

AS
ENGLISH LITERATURE B
7716/2B

Paper 2B Literary Genres: Prose and Poetry: Aspects of Comedy

Mark scheme

June 2019

Version: 1.0 Final



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

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

Further copies of this mark scheme are available from aqa.org.uk

Level of response marking instructions

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

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

Step 1 Determine a level

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

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

Step 2 Determine a mark

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

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

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

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

Information for Examiners marking Aspects of comedy: 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 be careful not to over/under credit a particular skill. This will be exemplified and reinforced as part of examiner training and standardisation. Examiners need to read the whole answer taking into account its strengths and weaknesses and then place it in the appropriate band.
2. Examiners should avoid making early snap judgements before the whole answer has been read. Some students begin tentatively but go on to make relevant points.
3. Examiners should be prepared to use the full mark range and not 'bunch' scripts in the middle for safety. Top marks are attainable if students could not be expected to do more in the time and under the conditions in which they are working.
4. Examiners should mark positively. Although the mark scheme provides some indicators for what students are likely to write about, examiners should be willing to reward what is actually there – **provided of course, that it is relevant to the question being asked.**
5. Examiners should remember that there is not only one right answer. Students' views which are relevant, well-argued and supported by appropriate textual evidence must receive credit whether the examiner agrees with the views or not. It is important to try to remain flexible if a student introduces unusual or unorthodox ideas.
6. Examiners should remember that length and quality are not synonymous. Some brief answers may be relevant and concise. Equally, long answers may be diffuse and repetitive.
7. If answers are short or incomplete, examiners can only reward what is there and assess accordingly. Some further credit can be given to answers finished in note form.

Using the Mark Bands

8. When placing answers in mark bands, examiners need to look closely at the descriptors and the detailed generic mark bands on page 7. The key words for the bands are important and are printed below.

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

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

Advice about marking each section

Section A

12. Examiners need to bear in mind the following key points when marking extract based questions:
- 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 focused on the extract?
 - has the student written about 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.
17. Use the Model Marked Script for guidance.

The assessment objectives and their significance

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

The AOs are as follows:

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

AO4 Explore connections across literary texts. (12%)

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

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

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

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

Weightings for each question are as follows:

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

Mark	AO	Typical features	How to arrive at mark
<p>Band 5 Perceptive/Assured 21-25 marks</p> <p>‘Perception’ is demonstrated when students are showing the depth of their understanding and responding sensitively to the texts and task.</p> <p>‘Assuredness’ is shown when students write with confidence and conviction.</p>	AO5	<ul style="list-style-type: none"> • Perceptive and confident engagement with the debate set up in the task 	<p>This band is characterised by perceptive and assured 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 assured and will demonstrate sensitivity and perception 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 perception but with less consistency and evenness.</p>
	AO4	<ul style="list-style-type: none"> • perceptive exploration of connections across literary texts arising out of generic study 	
	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 	
	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 	
	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 	
<p>Band 4 Coherent/ Thorough 16-20 marks</p> <p>‘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.</p> <p>‘Thoroughness’ is shown when students write carefully, precisely and accurately.</p>	AO5	<ul style="list-style-type: none"> • thorough engagement with the debate set up in the task 	<p>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.</p> <p>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.</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 coherence and accuracy.</p>
	AO4	<ul style="list-style-type: none"> • logical and consistent exploration of connections across literary texts arising out of generic study 	
	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 	
	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 	
	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 	

<p>Band 3 Straightforward/ Relevant 11-15 marks</p> <p>‘Straightforward’ work is shown when students make their ideas in relation to the task clearly known.</p> <p>‘Relevant’ 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"> • straightforward engagement with the debate set up in the task 	<p>This band is characterised by straightforward and relevant 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 straightforward understanding in the course of their argument. Ideas will be developed relevantly.</p> <p>At the bottom of the band there will be flashes of relevant understanding with evidence of straightforward thinking.</p>
	AO4	<ul style="list-style-type: none"> • explores connections across literary texts arising out of generic study in a straightforward way 	
	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 	
	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 	
	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 	
<p>Band 2 Simple/Generalised 6-10 marks</p> <p>‘Simple’ work is shown when students write in an unelaborated and basic way in relation to the task.</p> <p>‘Generalised’ work is shown when students write without regard to particular details.</p>	AO5	<ul style="list-style-type: none"> • simple and generalised response to the debate set up in the task 	<p>This band is characterised by simple and generalised work which is mainly linked to the task.</p> <p>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.</p> <p>At the bottom of the band there will be inconsistency, but the beginnings of a simple and generalised understanding.</p>
	AO4	<ul style="list-style-type: none"> • simple exploration of connections across literary texts arising out of generic study 	
	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 	
	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 	
	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 	

<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>	

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The Nun's Priest's Tale – Geoffrey Chaucer

Explore the view that 'in *The Nun's Priest's Tale*, Pertelote is presented as an idealised, attractive and good-natured female'.

In your answer you need to analyse closely Chaucer's authorial methods and include comments 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 4–6.

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 focus the narrator places on the stereotypically physical attractiveness of Pertelote – the prettiest concubine with the fairest coloured throat, the Nun's Priest's and Chauntecleer's recurring description of her as 'fair' during the tale
- the emphasis on Pertelote's positive personal qualities, she is an idealised courtly love object and partner - discreet, courteous, gracious and companionable
- Chauntecleer's attraction to her, his favouritism towards her which suggests her desirability, his regular feathering of her
- Pertelote's caring reaction to Chauntecleer's anguish after his dream, her robust attempt to quell his fears which shows her love for her partner, her attempts to cure him of his dreams, the patient way she listens to Chauntecleer
- Pertelote's concern and fears for her husband when he is carried away by Russel which suggests the love and care she has for him
- etc

Some students might consider:

- the irony of the Nun's Priest's voice idealising Pertelote prior to a much more prosaic and less attractive depiction of her, the narrator's reminder of the folly of female counsel, the irony of a bird being described in glowing terms
- the disparaging way she refers to Chauntecleer as heartless and cowardly which shows her to be abrupt and uncaring rather than good natured
- her arrogant (and subsequently ill-advised) dismissal of Chauntecleer's dream, her nagging, ignorant manner which makes her seem a less attractive and good-natured character – not the 'gracious' female described in the extract
- the association of Pertelote with mundane domestic matters such as laxatives which puncture the earlier presentation of her as an attractive, idealised love object

- her lounging in the sand while Chauntecleer is in danger, her undignified shriek which undermines her depiction as the attentive, serene partner
- etc

AO4 Explore connections across literary texts

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

- the comedic aspect of the stereotypically attractive love interest as seen in Pertelote's physical attractiveness and her desirable personal qualities
- the comedic aspect of the domineering, nagging wife as seen in the manner in which Pertelote dismisses Chauntecleer's fears
- the comedic aspect of irony as seen in the voice of the Nun's Priest and the way in which the idealised depiction of Pertelote is undermined elsewhere in the poem
- etc

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

With respect to contextual issues arising from the poem in relation to the question, focus might be on:

- the context of gender as seen in the recognisable stereotypes eg idealised qualities associated with femininity, the nagging wife, the caring partner
- the context of power as seen in the one-upmanship between the two birds and Pertelote's domineering manner
- the literary context as seen in the echoing and satirising of courtly love conventions
- etc

AO2 Analyse ways in which meanings are shaped in literary texts

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

- the position of the extract near the beginning of the tale, the establishment of Pertelote's character as described by the narrator
- in the extract: the celebratory voice of the Nun's Priest describing Pertelote in glowing terms (which may well be seen as ironic), the focus on the physical details of Pertelote and also her personal qualities, the echoing of the conventions of the courtly love in presenting her as chief paramour, the glowing account of the birds' relationship, relevant language details such as the positive words to describe Pertelote, eg 'faire', 'companionable'
- in the wider tale: the key events involving Pertelote which undermine Pertelote's wisdom and debonair qualities, eg the inclusion of more prosaic domestic aspects of her character which puncture the idealised image of Pertelote, Russel's attack which reveals the folly of her advice, the description of her reactions in the chase sequence
- the use of dialogue to reveal the nature of Pertelote's character, eg her dismissal of her husband's fears, their combative conversation, the ironic voice of the Nun's Priest which appears to satirise the initially positive description of Pertelote
- relevant language features, eg 'lith', 'dame', the comparison of her shriek to that of 'Hasdrubales wif'
- etc

Given that this is an **open book** exam, comment on the ways meanings are shaped should be specific and accurate.

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

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

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

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

0 2

Poetry Anthology: Comedy

Explore the view that ‘Tam is nothing more than a drunken fool’.

You must refer to the extract below and other relevant parts of *Tam o’Shanter. A Tale*.

In your answer you need to analyse closely Burns’ authorial methods and include comments 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 *Poetry Anthology: Comedy* 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 4–6.

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 focus on Tam’s alcohol consumption, the amount of time he spends drunk, his association with other heavy drinkers, his familiarity with the inn
- his foolish disregard for the gathering storm outside in the extract, his foolish disregard for his wife’s advice and Kirkton Jean’s prediction of his near downfall elsewhere in the tale
- his flirtatious behaviour with the landlady and lack of awareness of how the landlord and landlady might be playing him
- his hallucinations and inability to distinguish between dream and reality
- his boasting and wasteful behaviour, the way in which alcohol makes him foolishly scorn the dangers of his journey
- his foolish decision to watch the witches dance, the folly of his desire for Nannie and the dangers it brings
- his apparently heroic escape that is fuelled by alcohol rather than any real sense of bravery, his reliance upon Meg to save him rather than any heroic qualities
- etc

Some students might consider:

- Tam as a recognisable and likeable comedic stereotype – the rough diamond whose luck, good fortune and attractive personality make him more than just a drunken fool
- Tam’s convivial nature, which although it may be inspired by alcohol, makes him popular and entertaining rather than foolish
- Tam’s friendship with Souter Johnny whom he loves like a brother
- Tam’s popularity with women – his ‘secret favours’ with the landlady, his drinking sessions with Kirkton Jean, which suggest a likeable convivial man rather than a fool

- Tam's bravery over the 'ills of life', his fearlessness as he travels past Alloway's Church, the speaker's description of 'heroic Tam' watching the devilish antics of the witches
- his heroic flight from the witches – he escapes without a scratch and lives to fight (and drink) another day
- etc

AO4 Explore connections across literary texts

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

- the comedic aspect of foolish behaviour as seen in Tam's ignorance of the dangers of his journey and his actions at Alloway Kirk
- the comedic aspect of excess as seen in Tam's consumption of alcohol which impairs his judgment
- the comedic aspect of the lovable rogue who gets away with things in spite of his foolish behaviour
- how comedic texts contain elements of danger which are usually averted by the end of the story as seen in Tam's narrow escape from the witches
- etc

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

With respect to contextual issues arising from the poem in relation to the question, focus might be on:

- the context of human appetites as seen in Tam's excessive consumption, his desire for Nannie and her cutty sark
- the context of gender as seen in Tam's stereotypical male bravado and hard drinking habits, his ignoring the advice of his wife
- the literary and moral contexts as seen in the cautionary nature of the tale and the moral instruction offered at the end of the poem
- etc

AO2 Analyse ways in which meanings are shaped in literary texts

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

- the position of the extract near the start of the tale, the establishment of Tam's character, habits and relationships
- in the extract: the knowing voice of the narrator establishing Tam's convivial, bibulous character, the setting of the welcoming inn and Tam's actions therein, the contrast between the threatening storm and Tam's (possibly wilful) ignorance of it, the narrator's voice with its suggestion that trouble lies ahead, the ironic exclamation of Tam's feelings of invincibility, relevant language details, eg references to consumption such as 'drank divinely', 'drown'd himself among the nappy'
- in the wider tale: the establishment in the opening phase of the story of Tam's foolish ignorance of his wife's advice, the voice of the narrator which draws attention to Tam's inability to realise the danger he is in, the placing of key events revealing Tam's foolish and drunken behaviour, such as his drunken journey, his foolish attraction to Nannie and his drawing attention to himself and putting himself in danger, the resolution of the tale which reveals his less than heroic escape, the narrator's use of Tam the centre point of the cautionary tale against the follies of excess
- the ironic voice of the narrator referring to 'heroic Tam', the reporting of Kate's dialogue to characterise Tam as a 'drunken blellum', the description of drunken Tam roaring at Nannie, the (possibly mock) moral at the end of the tale
- relevant language details suggesting the outcome of his folly, eg 'thou'll get thy fairin!', the use of Scottish dialect to add an earthy flavour to a tale of drunken behaviour

- etc

Given that this is an **open book** exam, comment on the ways meanings are shaped should be specific and accurate.

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

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

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

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

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

Explore the view that ‘although we laugh at the characters in Betjeman’s poems, the laughter is uncomfortable’.

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

In your answer you need to analyse closely Betjeman’s authorial methods and include comments 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 *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 4–6.

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 laughter at the pomposity of the narrator in *Executive* which is undercut by the more troubling aspects of his behaviour – his dangerous driving, his manipulation of planning laws, the supposed power of this idiotic individual
- the laughter at the narrator’s unashamed admission of his actions in *Advertising Pays* which is tempered by the sarcastic and selfish attitudes expressed – his ruthless greed undercutting the easy laughter
- the laughter-inducing actions of the libidinous, tricycle-riding old man in *Senex* which are accompanied by uncomfortable feelings about his lack of control, the absurdity of his lust, and pity for the tragic existence of the character
- the hilarity at the selfish manner of the narrator of *In Westminster Abbey* which is tempered by uncomfortable feelings at the xenophobic nature of her wishes
- the grotesquely funny situation of the narrator and his partner in *Late-Flowering Lust* which is undercut by the pathos of their feelings
- the death of the central character and the futility of religious belief on the part of the speaker which makes for uncomfortable laughter, despite the touchingly amusing description of the character in *On a Portrait of a Deaf Man*
- etc

Some students might consider:

- the unqualified laughter at the self-satisfied, flashy narrator in *Executive* – his Walter Mitty-style empty boasts making him appear nothing more than a figure of fun
- the laughter caused by the horsy narrator in *Hunter Trials* - her naïve one-upmanship, her juvenile voice, and the accident which befalls her which are inconsequential and cause no uncomfortable laughter
- the amusing depiction of the jolly, upbeat characters in *A Subaltern's Love-song* whose light-hearted and uplifting story causes only gentle laughter
- the light-hearted laughter brought about by the voice of *Diary of a Church Mouse* - its observational comedy which is devoid of any troubling elements
- the laughter at the weakness of the narrator in *The Licorice Fields at Pontefract* and the amusing nature of his situation which create no uncomfortable feelings
- etc

AO4 Explore connections across literary texts

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

- the comedic aspect of laughter as seen in the entertainment generated by the words and reported actions of the character in *Executive*
- how comedy often includes satirical aspects and darker edges which give rise to uncomfortable feelings as seen in the tragic elements of *Late-flowering Lust* and *On a Portrait of a Deaf Man*
- the comedic aspect of ridiculousness as seen in the self-satisfied and boorish behaviour in *Executive*, the silly manner of the speaker in *Hunter Trials*
- etc

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

With respect to contextual issues arising from the poems in relation to the question, focus might be on:

- the social and economic contexts as seen in the depictions of the business world in *Executive*, the jolly middle class worlds of *Hunter Trials* and *A Subaltern's Love-song*
- the context of human affections as seen in the feelings expressed by various speakers regarding desire and love
- the context of power as seen in the material possessions and political power apparently enjoyed by the speaker in *Executive*
- etc

AO2 Analyse ways in which meanings are shaped in literary texts

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

- in the poem: the self-satisfied voice of the speaker whose bragging and unintentional self-mockery causes laughter but possibly troubles the reader, eg the superficially respectful tone of the final line, the blend of jargon, French, colloquial words and vague phrases which cause laughter at the pompous and possibly deluded speaker, the amusing references to material possessions, the inclusion of the jaunty rhythm and rhyme for comic completion which emphasises the trivial nature of the speaker
- in other poems: the endings of *A Subaltern's Love-song* and *Hunter Trials* which provoke laughter, the focus on the physical details of *On A Portrait of a Deaf Man* and *Late-Flowering Lust* which may cause uncomfortable laughter, the various settings in which the characters are placed, eg the

amusing contrast between the speaker's requests and religious setting of *In Westminster Abbey*, the silly horsy world of *Hunter Trials*

- the various voices which cause laughter, maybe of an uncomfortable nature, eg the supercilious speaker of *In Westminster Abbey*, the jolly, excitable voices of *A Subaltern's Love-song* and *Hunter Trials*, the tragic voices of *Senex* and *Late-Flowering Lust*, the sarcastic voice of *Advertising Pays*
- the use of rhyme and rhythm which convey a sense of amusement, eg the jauntness of *A Subaltern's Love-song* and *Hunter Trials*, the contrast between the light-hearted metre and rhyme of *Senex* and its comically tragic subject matter
- relevant language details such as references to the tricycle and underwear in *Senex*, maggots and bones in *On a Portrait of a Deaf Man*
- etc

Given that this is an **open book** exam, comment on the ways meanings are shaped should be specific and accurate.

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

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

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

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

0 | 4

Emma – Jane Austen

Explore the view that Frank Churchill is a likeable romantic hero.

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 4–6.

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:

- his charming manner, amiability and handsome appearance, his description as ‘one of the boasts of Highbury’, his interest in music and dancing making him attractive, his quick-wittedness and association with game-playing in the novel suggesting intelligence and likeability
- the letter he writes to Mrs Weston which is viewed very favourably by her and Mr Woodhouse, the anticipation which his visit arouses in the village, Mr Weston speaking of him proudly, with ‘sparkling eyes’
- Emma’s initial reaction to Frank – she begins to fall for his charm and romantic manner, his suitability as a potential marriage partner in her eyes
- his genuine love and deep feelings for Jane, his loving her for herself disregarding her relative poverty
- his reconciliation with Jane and his romantic triumph – he succeeds in securing her, he remains liked by Emma and Mrs Weston at the end of the novel
- in spite of some shortcomings, his being difficult to dislike, his positive qualities outweighing temporary indiscretions, his contrition at the end
- etc

Some students might consider:

- the hurt he causes Jane by keeping the romance secret, his unwillingness and inability to be truthful while his aunt is alive makes him less worthy of respect
- the cruelty of his flirtation with Emma at Box Hill which is a way of antagonising Jane, the manner in which he makes fun of Jane at Mrs Cole’s dinner party
- his manipulation of situations to keep his romance a secret, the way he encourages Emma in her

- mistaken belief about Jane and Mr Dixon, his game-playing which suggests an underhandedness
- his dependency upon his aunt which makes him seem less heroic, his repeated failure to visit his father which makes him seem thoughtless, his vanity in apparently travelling 16 miles for a haircut, his loss of control at Box Hill
- the sense that Mr Knightley is accurate in his assessment that Frank is ‘likely to be happier than he deserves’, Frank’s being successful but unworthy
- etc

AO4 Explore connections across literary texts

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

- the comedic aspect of the romantic male character as seen in Frank’s role as potential suitor to Emma, his relationship with Jane and his charming actions
- the comedic aspects of love and marriage as seen in Frank’s relationship with Jane and subsequent matrimony
- how comedic texts can involve problems and difficulties, such as the mystery (to Emma) of Frank’s affections, his shabby treatment of Jane and the unhappiness it causes her
- the comedic aspect of happy endings as seen in the successful resolution to Frank and Jane’s story
- etc

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

With respect to contextual issues arising from the novel in relation to the question, focus might be on:

- the contexts of power and class as seen in Frank’s relatively privileged situation, the apparent freedom he has, but also his dependence upon his aunt
- the social context as seen in his conduct at gatherings, eg the way he behaves at Box Hill and Mrs Cole’s dinner party
- the context of gender as seen in the perception of Frank as an eligible bachelor, the manner in which he uses his gender and power to manipulate situations
- etc

AO2 Analyse ways in which meanings are shaped in literary texts

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

- the establishment of Frank’s character in Volume 1 prior to his entrance in the story in Volume 2, Austen’s setting him up as a suitable match and positioning him as a counterpart to Emma, the use of Frank’s letter as a device to reveal the favourable attitude of Mrs Weston
- the journey of Frank in the story in regard to Emma’s uncertain attraction to him, the question marks over his conduct, the elements of mystery about his actions and disappearances, his role in the romantic resolution
- the narrative voice which allows the reader to see the gap between Emma’s perception of Frank’s actions and the reader’s superior knowledge
- the use of dialogue to reveal the attitude of the characters towards Frank, eg Mrs Weston’s excitement, Mr Knightley’s more qualified assessment
- relevant language details, eg the charming words used by Frank to express gratitude to Jane in the penultimate chapter
- etc

Given that this is an **open book** exam, comment on the ways meanings are shaped should be specific and accurate.

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

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

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

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

0 5

***Small Island* – Andrea Levy**

Explore the view that ‘the sexual encounters in *Small Island* are presented as comic rather than romantic.’

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 specific and accurate.

Please refer to pages 4–6.

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 voice of Queenie recounting Bernard’s lovemaking skills, his less than erotic pyjamas and his physical shortcomings which makes the encounter seem comic as a result of the fun being poked at Bernard
- Queenie’s unfamiliar experience of sexual elation with Michael Roberts which creates a sense of comic joy at her pleasure and misbehaviour, the supportive, knowing laughter that it elicits
- the hilariously comic manner in which Gilbert’s initial attempt to make love to Hortense is recounted by her, the laughter provoked by the way in which his body is described, the comic revulsion of Hortense in contrast to his pride
- the uplifting comic moment where Gilbert rapidly responds to Hortense’s invitation to bed in the final segment of the novel, the comic contrast between his repressed ardour and her new found attraction to him which creates warm laughter
- the clipped narrative voice of Bernard as he recounts the horrible encounter with the prostitute - a grimly ironic type of comic moment where she attempts to console him
- etc

Some students might consider:

- the romance of Gilbert and Hortense’s lovemaking in the closing phase of the novel, its function in underlining the happy events (for them) at the end of the text, the pleasure the reader takes from the development in their relationship, all of which provide a sense of romantic uplift

- the sexual encounter between Queenie and Michael Roberts which, rather than being comic, is romantic and uplifting
- Queenie's attachment to Michael being one of joy and romantic pleasure which lasts beyond the encounter itself and is viewed by her (in spite of the slightly flippant narrative voice) as the most significant romantic encounter of her life rather than something which is comic
- Mrs Ryder's sexual encounter with Michael Roberts – her feelings being romantic in nature as seen in their physical proximity during the hurricane, her reliance upon him, their intimacy
- etc

AO4 Explore connections across literary texts

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

- the comedic aspects of laughter and ridicule as provoked by the descriptions of body parts and the comic reactions of Hortense
- the comedic aspects of romance and sex as seen in the various relationships in the novel
- the comedic aspect of happy endings as seen in the love-making of Gilbert and Hortense at the end of the story
- etc

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

With respect to contextual issues arising from the novel in relation to the question, focus might be on:

- the context of human affections as seen in the desires of some of the characters' sexual activities
- the context of gender as seen in the different responses of male and female characters to the romantic aspects of sexual relationships
- the context of power as seen in the romantic effect Michael Roberts has upon Mrs Ryder and Queenie, actions of Bernard in India and his comic lack of sexual power in regard to Queenie
- etc

AO2 Analyse ways in which meanings are shaped in literary texts

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

- the various voices used to relate sexual experiences, eg Queenie's voice where she expresses revulsion, the comic and/or romantic joy with which she recounts her evening with Michael, the (possibly comic) shame in Bernard's voice when he recounts his experiences with the prostitute, Gilbert's comically surprised elation, the hilarity caused by the refined voice of Hortense describing Gilbert's body
- the placement of sexual encounters and their contrasting nature, eg Queenie's account of her sex life with Bernard which then contrasts with her account of her night with Michael, Gilbert's lovemaking attempts in the early phase of the story which contrasts with the successful event at the end of the narrative
- the closing sequence of the novel with its symbolic union of Gilbert and Hortense to provide uplift
- relevant language details, eg Queenie's comic description of Bernard's body, the words of romantic elation she uses to describe her evening with Michael
- etc

Given that this is an **open book** exam, comment on the ways meanings are shaped should be specific and accurate.

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

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

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

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

0 6 *Wise Children – Angela Carter*

Explore the significance of places to the comedy of *Wise Children*.

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 4–6.

AO5 Explore literary texts informed by different interpretations

With respect to interpretative significances that can be found, there will be a variety of interpretations.

Some possible ideas:

- Bard Road as a familiar place of domesticity, mundanity and strangeness, its function as a recognisable common setting for low comedy contrasting with the places associated with their father on the other side of the river where Dora and Nora long to be, Bard Road’s symbolic function in the final part of the story and role in the happy ending where Dora and Nora return home with the twins perfectly content
- Melchior’s house as the place on the other side of the river where his birthday celebration takes place, the contrast between the ostentatious decoration and atmosphere and Melchior’s infirmity (and the contrast with Bard Road), Gorgeous George begging outside which undercuts the superficial happiness
- the upstairs room in the final chapter where Peregrine and Dora have sex, the details of the room, the humour of the swinging chandelier, the grotesquely funny (or revolting) events which occur in the room of Peregrine’s brother’s house
- the contrasting places of theatre and music hall signifying the refined and bawdy values of those places, the world of pantomime and music hall with their superficially joyful qualities which are undercut by its ongoing demise
- Melchior’s house at Lynde Court as a place of riotous misbehaviour where an orgy takes place as fire rages
- the various places where sexual encounters occur – an alleyway, a cinema, a train, on a pile of money – and the ridiculous nature of the acts in such places
- Hollywood as a symbol of apparent glamour and success, the romantic entanglements and their dissatisfaction which occur there undercutting the traditional expectations of comedy
- Brighton as a place of happiness and sadness where the faded glamour of the seaside day out culminates in the girls meeting their apparently heroic father
- the recorded game show where Tiffany appears and the entertaining but disturbing events that occur there, its function as a place where she is humiliated
- the far-flung and exotic places recounted in Dora’s narrative which add glamour, magic and intrigue to the tale – Ranulph’s murderous actions in New York, Peregrine’s magical disappearances to South America
- 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 recognisable domestic settings as seen in the place of Bard Road as a down-at-heel, low key place from where the story is narrated
- the comedic aspect of entertainment as seen in the representation of the high and low cultural worlds of the theatre and music hall, the green world of Hollywood
- the comedic aspect of sex as seen in the variety of places where these events occur
- the comedic aspect of grotesque acts as seen in the events which take place at Lynde Court and at Melchior's party
- 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 context of power as seen in the various relationships played out in the places of the story, such as Melchior's houses, the grandeur of Hollywood
- the social context seen in the decline of British Empire, war time London, changing world of entertainment – music hall/ Shakespeare to tv/film
- the context of class seen in the representation of the Dora and Nora's abode and life in comparison to Melchior's more privileged world
- 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 voice of Dora used to convey attitudes towards the various places of the novel, eg the pride expressed about Bard Road, the sense of admiration about Melchior's dressing room, the offhand, humorous account of the cinema
- the placing of Bard Road as the start and end point of the journey through Dora's narrative, its symbolic quality as a place of rebirth
- the contrasting nature of the places, eg the comparison implied between the refined theatrical world and the less glamorous places of the twins' experiences
- the symbolic use of places, eg Lynde Court as an emblem of riotous excess, Hollywood as a magical, but superficial world – a type of green world
- relevant language details, eg 'bring down the chandelier', 'the Land of Make Believe'
- etc

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

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

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

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