

AS

# English Literature B

7716/2B Paper 2B Literary Genres: Prose and poetry: Aspects of comedy

Mark scheme

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Version 1.0: Final Mark Scheme

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

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

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

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

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

### The significance of open book

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

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

### Arriving at marks

1. All questions are framed to address all the Assessment Objectives (AOs). Weightings are given above the generic mark scheme. Answers are marked holistically but, when deciding upon a mark in a band, examiners should bear in mind the relative weightings of the assessment objectives (see page 5 and 6) and be careful not to over/under credit a particular skill. This will be exemplified and reinforced as part of examiner training and standardisation. Examiners need to read the whole answer taking into account its strengths and weaknesses and then place it in the appropriate band.
2. Examiners should avoid making early snap judgements before the whole answer has been read. Some students begin tentatively but go on to make relevant points.
3. Examiners should be prepared to use the full mark range and not 'bunch' scripts in the middle for safety. Top marks are attainable if students could not be expected to do more in the time and under the conditions in which they are working.
4. Examiners should mark positively. Although the mark scheme provides some indicators for what students are likely to write about, examiners should be willing to reward what is actually there – **provided of course, that it is relevant to the question being asked.**
5. Examiners should remember that there is no one right answer. Students' views which are relevant, well-argued and supported by appropriate textual evidence must receive credit whether the examiner agrees with the views or not. It is important to try to remain flexible if a student introduces unusual or unorthodox ideas.
6. Examiners should remember that length and quality are not synonymous. Some brief answers may be relevant and concise. Equally, long answers may be diffuse and repetitive.
7. If answers are short or incomplete, examiners can only reward what is there and assess accordingly. Some further credit may be given to answers finished in note form.

**Using the Mark Bands**

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

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 referred to more than one poem if using the anthology?
  - has the student referred to the writer's/writers' authorial method?
  - the student's AO1 competence.

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

## Section B

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

- has the student engaged in a relevant debate or constructed a relevant argument 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, ie an omission which prevents the candidate from fully answering the question, then the examiner should not give a mark higher than Band 3. Such an answer is likely to be given a mark lower than Band 3.

## Annotation

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

15. In addition to giving a mark, examiners should write a brief summative comment indicating how the mark has been arrived at. These comments are likely to mirror the appropriate mark band descriptors but comments must not be mechanical. Examiners need to describe student performance.

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

17. The following symbols can be used when marking scripts:

- tick for a good point, idea, reference etc
- REP for repetition
- IR for irrelevance
- ? for when meaning is not clear.

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

18. Use the model marked script for guidance.

## The assessment objectives and their significance

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

The AOs are as follows:

- AO1** Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression. (28%)
- AO2** Analyse ways in which meanings are shaped in literary texts. (24%)
- AO3** Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. (24%)
- AO4** Explore connections across literary texts. (12%)
- AO5** Explore literary texts informed by different interpretations. (12%)

### **Mark scheme**

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

Weightings for each question are as follows:

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

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

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

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

**Section A**

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

Explore the view that Chauntecleer is presented as heroic in spite of his comic weaknesses.

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 will 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 section on **Arriving at Marks** on page 3.

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

**With respect to competence in writing:**

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

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

**With respect to analysis of authorial methods in relation to the task:**

Focus might be on:

- the position of the extract towards the end of the poem where Chauntecleer is captured prior to his heroic escape
- AO2 in the extract: use of animals in an allegorical tale to draw attention to human folly and weakness, voice of the Nun's Priest offering moralistic warning, crisis point in the narrative, comic description of Chauntecleer's actions, use of couplets for comic completion, repetition and exaggeration for comic purpose
- in the wider tale: key events which contrast moments of heroism and weakness, the ironic contrast between Chauntecleer's proud demeanour and the down-at-heel setting of the yard, the contrast between the simple tale and the elevated voice, the comedic resolution of Chauntecleer's escape, the description of the cockerel's actions and voice ('merrier than the mery organ'), colour and heraldic references to Chauntecleer's appearance ('jeet', 'asur', 'burned gold')
- 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 moral significance of pride and the lesson derived from the story
- male gender context of Chauntecleer's power, sexual prowess and dominance
- religious and spiritual contexts, various references to God, Fortune, Adam and beliefs in premonitions
- the literary and academic contexts, range of scholarly references
- etc

**AO4 Explore connections across literary texts.**

**With respect to connections with the wider comedic genre:**

Focus might be on:

- weakness as a source of humour in comedic texts – the invitation to laugh at recognisable human shortcomings
- comic protagonists and heroes as engaging characters who overcome obstacles, often as a result of their own ingenuity or good fortune
- the comedic convention of a crisis resolving happily with no great suffering occurring
- how comedy is found in potentially tragic situations
- the function of comedy to moderate human behaviour by drawing attention to folly
- the function of comedy to offer moral instruction and guidance
- etc

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

**With respect to meanings and interpretations:**

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

Arguments in agreement with the given critical view might consider:

- how any perceived comic weaknesses (arrogance, pride, foolishness) are outweighed by the cockerel's heroic qualities
- Chauntecleer's role as a comic protagonist and his role in the comedic ending
- Chauntecleer's quick-wittedness in escaping his predicament
- Chauntecleer's sexual prowess and dominance over his wives
- Chauntecleer's striking appearance and dominant qualities in the yard
- Chauntecleer's superior knowledge of philosophy, culture and astronomy
- etc

Arguments that counter the given critical view might consider:

- the duping of Chauntecleer and his pride which undermine any heroic qualities
- the ridiculous image of a proud, strutting cockerel in a down-at-heel setting
- Chauntecleer's 'unmanly' concerns at the content of his dream
- Pertelote's dismissal of Chauntecleer's concerns and her mockery of him
- the absurd concept of a cockerel with academic knowledge
- Chauntecleer's folly and weakness in being persuaded to ignore his own fears
- etc

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

**0 2 Poetry Anthology: Comedy**

Explore the view that, in the poems in this selection, men are always presented as weak and foolish.

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

In your answer you need to analyse closely the poets' 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 *Poetry Anthology: Comedy* through the lens of **comedy**, the AOs will 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.

There needs to be discussion of *Mrs Sisyphus* and **at least one** other poem.

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

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

**With respect to competence in writing:**

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

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

**With respect to analysis of authorial methods in relation to the task:**

Focus might be on:

- the extract and its position at the start of *Mrs Sisyphus*
- AO2 in the extract and the wider poem: the critical narrative voice, the position of the narrator in relation to Sisyphus, recount of Sisyphus' actions, colloquial language, mild expletives and insults, mythical story recounted in modern voice, references to commonplace events ("pop a cork", "walk in the park"), reported speech of Sisyphus, exclamations, similes, variation in verse structure, playful rhyme scheme
- supercilious voice in third part of *Not My Best Side*, contrast between male and female narrators' view of the male, exaggerated description of technological devices and qualifications
- positioning of Kate's advice near the start of *Tam O'Shanter*, recount of Tam's actions, the knowing narrative voice, focus on the physical allure of the lassie, concluding moral

- ironic narrative voice in *A Satirical Elegy on the Death of a Late Famous General*, recount of ignominious death at start of narrative, questions, exclamations, narrator's critical comments on General's actions
- 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:

- in *Mrs Sisyphus*, the representation of familiar gender roles, power relationships in marriage, gender stereotypes
- in *The Flea*, power/gender relationships, historical and religious beliefs about sex
- in *Tam O'Shanter*, power struggles in marriage, supernatural folk beliefs and customs, social pastimes
- in *Not My Best Side*, issues of male power, gender stereotypes, use of myth
- in *A Satirical Elegy on the Death of a Late Famous General*, moral and political issues
- etc

**AO4 Explore connections across literary texts.**

**With respect to connections with the wider comedic genre:**

Focus might be on:

- the ridiculous nature of human endeavour, foolish behaviour as a source of humour, the humorous use of colloquial language eg *Mrs Sisyphus*
- the function of comedy to puncture pomposity, satirise powerful characters and offer serious comment on political situations eg in *A Satirical Elegy on the Death of a Late Famous General*
- how comedy can offer moral instruction about everyday life, eg the lessons learned by Tam in *Tam O'Shanter*
- comic wit and playful language eg *The Flea*
- etc

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

**With respect to meanings and interpretations:**

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

Arguments in agreement with the given critical view might consider:

- the foolish, repetitive action of Sisyphus and his inability to realise its ridiculous nature
- Sisyphus' complete dedication to his task at the expense of other aspects of his life, his failure to appreciate his wife's point of view
- foolish technological obsessions and pomposity in *Not My Best Side*
- Tam's weakness for alcohol in *Tam O'Shanter* and his folly in ignoring his wife's advice
- Tam's fearful reactions to the supernatural and his weakness for the winsome wench and her cutty sark

- the ignominious death of the mighty warrior in *A Satirical Elegy on the Death of a Late Famous General*
- etc

Arguments that counter the given critical view might consider:

- the physical strength of Sisyphus (not 'weak' in a literal sense), his dedication to his task
- the wonder with which onlookers view Sisyphus, his power in ignoring his wife
- the narrator's thanks for her partner's existence in *My Rival's House*
- the powerful nature of the male in *Not My Best Side* and his dominance at the end of the poem
- the witty narrator and his playful responses to the situation in *The Flea*
- the powerful former actions of the General as recounted in Swift's poem
- etc

NB Students should engage with the word 'always'. They might respond to it in a variety of ways. They might challenge the word.

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

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

Explore the view that in Betjeman’s poems death and ageing are always presented in a light-hearted way.

You must refer to *Late-Flowering Lust* and **at least one** other poem.

In your answer you need to analyse closely the poet’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 *Betjeman Selection* through the lens of **comedy**, the AOs will 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.

There needs to be discussion of *Late-Flowering Lust* and **at least one** other poem.

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

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

**With respect to competence in writing:**

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

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

**With respect to analysis of authorial methods in relation to the task:**

Focus might be on:

- the position of the extract at the start of *Late-Flowering Lust* – establishing ideas about mortality
- AO2 in extract: the use of first person speaker, humorous and/or tragic nature of the voice, playful language (“brandy-certain”), use of physical details to describe partner, references to past joy, introduction of future death, contrast between life and death, ironic tone (“reunion night”, “hold each other tight”), death-related language (“skeletons”, “dark sockets”, “frightful pain”), light-hearted rhythm, use of questions, double-meanings on “late” and “spring”, ironic reference to “late-flowering”
- ironic title of *Senex*, confessional voice, setting, playful patterning of language (“icy as an icicle”, “wholly-to-my-liking girl”), exclamations, metaphorical reference to dogs of lust
- direct address to Death in *Slough*, ironic reference to “friendly bombs”, macabre images in *On a Portrait of a Deaf Man*
- 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:

- in *Late-Flowering Lust*, social attitudes to old age, death and sexual desire, tragic context of death and suffering
- the social, moral and sexual context of attitudes to ageing in *Senex*, whether old age is a fit subject for humour, society's attitudes to sexual desire in later life
- religious and tragic context in *Senex*, where the narrator sees God as a solution to the weaknesses of the flesh, the suffering experienced by the narrator
- social attitudes to disability and pastoral context in *On a Portrait of a Deaf Man*
- etc

**AO4 Explore connections across literary texts.**

**With respect to connections with the wider comedic genre:**

Focus might be on:

- the representation of old age in *Late-Flowering Lust*, the less appealing physical aspects of later life as a source of humour
- the combination of desire and old age / death in *Late-Flowering Lust*, grotesque comedy
- how comedy can be a vehicle for revealing truths, eg the simultaneous despair and excitement of lust ("merry misery" in *Senex*), how comic situations contain the kernel of tragedy
- embarrassing situations in old age as source of amusement
- other comic aspects that link with the wider genre relating to old age and death (foolish behaviour, farcical situations)
- etc

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

**With respect to meanings and interpretations:**

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

Arguments in agreement with the given critical view might consider:

- the comic physical descriptions of ageing in the extract, eg "bald head", "bad breath"
- the grotesque combination of sexual desire and age / physical decay in the extract
- dark humour arising from inability to control desire in age, death imagery combined with lust
- humorous combination of serious subject matter and light rhythm
- dark humour in descriptions of death and decay in *On a Portrait of a Deaf Man*
- humorous depiction of libidinous narrator on his tricycle in *Senex*
- invitation to Death to destroy the unlikely target of Slough
- etc

Arguments that counter the given critical view might consider:

- tragic nature of desire and despair in old age in the extract
- macabre images in the extract, eg “Dark sockets”, “two skeletons”
- physical decay in the named poem, which is sad rather than humorous
- stark images of the end of life, eg “fight for breath”
- macabre images in *On a Portrait of a Deaf Man*, eg “maggots in his eyes”
- tragic nature of narrator’s suffering in *Senex*
- unsettling quality of narrator’s desires in *Senex*
- etc

NB Students should engage with the word ‘always’. They might respond to it in a variety of ways. They might challenge the word.

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

**Section B**

**0 4 Emma – Jane Austen**

Explore the view that, in *Emma*, the misunderstandings which arise from courtship are always comic.

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 will 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 section on **Arriving at Marks** on page 3.

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

**With respect to competence in writing:**

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

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

**With respect to analysis of authorial methods in relation to the task:**

Focus might be on:

- the establishment of Emma’s own view of her matchmaking abilities at the start of the narrative which is then questioned through subsequent events
- use of events to reveal Emma’s misunderstanding, eg the painting and the riddle prior to her scene with Mr Elton
- place setting of Highbury and its limited social circles, enclosed setting of the coach where Mr Elton declares his love and the positioning of this scene towards the end of Volume I
- the ironic narrative voice providing knowing comment
- contrast between George Knightley’s superior awareness and Emma’s limited understanding
- dialogue between characters which leads to (or corrects) misunderstandings, eg between Emma and Harriet regarding the objects of Harriet’s affections
- use of revelation/resolution towards the end of the novel, eg Frank and Jane’s situation
- relevant language details in relation to misunderstandings
- etc

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

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

Focus might be on:

- the social and historical context of courtship and the accepted conventions around relationships in the period the novel was set and written
- the social values of the community in which the story is set
- marital and social values of relationships, including the suitability of marriage partners in terms of their social status
- the role of characters in relation to their accepted position, relative roles and conduct of male and female characters in the world of the text
- etc

**AO4 Explore connections across literary texts.**

**With respect to connections with the wider comedic genre:**

Focus might be on:

- amusement arising from problems in male and female relationships
- courtship and its conventions as a source for comedy
- humour resulting from characters' ignorance
- use of embarrassing situations to create humour in comic texts
- the function of misunderstanding and revelation in comedy as a structural pattern
- the movement in comic texts towards the resolution of problems – the journey from ignorance to knowledge
- etc

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

**With respect to meanings and interpretations:**

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

Arguments that counter the given critical view might consider:

- the comic aspects of Emma's misunderstanding of Mr Elton's intentions
- humour arising from the gap between the reader's knowledge of the situation with Mr Elton and Emma's, eg the painting, the riddle, the piano
- the comic awkwardness of Mr Elton's declaration of love in the coach and Emma's surprise
- amusement provided by Emma's view of her matchmaking abilities and the reader's/Mr Knightley's superior judgement, eg in regard to his awareness of Frank and Jane's situation
- the comic revelation of Frank and Jane's story, Mr and Mrs Weston's misunderstanding about Emma's possible feelings for Frank
- the comic resolution to the narrative where misunderstandings are resolved and problems overcome
- etc

Arguments in agreement with the given critical view might consider:

- the pain that Emma's misunderstandings cause and her own acknowledgement that she had "blundered most dreadfully."
- Harriet as victim of Emma's misunderstandings in regard to Mr Elton and Mr Knightley
- Emma's meddling qualities, foolishness and lack of acuity which may make her unsympathetic to the reader
- Emma's snobbery in her assessment of Harriet and Robert Martin's suitability
- Mr Elton's declaration in the coach as being awkward and painful rather than humorous
- the misunderstanding over the sender of the piano to Jane, and Emma's potentially damaging suspicions regarding Mr Dixon
- Emma's misunderstandings over Frank and Jane's situation which lead her to judge Jane unfairly
- etc

NB Students should engage with the word 'always'. They might respond to it in a variety of ways. They might challenge the word.

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

**0 5** *Small Island* – Andrea Levy

Explore the view that, in *Small Island*, Levy presents marriage as a source of dissatisfaction rather than happiness.

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 will 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 section on **Arriving at Marks** on page 3.

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

**With respect to competence in writing:**

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

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

**With respect to analysis of authorial methods in relation to the task:**

Focus might be on:

- the use of different narrative perspectives in regard to views of marriage and domesticity, eg the retellings of the initial reunion of Hortense and Gilbert
- the distinctive narrative voices used to retell events, the humour of Hortense’s disparaging comments on Gilbert and his exasperated views of her manner, Bernard’s clipped narration, Queenie’s dismissive comments about Bernard
- the setting of Queenie’s house and its initial disappointment for Hortense leading to dispute
- the setting of war and the backdrop of racial disputes and its effect upon marriage
- climactic/anticlimactic moments, eg Bernard’s reunion with Queenie
- language used to describe marriage and partners, eg, “a deal”, “fool”, “buffoon”, “Miss Mucky Foot”
- language used to describe Queenie’s sexual experience with Bernard, eg, “spittle all down my neck” in contrast to that with Michael, eg, “could have lit up London”
- 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:

- marital and sexual contexts, eg the nature of love between the couples, extramarital liaisons, expectation of sexual fulfilment in marriage
- historical and racial context of the Second World War and the Windrush generation - their effects upon marriage, eg the departure of Bernard, expectations of a new life
- gender context in terms of stereotypical conduct, eg Bernard's decision to act heroically by enlisting, Gilbert's expectations of Hortense's culinary skills
- inability of Queenie and Bernard to keep their baby because of social attitudes
- moral conduct of marriage partners
- etc

**AO4 Explore connections across literary texts.**

**With respect to connections with the wider comedic genre:**

Focus might be on:

- verbal sparring between partners as a comic pattern, eg Hortense and Gilbert's bickering
- movement towards joy and happiness in comic texts, eg Hortense and Gilbert's acquisition of child and new house
- the conventional comic use of marriage as a way of signifying unity and bringing closure to problems raised in the narrative
- frustration as a source of humour in comic narratives, eg Queenie's dissatisfaction with Bernard's prowess
- the bittersweet resolution to Queenie and Bernard's story which complicates the comic ending
- etc

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

**With respect to meanings and interpretations:**

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

Arguments in agreement with the given critical view might consider:

- Queenie's dull sex life with Bernard in contrast to her experiences with Michael
- Bernard's dullness and his post-war disappearance, his extramarital sex
- arguments between Queenie and Bernard over eg Gilbert and Hortense, furniture
- the nature of Hortense and Gilbert's 'marriage deal' to get to England, which seems functional rather than joyous, their initial failure at consummation leads to Gilbert's frustration
- Hortense's disappointment with English life and Gilbert's situation upon arrival in England
- Hortense and Gilbert's disputes over eg Gilbert's relationship with Queenie and paternity, heating, cooking, Gilbert's acquaintances
- marital matters between minor characters – Michael's affair with Mrs Ryder, Miss Ma's weak acceptance of Mr Philip's strong views

Arguments that counter the given critical view might consider:

- the playful nature of some of Hortense and Gilbert's disputes
- the light-hearted mockery of Hortense by Gilbert as "Miss Mucky Foot"
- the support that Gilbert offers Hortense after her visit to the Education Authority
- tenderness and satisfaction which emerges towards the end of the novel, when Hortense and Gilbert move into new house, the "giggling" and development in their emotional responses and acquisition of Queenie's baby
- the consummation of Hortense and Gilbert's union towards the end of the novel
- the suggestion of a new equilibrium in Queenie and Bernard's relationship at the end of the novel
- etc

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

**0 6 Wise Children – Angela Carter**

Explore the view that, in *Wise Children*, Carter creates an entirely celebratory resolution to the story.

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 will 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 section on **Arriving at Marks** on page 3.

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

**With respect to competence in writing:**

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

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

**With respect to analysis of authorial methods in relation to the task:**

Focus might be on:

- key events which resolve some of the problems set up earlier in the text eg Dora and Nora reuniting with Melchior, Perry’s reappearance, Tiffany’s reappearance
- time settings – the significance of April 23<sup>rd</sup> (Shakespeare’s birthday) – and the positioning of the party at the end of the day which creates anticipation
- key events and symbols which suggest new beginnings eg ‘production’ of the new twins, Tiffany’s decision to deny Tristram
- settings and their contrast eg the street outside the Hazard house where George begs, the splendour of the Hazard house, the return to Bard Road which may indicate a return to normality
- narrative voice eg Dora’s comic retelling of the party, her playful and comic references to Shakespeare texts, her use of expletives, bathos, sexual slang; other voices eg defiant voice of Tiffany, Lady Atalanta’s angry voice, Perry’s sentimental and playful voice, all of which contribute to – or puncture – the celebratory mood.
- climaxes and anti-climaxes eg the reappearances of Perry and Tiffany, Tiffany’s rejection of Tristram, Melchior’s confusion at some events, Melchior’s upstaging by Perry, Dora and Perry’s liaison
- revelations which contribute to the resolution eg issues of parentage, Melchior’s recognition of Lady Atalanta

- language details to suggest celebration or disappointment in relation to the task
- 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 historical/cultural context of entertainment and celebration, Shakespeare's birthday, St George's Day
- social and economic matters in relation to the contrasting fortunes of the Hazards and Gorgeous George
- familial context eg Perry and Dora's liaison, issues of parentage, births, family squabbling, complex relationships
- the moral context of sexual relationships, eg the nature of Perry and Dora's liaison
- gender issues eg Dora's acknowledgment of age and appearance, Melchior's patriarchal power, Tiffany's independence
- etc

**AO4 Explore connections across literary texts.**

**With respect to connections with the wider genre:**

Focus might be on:

- the sense of uplift and comedic resolutions
- the series of rapid events to resolve plot issues
- revelations relating to events set up earlier in the text (revelation as a key aspect of comedy)
- suggestion of discord amidst positive events
- the inclusion of magical events as a way of resolving issues
- grotesque events as a source of comedy
- the inclusion of literal and symbolic births (comedic concept of rebirth/renewal)
- etc

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

**With respect to meanings and interpretations:**

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

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

- the lively, celebratory feel of the party
  - Melchior's recognition of Dora and Nora and their happy reaction which aids resolution
  - the happiness of the reconciliations between Melchior and his wives
  - the revelation of truth – Perry's fathering of Saskia and Imogen
  - Perry's reappearance and the celebratory, spectacular nature of it – seemingly a return from the dead
  - Tiffany's reappearance and defiance of Tristram – a celebration of independence
-

- Dora's acknowledgement of the difficulties Melchior faced in his early life, which brings her a sense of acceptance
- the pleasure Dora and Perry take in their liaison
- the magical, joyful production of the new twins suggesting rebirth
- etc

Some will disagree and focus on:

- the sad sight of Gorgeous George reduced to begging
- the bittersweet nostalgia and the suggestions of physical ageing and ailments
- the ambiguity of Melchior's recognition of Dora and Nora
- the suggestion of Melchior's waning mind, and his upstaging by Perry
- Tiffany's rejection of Tristram and his reaction
- the embarrassment caused by Lady Atalanta's outburst which punctures the celebratory mood
- the lingering uncertainty over Dora and Nora's parentage
- the uncomfortable nature of Dora and Perry's liaison
- Melchior's pasteboard crown as a symbol of lost power
- the oddity of the new twins' arrival and questions about Dora and Nora's suitability as parents
- etc

NB Students should engage with the word 'entirely'. They might respond to it in a variety of ways. They might challenge the word.

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