

AS
English Literature B

7716/1B Paper 1B – Literary Genres : Drama: Aspects of Comedy

Mark scheme

7716

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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

Level of response marking instructions

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

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

Step 1 Determine a level

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

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

Step 2 Determine a mark

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

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

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

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

Information for Examiners marking Aspects of comedy: closed book

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

The significance of closed book

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

There are specific issues for AO2 – how meanings are shaped in texts. Students will not have the texts in front of them, so although they will sometimes be able to make specific references to structural and organisational issues, at other times they will be more general.

Arriving at Marks

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

Using the Mark Bands

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

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

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

Advice about marking each section

Section A

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

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

Section B

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

- has the student engaged in a relevant debate or constructed a relevant argument?
- has the student referred to different parts of the text to support their views?
- has the student referred to the author's dramatic method?
- the student's AO1 competence.

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

Annotation

14. Examiners should remember that annotation is directed solely to senior examiners.
15. In addition to giving a mark, examiners should write a brief summative comment indicating how the mark has been arrived at. These comments are likely to mirror the appropriate mark band descriptors but comments must not be mechanical. Examiners need to describe student performance.
16. Please remember that scripts can go back to students, so although your audience is a senior examiner, you must express your views temperately.
17. Use the Model Marked Script for guidance.

The assessment objectives and their significance

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

The AOs are as follows:

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

AO4 Explore connections across literary texts. (12%)

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

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

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

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

Weightings for each question are as follows:

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

Mark	AO	Typical features	How to arrive at mark
<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>	

Section A**Either****0 1** *The Taming of the Shrew* – William Shakespeare

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

You should consider the following in your answer:

- the presentation of Lucentio and Hortensio
- the reactions of Bianca
- other relevant aspects of dramatic comedy

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed. Some ideas will inevitably address more than one AO. Examiners must also remember that because students have read and studied *The Taming of the Shrew* through the lens of comedy, the AOs will necessarily be connected with the genre through the task. Given that this is a closed 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:

- Lucentio and Hortensio's pretence and disguise eg Lucentio as Cambio and Hortensio as Licio
- Lucentio and Hortensio as suitors for Bianca's affections
- the elaborate ridiculousness of the suitors' pretence
- Hortensio's defence of his skill as a musician
- comedic interest in the lute eg 'tune your instrument'
- the Latin tuition eg 'I can construe' and '*hic est Sigeia tellus*'
- Bianca's dealing with the strategy of the suitors
- Bianca's response to the tutor's methods
- the wider use of suitors as structural and plot devices in the play
- the play as a misogynistic text
- the function of the servant in reminding the audience of the main plot eg Petruchio and Katherina's wedding
- the problem of interpretation (especially for modern audiences) eg women having to pick suitors
- the importance of this scene in the wider play eg Bianca's secret marriage to Lucentio, Hortensio's marriage to the shrewish widow.
- etc

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

AO4 Explore connections across literary texts.

With respect to significance of connections with the comedic genre:

Focus might be on:

- the comedic role as seen in the operation and function of contesting suitors
- the comedic aspect of the competition between Hortensio and Lucentio
- the comedic seduction and 'chat-up' as seen in the function and place of it in the extract and within the wider play
- the aspects of farce and absurdity within the scene, as seen, for example, in Hortensio's poor musical skills
- the comedic competition as seen between the two different skills to be learnt
- the comedic role and function of female characters within the extract as seen in Hortensio's reactions in dealing with amorous suitors
- etc

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

With respect to significance of contexts in relation to the task:

Focus might be on:

- the cultural context in relation to the roles of suitors in Padua
- the gender context in relation to female representation and how Bianca is contested over
- the literary context of *Commedia dell'arte* in relation to comedic types and situations eg the mention of pantaloon
- the marriage context in relation to Lucentio and Bianca's union eg at the end of the play, the confusion is sorted out and they marry
- the sexual political context in relation to the inequalities between men and women eg how the tutors see Bianca
- the economic context in relation to importance of marrying well eg Bianca's eventual wish to marry Lucentio
- etc

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

With respect to significance of dramatic methods in relation to the task:

Focus might be on:

- the subplot and how it echoes and enhances the main plot
- the visual disguises used by Lucentio (as Cambio) and Hortensio (as Licio)
- the structural placing of this scene within the comedy and its significance in terms of resolving the plot eg Bianca's eventual choosing of Lucentio.
- Hortensio's eventually more pitiful language eg 'show pity or I die'
- the competing linguistic battle for Bianca's affections
- Bianca's blandness with Hortensio
- Bianca's coy slyness and willingness to flirt with Lucentio
- Bianca's reaction is to learn in her own way
- how the moment with the two tutors prepares the audience for what is to come eg Bianca and Lucentio's marriage

- the musical puns and use of classical mythology
- the language of tuition and instruction with an undertone of seduction in relation to the roles of the tutors
- the use of irony, repetition, sarcasm and imagery by both tutors
- the use of Latin eg the mock translation
- etc

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

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

With respect to competence in writing:

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

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

Or

0	2
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***Twelfth Night* – William Shakespeare**

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

You should consider the following in your answer:

- the presentation of Malvolio
- Olivia's reactions to Malvolio's 'strange manner'
- other relevant aspects of dramatic comedy

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed. Some ideas will inevitably address more than one AO. Examiners must also remember that because students have read and studied *Twelfth Night* through the lens of comedy, the AOs will necessarily be connected with the genre through the task. Given that this is a closed 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 interpretive significances that can be found, there will be a variety of interpretations here in relation to readers and audiences. Some students might comment on the choices made by directors.

Some possible ideas:

- the comedy of the trick played on Malvolio
- Malvolio's gullibility and believing in the contents of the letter
- the previously hidden passion of Malvolio
- sympathy for Malvolio as a victim
- laughter engendered by Malvolio's gullibility
- trickery and deception and the link to counterfeiting
- Maria's skill in orchestrating events
- the idea of anti-authority figures such as Maria – whether they are to be approved of
- audience laughter and awareness of the precariousness of the situation, linking to the dark-edged nature of the comedy here
- the references to other re-shaping/disguise in the play eg Viola and Feste
- etc

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

AO4 Explore connections across literary texts.

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

- comedic disorder as seen in the duping of Malvolio eg how he is encouraged to wear 'yellow stockings'
- comedic inversion as seen in Malvolio's un-Puritan new behaviour
- comedic mirth, laughter, revelry as seen as part of festive comedy eg how Maria orchestrates events
- comedic dressing as in Malvolio's costume
- comedic challenge to authority and order as seen in Malvolio's sexualisation
- comedic tragi-comedic feel of the text as seen in the dark edge to the comedy eg Malvolio's revenge at the end of the play
- comedic connections of the extract to the title 'Twelfth Night' and possibly to the alternative title 'What You Will', and as seen in the anarchy that exists in the play
- etc

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

With respect to significance of contexts students might focus on:

- the mourning context of the setting of Lady Olivia's house in Illyria in relation to the implications of a house experiencing grief
- the social context in relation to the interface between stewards and gentry
- the religious context in relation to the Puritan movement and how this informs the construction and actions of Malvolio – but also how these change here
- the psychological context as to how the mentally ill were treated in the Elizabethan period
- the ritual year context in relation to the play being set around the context of Twelfth Night celebrations, as well as other markers in the year
- etc

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

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

- the structural importance of Maria and Sir Toby in setting up the trick earlier on and how events later transpire eg the earlier letter and Malvolio's later imprisonment
- the construction and use of Malvolio's changed persona eg 'the man is tainted in's wits'
- Malvolio's language – now romantic and sexualised, and. in contrast to how he was previously eg 'I'll come to thee'
- the audience engagement with the dramatic irony of knowledge about the letter
- the contrast of his usual personality with the new version eg previously 'sad and civil'
- how Malvolio's 'strange manner' is introduced eg the prefatory dialogue that Maria and Olivia have, Malvolio's actual entrance, followed by their reaction
- Olivia's response to Malvolio's dress and behaviour
- Olivia's interrogative questioning and Malvolio's misreading of these eg 'Smil'st thou?' and 'Wilt thou go to bed, Malvolio?'
- Malvolio's different voice eg 'and wished to see thee cross-gartered'
- Maria's reaction to Malvolio's position eg her surprise
- the introduction of the ritual year eg 'midsummer madness'
- etc

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

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

With respect to competence in writing:

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

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

Section B**Either****0 3** *She Stoops to Conquer* – Oliver Goldsmith

Explore the view that Marlow's misunderstandings are the principal source of the comedy in *She Stoops to Conquer*.

Remember to include in your answer relevant comments on Goldsmith's dramatic methods.

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed. Some ideas will inevitably address more than one AO. Examiners must also remember that because students have read and studied *She Stoops to Conquer* through the lens of comedy, the AOs will necessarily be connected with the genre through the task. Given that this is a closed 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:

- that Marlow is directly responsible for the misunderstandings in the play
- that Marlow is the principal source of comedy in the drama
- that the comedy is derived from Marlow's attitude towards the inn and his host
- that the plot is chiefly concerned with Marlow's misunderstandings and desire to marry
- that the title of the play is related to Marlow's misunderstanding of Kate eg *She Stoops to Conquer*
- that Marlow's personality makes him liable to be duped eg his incapacity to speak to middle-class women
- that Marlow is responsible for the misunderstandings due to his ignorance and innocence
- that the play's original title was 'The Mistakes of the Night' and these mistakes are directly attributable to Marlow
- that Marlow's misunderstanding is the mechanism through which the classes collide
- etc

Some students might consider:

- that the misunderstandings are initially shaped by Tony Lumpkin eg it is his idea to present the Hardcastle's house as inn and that he is the principal source of comedy in the play
- that a counter-argument might be found in Mrs Hardcastle who also suffers from misunderstanding eg the coach journey
- that Kate participates in the farce and thus continues the misunderstanding and could be deemed a principal source of comedy
- there are opportunities for Hastings to explain what is happening and part of the comedy is derived from these missed opportunities
- that other principal aspects of comedy arise from the servants and the management of the house

- that other comedic aspects are found in the other characters and events eg Hastings and Miss Neville, Mr and Mrs Hardcastle
- that some of the comedy is slapstick and farcical, but not directly caused by Marlow
- that the principal comedy is developed through a collision of classes
- that any counter-argument to Marlow being the principal source is valid
- etc

Some students will offer a mixture of both of these.

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

AO4 Explore connections across literary texts.

With respect to significance of connections with the comedic genre:

Focus might be on:

- comedic farce as seen in situations in the play eg Kate's interaction as a barmaid with Marlow
- comedic collision of the classes eg between Marlow and Kate as the barmaid
- comedic genres as seen in elements of the Comedy of Manners present in the play
- comedic naivety and innocence as seen in Marlow's ineptness
- comedic trickery and manipulation as seen in several characters' agendas eg Lumpkin's deception of Hastings and Marlow
- comedic deceit as seen in the plot and setting of the play eg the set-up of the house as an inn and Lumpkin's lie
- comedic unities as seen in the three unities of Comedy found in the play eg Action, Time and Place in Marlow's misunderstanding and eventual solution
- etc

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

With respect to contextual issues arising from the play in relation to the question students might focus on:

- the social context and the expectation of how a man of Marlow's class should behave
- the gender context in relation to the constraints placed upon women and men eg Kate as a woman in her home acting as a barmaid, Marlow acting appropriately
- the context of the setting eg how the Hardcastle's home is seen and misunderstood by various characters
- the social context of inns in relation to them being centres for bawdy and comic behaviour eg the charade is set up in The Three Jolly Pigeons but then transferred to the Hardcastles' home
- the family context in relation to the relationships established in the play eg Charles Marlow and his son, marriage of Kate and Marlow
- etc

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

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

- the way in which Goldsmith structurally uses Marlow in the play for the purposes of farcical confusion
- Goldsmith's structural use of Kate as a dramatic foil for Marlow and her role in the judgement of him, underpinned by dramatic irony
- the structural inversion and mocking of the audience's normal expectations of Sentimental Comedy eg Marlow's presentation as a heroic contradiction - as the sheepish and modest 'well-bred scholar' but also how he is later presented as confident and lustful
- Goldsmith's economic style of writing and unconventional approach eg the way in which lack of information is used by the writer to provide confusion and the farcical set up of Kate's pretence
- Goldsmith's focus on Marlow's language being fine with working-class women, but bashful, bumbling and incompetent when dealing with upper-class women
- the way in which Goldsmith presents Marlow's controlled, superior and disdainful language when he is in confident and in command of a situation and specifically the brash language used against Mr Hardcastle eg 'A very troublesome fellow this'
- Lumpkin's importance in the structure and language of the drama as an alternative principal source of comedy
- Etc

Given that this is a closed book exam, references to the play may be generalised.

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

With respect to competence in writing:

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

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

Or

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

Explore the view that the character and role of Lady Bracknell provide the principal source of comedy of *The Importance of Being Earnest*.

Remember to include in your answer relevant comments on Wilde's dramatic methods.

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed. Some ideas will inevitably address more than one AO. Examiners must also remember that because students have read and studied *The Importance of Being Earnest* through the lens of comedy, the AOs will necessarily be connected with the genre through the task. Given that this is a closed 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:

- that Lady Bracknell has an integral role in the comedy of the play eg her observations, function and knowledge
- that Lady Bracknell is a central character in the play
- that Lady Bracknell is influential in the lives of all the main characters of the play
- that the most comic/interesting moments of the play involve her
- that she is linguistically clever and cutting, and therefore comedic
- that she is the epitome of the double standards of this era and therefore ripe for satiric characterisation
- that her understanding of how society operates is central to the play's message
- that that crucial line 'A handbag?' can be said in a number of comic ways
- that Lady Bracknell is involved in a number of lynchpin scenes in the drama eg the checking of Jack's credentials, the final revelations about Jack's origins
- etc

Some students might consider:

- that the Bunburyism of Algernon and Jack is more integral to the comedy
- that Cecily and Gwendolen are equally comedic in their own way eg their coming to understand that both of their intended lovers are named Earnest
- that Dr Chasuble and Miss Prism's relationship is also highly comic eg their language and closet interest in each other
- that comedy is provided elsewhere in the play through the interaction between servants and main characters
- that Lady Bracknell herself does not marry in the end, whilst all the other major characters do get married
- that Lady Bracknell is ultimately not comedic and actually more serious
- that a number of comedic moments in the drama may be valid as a counter-argument
- etc

Some students might argue that the play that Lady Bracknell and other comedic elements have equal importance in the play and that all aspects contribute to the humour.

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

AO4 Explore connections across literary texts.

With respect to significance of connections with the comedic genre:

Focus might be on:

- the comedic critique of society as seen in the relationships between Jack and Earnest and Gwendolen and Cecily, and with Lady Bracknell
- comedic satire as seen in the leading of double lives/cover ups – embodied in Lady Bracknell's class and possible principal source of humour
- comedic disguise as seen in Jack/Earnest as a source of humour
- comedic use of mistaken identity as a comedic concept as seen in the structure of the play
- comedic farce as seen in several elements in the drama, and this as a principal source of comedy
- comedic resolution as seen in the unravelling and re-christening
- comedic devices, as seen in the relationships between masters and servants and possibly sources of humour
- etc

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

With respect to contextual issues arising from the play in relation to the question students might focus on:

- the familial context in relation to relatives and their concerns over lineage and heritage eg Lady Bracknell's interest in this
- the marriage context in relation to marrying appropriately eg Lady Bracknell's desire for this as a principle source of humour
- the social class context in relation to snobbery and class consciousness eg Lady Bracknell is thoroughly concerned with this
- the context of different generations in relation to different attitudes and ideologies, as seen in the servants ages and social classes in the play
- the gender context in relation to the different agendas of men and women eg the contrast between Lady Bracknell and the other male characters
- the Victorian context in relation to social manners and 'earnestness'
- etc

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

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

- Wilde's structural 'set up' of Lady Bracknell as a formidable female figure before we meet her
- the way in which Wilde uses Lady Bracknell's role in introducing social etiquette into the play
- the structural use of Bracknell's role as an antagonist in opposing the match between Gwendolen and Jack
- Lady Bracknell's role as a conservative force within Wilde's 'comedy of manners' eg '*To lose one parent, Mr Worthing, may be regarded as a misfortune; to lose both looks like carelessness*'
- the use of rhetoric to characterise Bracknell as a domineering mother eg '*to marry into a cloakroom, and form an alliance with a parcel?*'
- the way Wilde satirises Bracknell's type and class eg the language of snobbery and disdain for some elements of society eg '*Never speak disrespectfully of Society, Algernon. Only people who can't get into it do that*'
- Wilde's construction of Lady Bracknell as Gwendolen's domineering mother
- Wilde's construction of Lady Bracknell's pronouncements
- Wilde's structural placing the interview of Jack as a prospective suitor
- the way in which Wilde presents Lady Bracknell's astonishment to be told that Algernon and Cecily are engaged
- Wilde's dramatic structure of where he places Lady Bracknell's recognition of Miss Prism and the denouement of the handbag and its information
- Wilde's use of Lady Bracknell's understanding of her new found relative at the end of the play eg Jack
- other structural comedic elements in the drama eg the two pairs of lovers, Miss Prism and Dr Chasuble
- the comedic importance of the way in which Wilde shapes dialogue and wit of the play
- Wilde's construction of the Bunbury/Bunburyism as a comedic mechanism
- the comedic resolution and Gwendolen's desire for Jack to be Earnest
- etc

Given that this is a **closed book** exam, references to the play may be generalised.

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

With respect to competence in writing:

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

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

Or

0 5 *Educating Rita* – Willy Russell

It has been said that ‘while *Educating Rita* is undoubtedly funny, the audience is always aware of the characters’ suffering.’

Explore the view that *Educating Rita* is ‘funny, yet painful’.

Remember to include in your answer relevant comments on Russell’s dramatic methods.

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed. Some ideas will inevitably address more than one AO. Examiners must also remember that because students have read and studied *Educating Rita* through the lens of comedy, the AOs will necessarily be connected with the genre through the task. Given that this is a closed 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:

- that the subject matter is painful eg Frank’s alcoholic problems, Rita’s marriage, the struggle of the working classes
- that the play works because of its pain eg sad or difficult situations are made into funny ones via black comedy
- that the play matches painful political, economic and social changes in the late 1970s/early 1980s
- that the dialogue, although comedic, has a darker edge to it eg Frank’s final speech
- that the play is a realist drama, and therefore expected to have serious and painful moments
- the view that academia may seem interesting and exciting but is actually depressing, painful and repetitive
- that Rita’s inner growth as a release but also a dark and painful force
- that Frank’s bitterness and cynicism
- the attempted suicide of Rita’s friend
- that the play shows that dishonesty and superficiality are found everywhere
- that Rita painfully adopts the pretensions of academia
- etc

Some students might consider:

- that the subject matter is light-hearted and comedic
- that the play’s action could be described as farcical
- that although the play looks at some painful themes, these are completed in a playful way eg the lack of opportunities for working-class women
- that there are several farcical scenes in the play eg the trip to the theatre
- that the text is a typical two-hander comedy with inherent generic conventions
- that the dialogue is laced with light-hearted and playful humour
- the concept of *Pygmalion/My Fair Lady* lurking within the text
- that the lampooning the British class structure is an important part of the drama

- the banter between a young women and middle-aged man
- etc

Some students will offer a mixture of both of these.

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

AO4 Explore connections across literary texts.

With respect to significance of connections with the comedic genre:

Focus might be on:

- the comedic aspects of ambition in the working classes as shown through Rita's language, subject-matter and progress through the play
- the comedic aspect of learning and self-discovery, as seen in Rita to facilitate a shift in class
- the comedic aspects of wit and repartee, as seen in the debates between Frank and Rita
- the comedic and painful aspects of the power of women 'taking on' men as seen in Rita's ascendancy over Frank
- the comedic aspects of love and romance as seen in the thwarted love between Frank and Rita
- etc

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

With respect to contextual issues arising from the play in relation to the question students might focus on:

- the social context including the working class context and the context of the university
- the social progression as seen in Rita
- the ironies of being in academia, as seen in Frank
- the cultural context as shown in the comedic and painful lives of Rita and Frank
- the gender context, as shown by Rita's discourse about female, working-class issues, whereas Frank's discourse is more male
- the moral context regarding the subject matter discussed at the university
- the 1970s context in revealing attitudes towards social class
- the historical context of the painful rise of the 'working classes' in relation to the 'opening of doors' within the play
- etc

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

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

- the structural contrasts and comedic clashes in class throughout the play
- the humorous and painful dialogue between Frank and Rita
- the use of flashback as a structural device to reveal more of Rita's working-class background
- the structural position of the summer school in London as a transition moment
- the key structural event of Rita's painful visit to the theatre in showing the difference between the classes
- the use of soliloquy to show Frank's pain

- the use of intertextuality and the painful and ironic references to literature eg the juxtaposition of literature and Rita's life
- the use of different registers as comedic mechanism
- etc

Given that this is a **closed book** exam, references to the play may be generalised.

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

With respect to competence in writing:

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

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