemoaning of his image in *Not My Best Side*
- the function of comedic texts to reveal truths, eg the moral criticism of warmongering in *A Satirical Elegy on the Death of a Late Famous General* and Tam's weakness for drink and women in *Tam O'Shanter*
- the ways in which comedic texts end, eg *The Flea* has a sense of uplift whereas *My Rival's House* possibly resists this, and may be viewed as serious
- 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 cultural context of media representation and serious matters arising
- the gender context, seen here in the unflattering comments about the female body and the exposure to the destructive male attitudes and perhaps, the partial endorsing of these attitudes by the narrator
- the gender, power and sexual contexts in *Not My Best Side* and *The Flea* with their humorous/serious representation of male power
- moral, familial and political contexts in *A Satirical Elegy on the Death of a Late Famous General* as shown in the serious criticisms of the General
- marital and cultural contexts as in *Tam O'Shanter* – Tam's relationship with his scolding wife, his disobeying of her warnings, and his excessive drinking habits which might be viewed as serious or funny
- etc

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

**With respect to authorial method in relation to the given task focus might be on:**

- the use of a seaside poster, the poem's subject matter, as an embedded text within the poem to draw attention to serious ideas about female representation, the use of anonymised female in the poster and poem
- the comically playful/ironic narrative voice which points up the contrast between serious and humorous ideas, irony of title, humorous references to body parts, rhyme for comic completion, use of colloquial language and mild expletives which undercut serious ideas
- the more sombre final verse, the introduction of Titch Thomas as vandal, references to violence and cancer, the use of rhyme to complete verse which seems less humorous than previously perhaps
- in other poems: range of voices eg playful male voice in *The Flea*, the humour of the mock incredulous voice in *A Satirical Elegy on the Death of a Late Famous*

*General*, use of different voices in *Not My Best Side* to show both funny and serious issues, use of comedic settings where non-serious events occur, eg inn in *Tam O'Shanter*, humorous use of rhyme in *Mrs Sisyphus*, resolutions which are serious in nature, eg *A Satirical Elegy on the Death of a Late Famous General, My Rival's House*, relevant language features which are humorous and/or serious

- etc

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

**With respect to competence in writing:**

- quality of argument as students explore the given view
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy

**Accept any valid interpretations, any valid discussion of context and any valid discussion of authorial methods.**

or

**0 3** ***Betjeman selection* – John Betjeman**

Explore the view that in Betjeman's poems female characters are always shown to be silly and frivolous.

You must refer to *Hunter Trials* and **at least one** other poem.

In your answer you need to analyse closely Betjeman's authorial methods and include comment on the extract below.

**[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 Betjeman selection* through the lens of **comedy**, the AOs must necessarily be connected to that genre through the task.

Given that this is an **open book** exam, textual references to support comments about the ways meanings are shaped in relation to the task will be expected to be specific and accurate.

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. It is the quality of the student's response that matters.**

Some students might consider:

- the silly, frivolous concerns of the narrator in *Hunter Trials*
- the superficial social relationships between females in the equestrian world and the one-upmanship over inconsequential matters
- the comic descriptions of blaming and sulking in *Hunter Trials* which makes the characters seem petulant
- the carefree life of Miss Joan Hunter Dunn and her jolly, privileged world in *A Subaltern's Love Song* which may appear frolicsome and shallow
- the superficial, frivolous attitude expressed at the end of *In Westminster Abbey*
- the stereotypical empty-headed peroxide wives in *Slough*
- etc

Some students might consider:

- the ageing, tragic female in *Late-flowering Lust* who appears a victim rather than a foolish female
- the depiction of females as sexually attractive in *Senex* – interesting (rather than

trivial) to the narrator

- females in *The Licorice Fields at Pontefract* and *A Subaltern's Love Song* whose effect on the narrators make them seem powerful rather than inconsequential
- the appreciative depiction of the Mistress in *Lenten Thoughts of a High Anglican*
- the concerns of the female narrator from *In Westminster Abbey* which deal with serious issues such as war and nationhood, which sit alongside more frivolous matters
- the arrogant, possibly racist attitudes of the female from *In Westminster Abbey* which might seem odious or flippant – or both
- etc

**AO4 Explore connections across literary texts.**

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

- the comedic aspect of silly, inconsequential behaviour of the horse set
- recognisable gender stereotypes to provoke amusement, eg the privileged female characters and narrator in *Hunter Trials* and *A Subaltern's Love Song*
- comic undercutting of characters shown in *Hunter Trials* in the comedic puncturing of pride in the attitudes and actions of the narrator
- how comedic texts can incorporate tragic elements evident here in the ageing female in *Late-flowering Lust*
- the comedic aspect of celebrating the power of females eg *A Subaltern's Love Song* and *The Licorice Fields at Pontefract*
- 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 gender context as shown in the extract with the representation of female pastimes and behaviours
- the social context – the representation of the privileged females in *Hunter Trials* and *A Subaltern's Love Song* which is humorous for the reader
- the philosophical context and context of mortality shown in *Late-Flowering Lust* with its focus on the serious, tragic nature of death and ageing
- the context of human appetite and desire shown in *Senex* and *Late-Flowering Lust*
- etc

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

**With respect to significance of authorial method in relation to the task focus might be on:**

- the structural position of the extract at the start of the poem to introduce the (possibly) asinine female characters and scene, and its placement before the narrator's accident
- AO2 in the extract: the narrative voice with its comically critical description of the upper class equestrian world and stereotypically upper class diction, irony and satire which draw attention to the trivial concerns of the females, the use of comic names, comically violent but inconsequential events which happen to the characters, the ending of the poem which undercuts the narrator's previously

critical position, the crisis point and resolution of the narrative which draws attention to the narrator's deflation, alternate rhyme for comic completion, playful use of language, eg the childish, pretentious use of 'Mummy'

- in other poems: different narrative voices, eg the seemingly lascivious narrator in *Senex* and *The Licorice Fields at Pontefract* which present females as objects of desire, maudlin narrator in *Late-Flowering Lust* who emphasises female's mortality, language detail relevant to actions and behaviour of females, eg the description of the 'red-haired robber chief' in *The Licorice Fields at Pontefract*
- etc

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

**With respect to competence in writing:**

- quality of argument as students explore the given view
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy

**Accept any valid interpretations, any valid discussion of context and any valid discussion of authorial methods.**

**Section B:****Either**

0	4
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**Emma – Jane Austen**

Explore the view that: ‘Mr Woodhouse is nothing more than an inoffensive and kind old man who amuses the reader.’

Remember to include in your answer relevant analysis of Austen’s authorial 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 Emma through the lens of **comedy**, the AOs must necessarily be connected to that genre through the task.

Given that this is an **open book** exam, textual references to support comments about the ways meanings are shaped in relation to the task will be expected to be specific and accurate.

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. It is the quality of the student’s response that matters.**

Some students might consider:

- Mr Woodhouse’s kindly attitude towards others – the food and wine he offers to Mrs Bates and Mrs Goddard and his apparent interest in their comfort, his endorsement of charitable acts
- the amusing nature of his hypochondria and obsessive interest in the quantity of food and the weather
- his well-meaning, inoffensive manner in spite of his social position in Highbury, he is well-liked by the other characters (apart from John Knightley)
- his concern about drafts and gypsies which make him appear silly but inoffensive
- his care for others which often reveals an unconscious self-interest, which might be seen as amusing
- his fond reliance upon Emma and his attachment to Mrs Weston and women in general
- the comic rapidity of his change of mind at the end of the novel
- his attitude towards marriage – his refusal to call Mrs Weston by her married name which reveals an amusingly conservative outlook and dislike of change
- etc

Some students might consider:

- The selfish attachment Mr Woodhouse has towards Mrs Weston which does not make him amusing, his inability to see the benefits of her marriage for her
- his inability ‘to suppose that other people could feel differently from himself’ which

- makes him appear self-centred rather than kindly
- Mr Woodhouse's fussiness and worries about gruel and health which make him appear irritating
- John Knightley's irritation with Mr Woodhouse's concerns about the snow
- his lack of joy at Emma and Mr Knightley's engagement and his own selfish concern for losing his daughter, his manipulative qualities
- Mr Woodhouse as a potential obstacle to Emma's happiness
- his loneliness and slightly reclusive persona which suggests a slightly tragic quality
- etc

Some students might legitimately treat 'inoffensive and kind' as one concept.

**AO4 Explore connections across literary texts.**

**With respect to significance of contexts in relation to the task, focus might be on:**

- fathers in comedic literature as figures of fun eg Mr Woodhouse's fussiness, his obsession with health, his trivial concerns
- the comedic aspect of father figures as obstacles to their offspring's happiness seen here in Mr Woodhouse's initial disapproval of her engagement and his desire for her to remain living with him, the amusing rapidity of Mr Woodhouse's acceptance of Emma's marriage in the resolution
- the comedic aspect of the irritating and frustrating old man's behaviour as a source of humour as shown in Mr Woodhouse's manipulation of others, his self-interest, his belief that his doctor is better than any other
- how, in comedic literature, the objections of the older characters give way to the younger generation's wishes eg Mr Woodhouse's selfish objection to Mr Knightley being invited to dinner which is over-ridden
- 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 shown in Mr Woodhouse's role in Highbury as the head of the most prominent family, the desire of other characters to be at social functions, his kindness towards those of lower status, eg Mrs and Miss Bates
- family and gender contexts of Mr Woodhouse's role as Emma's father and head of household, a role undercut by the amusing way he is reliant upon his daughter
- the domestic and marital context of Mr Woodhouse's lonely life at Hartfield and his ultimate acceptance of Mr Knightley as a son-in-law, which might be seen as kindness or self-interest
- etc

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

**With respect to authorial method in relation to the task, focus might be on:**

- the structural points in the novel where Mr Woodhouse appears, eg in the first chapter to establish his (possibly) amusing character and the final chapter where his objections to Emma's marriage are overcome
- the narrative voice which at times leans towards sympathy (when it merges with

Emma's consciousness) for Mr Woodhouse, and at other times invites the reader to be irritated by his selfishness

- Mr Woodhouse's voice and dialogue which could amuse the reader, the references to food and weather which make him appear preoccupied with amusingly trivial matters
- other voices which reveal respect towards Mr Woodhouse showing his kindly and inoffensive manner, eg Emma's address to her 'dear papa' when reassuring him that she will not seek a match for herself
- relevant language details, the entertaining repetition of 'Poor Isabella', 'Poor Miss Taylor'
- etc

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

**With respect to competence in writing:**

- quality of argument as students explore the given view
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy

**Accept any valid interpretations, any valid discussion of context and any valid discussion of authorial methods.**

or

**0 5** *Small Island* – Andrea Levy

Explore the view that ‘in *Small Island*, despite the distressing events, there is an over-riding optimism’.

Remember to include in your answer relevant analysis of Levy’s authorial 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 *Small Island* through the lens of comedy, the AOs must necessarily be connected to that genre through the task.

Given that this is an open book exam, textual references to support comments about the ways meanings are shaped in relation to the task will be expected to be specific and accurate.

Please refer to pages 3 – 6.

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

**With respect to meanings and interpretations:**

**Students may choose to look at all sides of the debate or just one. It is the quality of the student’s response that matters.**

Some students might consider:

- the optimism created by Hortense’s journey in the story - her haughtiness which later gives way to an acceptance of her husband and her own journey from naivety to wisdom, her emergent humility
- Gilbert and Hortense’s adoption of the baby which suggests an optimistic future and its rich symbolism of cultures combining
- Gilbert’s optimistic outlook and his support of Hortense after her failure at the teaching interview
- Bernard’s ability to accept his wife’s infidelity which suggests a positive future might be possible
- Queenie’s acceptance of Jamaican boarders in spite of opposition which gives grounds for optimism
- the sharing of houses and furniture in the aftermath of bombing which suggests community spirit
- etc

Some students might consider:

- the distressing moment where Queenie gives up her child which undercuts any over-riding optimism
- events such as Gilbert’s encounter with the American GIs where he is told to ‘get off the sidewalk, nigger’ which is distressing in terms of the narrow-minded attitudes

displayed, the sad death of Arthur, the painful event (and aftermath) of Bernard's experience with the prostitute

- the disheartening event of Hortense's arrival and disappointment with her accommodation and her husband, her unsuccessful job interview
- the unhappiness of Queenie's sex life with Bernard, their later infidelities, his supposed death, his awkward return, all of which outweigh any hint of optimism
- Bernard's horrible experiences during the war, eg the fire at the basha
- etc

**AO4 Explore connections across literary texts.**

**With respect to significance of contexts in relation to the task, focus might be on:**

- the comedic aspect of dark, uncomfortable edges appearing in comedy, seen here in the distressing death of Arthur, Bernard's violent experiences with the prostitute
- the function of comedy to celebrate human resourcefulness eg Hortense's methods of securing her passage to England, Queenie's making a living as a landlady, Gilbert's forbearance which contributes to the over-riding optimism
- the comedic aspect of the power and intelligence of women (as opposed to men) shown in the energy of Hortense and the method of Queenie and Hortense in dealing with men who try to obstruct their wishes
- the comedic aspect of regeneration, as shown in the birth of the child, the journey towards happiness, the positives emerging in the two relationships
- 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 and historical context of the mid-20<sup>th</sup> century (as represented in the novel) shown in the cruelty shown towards black people in their not being able to find a home or employment, the Windrush generation's disheartening experience of their new country
- the context of marriage as explored in the characters' adherence to conventional beliefs, but also challenges to convention eg Hortense's marrying Gilbert to fulfil her dream of moving to England which is then fraught with distress
- the gender context as seen in Queenie's need to find a husband and her subservient role in the marriage reflecting life in the 1940s, female agency as shown in Queenie's decision to sleep with Michael which leads to her distress
- the familial context evident in the tender relationship between Queenie and her father-in-law and her distress at his death, issues of parentage and child-rearing and the hope that Gilbert and Hortense's adoption of baby Michael brings
- etc

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

**With respect to authorial method in relation to the given task, focus might be on:**

- the structural placement of distressing and/or positive events at various points in the novel, eg the placement of Bernard's wartime experiences in the later stages of the narrative, the combination of both distressing and positive events at the end, eg the passing of the baby to Gilbert and Hortense
  - the resolution to the novel suggesting both distressing and joyful experiences take
-

- place leading to the overall sense of optimism
- various voices used to narrate distressing and/or positive events, eg Bernard's clipped narration, Gilbert's comically exasperated but often buoyant voice, retelling of the same events from different points of view
  - the use of symbolism to highlight distressing experiences or to contribute to the overriding optimism, eg the symbol of the small island(s) representing the narrowness of attitudes and the lack of opportunities causing distress to Hortense when she applies for the teaching position, the baby and Hortense's new house representing England's change and the optimistic suggestion that it is in the process of becoming more of a multicultural society
  - relevant language detail, eg words used to describe distressing events as shown in the account of Queenie's 'big fat salty tears' at the point where she gives up her baby
  - etc

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

**With respect to competence in writing:**

- quality of argument as students explore the given view
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy

**Accept any valid interpretations, any valid discussion of context and any valid discussion of authorial methods.**

or

0	6
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**Wise Children – Angela Carter**

Explore the view that ‘in *Wise Children* sex is always presented as comically absurd’.

Remember to include in your answer relevant analysis of Carter’s authorial 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 *Wise Children* through the lens of **comedy**, the AOs must necessarily be connected to that genre through the task.

Given that this is an **open book** exam, textual references to support comments about the ways meanings are shaped in relation to the task will be expected to be specific and accurate.

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. It is the quality of the student’s response that matters.**

Some students might consider:

- the flippant narrative voice to describe sexual matters and the graphic nature of details of sexual activity provoking humour
- the accumulation of details which builds to create layers of absurdity
- the absurd sexual situations, eg Nora’s experiences with the ‘wee scrap of a lad’ on a horsehair sofa while Dora listens outside
- the absurdity of the way in which the characters seem to be acting, even in their sexual encounters
- the comic partner-swapping between Dora and Nora ‘for a birthday present’ which seems flippant and absurd
- riotous, carnival nature of sex as the fire rages, orgiastic scenes in the garden at Lynde Court
- grotesquely humorous nature of Dora and Perry’s sexual encounter at the end of the novel, the energy of the act (given the age of the participants), his wheezing and red face, the swinging chandelier in the room below them
- etc

Some students might consider:

- the repulsive act of sex between Dora and Perry and its incestuous nature and the suggestion of Perry’s possibly paedophilic relationship with young Dora
- the squalid nature of some of the sex scenes, eg the couple at the cinema, the sexual free-for-all at Lynde Court which seems depraved rather than comic, the encounter between Genghis and Daisy on a pile of dollar bills which reveals the shallowness

- rather than the comedy of the situation
- the immorality of sisters sharing a partner
- the manner in which Dora describes losing her virginity which sounds more sincere rather than absurd, the (slightly undercut) romantic description of the moon and caring manner in which Dora is covered with a blanket by her lover
- the graphic nature of physical descriptions which are rebarbative rather than comic
- etc

Students might suggest that although the sexual experiences are ‘absurd’, they are also natural, healthy and life-affirming.

**AO4 Explore connections across literary texts.**

**With respect to significance of connections with the comic genre, focus might be on:**

- the comedic aspect of sex and human appetites as a vehicle for provoking laughter
- the comedic aspect of farce as a means of comicalising sexual encounters, eg the messy, energetic manner in which Nora consumes pasta and has sex with Tony
- the aspect of bathos when using highbrow cultural referents – eg Shakespeare - in combination with basic physical acts,
- the aspect of irony as shown in the cultural elevation of Shakespeare in spite of the precedent of *Midsummer Night's Dream's* focus on absurd sexual partnerships
- identity-swapping and disguise to amuse in terms of the comic absurdity of sex, eg Nora and the pantomime goose
- the Carnavalesque and its focus on misrule, the breaking of taboo, the use of graphic language and expletives used Dora recounts events under the pergola in Chapter 3
- the moral purpose of comedy to provoke reflection, eg the acceptability or otherwise of Dora and Perry's sexual encounter at the end of the novel
- 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 task, focus might be on:**

- the historical/cultural context of the theatre and popular entertainment and the nature of sexual experiences in those worlds
- the context of human affections, appetites and desire and the differing attitudes to promiscuity, sexual behaviour and orientation, eg Dora's fascination with gorgeous George's body
- the familial context in relation to sexual activity eg Dora and Nora's shared partner, Perry and Dora's liaison, issues of parentage, the use of multiple sets of twins to intensify the absurdity of sexual behaviours
- the moral context of sexual relationships – the dubious nature of Perry and Dora's liaison
- etc

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

**With respect to authorial method in relation to task, focus might be on:**

- the lively narrative voice which takes delight in describing sexual activity as part of life's

pageant, the hilarious absurdity of a 75 year old female bluntly describing sexual experiences in a seemingly unsensational way

- placing of sex scenes at climactic moments of the novel which heightens their absurdity, eg the sexual encounter between Nora and Tony which takes place during the rising action
- settings in which sexual acts occur which emphasise the comical nature of the sexual activity, eg the lovemaking of Tony and Nora which relies upon the movement of the train
- Carter's use of bathos, comic descriptions of sex, metaphor, grotesque combinations of details to point up the absurdity of human passion and lust
- the absurd, bathetic combination of poetic moments with potentially offensive language, which is rendered harmless by the narrative voice
- relevant language details – graphic words, use of expletives, use of figurative language to create humour of comic absurdity in relation to sexual encounters
- etc

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

**With respect to competence in writing:**

- quality of argument as students explore the given view
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy

**Accept any valid interpretations, any valid discussion of context and any valid discussion of authorial methods.**