

AS
ENGLISH LITERATURE B
7716/2B

Paper 2B Literary genres: Prose and Poetry: Aspects of comedy

Mark scheme

June 2023

Version: 1.0 Final



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

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.

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Level of response marking instructions

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

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

Step 1 Determine a level

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

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

Step 2 Determine a mark

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

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

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

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

Information for Examiners marking Aspects of comedy: open book

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

The significance of open book

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

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

Arriving at Marks

1. All questions are framed to address all the Assessment Objectives (AOs). Weightings are given above the generic mark scheme. Answers are marked holistically but, when deciding upon a mark in a band, examiners should bear in mind the relative weightings of the assessment objectives (see page 8) 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 9. 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.











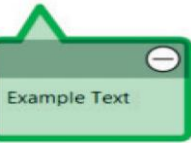






















Annotation

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. Use the Model Marked Script for guidance.

The following annotation is available for use on e-Marker 2:

Annotation Name	Toolbar Image	Details	Examples of Use on Script	Y/N
Annotation Type: Stamp				
Correct		Toolbar Tooltip: Correct		Y
Seen		Toolbar Tooltip: Seen		Y
NotRelevant		Toolbar Tooltip: Not Relevant		Y
Red Line		 Toolbar Tooltip: Red Line		Y
Green Empty Comment		Toolbar Tooltip: Green Empty Comment No Default Text - text shown in screenshot was typed into annotation by user		Y
AssessObjective1		Toolbar Tooltip: Assessment Objective 1		Y
Repetition		Toolbar Tooltip: Repetition		Y
Vague		Toolbar Tooltip: Vague		Y
Development		Toolbar Tooltip: Development		Y
SomethingHere		Toolbar Tooltip: Something here		Y
Unfocused		Toolbar Tooltip: Unfocused		Y
UnclearExpression		Toolbar Tooltip: Unclear expression		Y
LackOfClarity		Toolbar Tooltip: Lack of Clarity		Y
FactualInaccuracy		Toolbar Tooltip: Factual Inaccuracy		Y
PartiallyMadePoint		Toolbar Tooltip: Partially made point		Y
Text		Toolbar Tooltip: Needing textual support		Y

17. Please remember that scripts can go back to students, so although your audience is a senior examiner, you must express yourself temperately when writing in the comment boxes.

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
Band 5 Perceptive/Assured 21–25 marks ‘ Perception ’ is demonstrated when students are showing the depth of their understanding and responding sensitively to the texts and task. ‘ Assuredness ’ is shown when students write with confidence and conviction.	AO5	<ul style="list-style-type: none"> perceptive and confident engagement with the debate set up in the task 	This band is characterised by perceptive and assured work which shows confidence, sharpness of mind and sophistication in relation to the task. At the top of the band students are consistently assured and will demonstrate sensitivity and perception across all five assessment objectives in the course of their response. At the bottom of the band there will be coherence and accuracy with some perception but with less consistency and evenness.
	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 	
Band 4 Coherent/Thorough 16–20 marks ‘ Coherence ’ is shown when students are logical and consistent in their arguments in relation to the task. They hold their ideas together in an intelligible way. ‘ Thoroughness ’ is shown when students write carefully, precisely and accurately.	AO5	<ul style="list-style-type: none"> thorough engagement with the debate set up in the task 	This band is characterised by coherent and thorough work where ideas are linked together in a focused and purposeful way in relation to the task. At the top of the band students will demonstrate a fully coherent and thorough argument across all five assessment objectives in the course of their response. At the bottom of the band ideas will be discussed in a shaped, relevant and purposeful way with a clear sense of direction, with one or two lapses in coherence and accuracy.
	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>	

0 1

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

Explore the significance of settings to the comedy of *The Nun's Priest's Tale*.

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

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed. Some ideas will inevitably address more than one AO.

Examiners must also remember that because students have read and studied *The Nun's Priest's Tale* through the lens of **comedy**, the AOs must necessarily be connected to that genre through the task.

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

Please refer to pages 4–8.

AO5 Explore literary texts informed by different interpretations

With respect to interpretative significances that can be found, there will be a variety of interpretations here. Students may choose to look at one significance or several. It is the quality of the student's response that matters.

Some possible ideas:

- in the extract: the 'narwe cotage' beside a dale – a recognisable, domestic and basic comedic setting where a fantastical tale takes place, the simplicity and impoverishment of the setting which offers an amusing ironic contrast with the academia of Chauntecleer, the grubbiness of the house as a source of humour, the unspecified time setting which gives the timeless quality of comic romance, the underprivileged nature of the scene which echoes the comedic focus on underdogs
- the world of the text with its absurd tableau of talking animals representing human folly causes laughter at the ridiculousness of the scene
- the placing of the down-at-heel yard alongside the resplendent Chauntecleer, the ironic gap between his glorious appearance and the 'drye dich' pointing up his pride
- the amusement generated on account of the farmyard setting placed against the cockerel's prowess as a lover, his singing and his knowledge of horology
- the humour arising from the depiction of a domestic setting for the dialogue between Chauntecleer and Pertelote, their dawn conversation, the reference to the laxatives available in the yard and the domestic mundanity as a source of laughter
- the setting of the yard in Chauntecleer's prophetic dream signifying the darker comedic threats which exist in everyday places
- the setting of the everyday town and lodgings as sources of threat in Chauntecleer's recount of the tale of the two fellows, the presence of death and cruelty amidst the everyday as a darker aspect of comedy, the scatological humour of the dung cart and dung land, the sea as a metaphor for escape which is then compromised – and the absurdity of a cockerel relating this information in a dirty barn
- the references to setting prior to the attack – the sun, singing birds, fresh flowers, butterflies – as a pastiche of folk tales, the knowingly ironic voice which relates this having set up the references to dreams and death
- the grove where the fox waits suggesting the darker comedic pattern of the dangers that lie in

- everyday life, the woods as a place where the comedic problem at the end of the tale is played out
- the comic chase scene from yard to grove involving many characters, the noise and panic of the scene, the amusing irony of the overblown comparisons to the burning of Rome
- the natural world as one of the ways the comedic ending comes about – Chauntecleer’s flight into the trees, the woods as a place where threatened death is averted and the comedic protagonist overcomes his problems
- etc.

AO4 Explore connections across literary texts

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

- the comedic aspect of recognisable, everyday settings as places where comedy occurs
- the comedic aspects of irony and absurdity as seen in the contrast between the domestic, down-at-heel setting and Chauntecleer’s conduct and speech
- the darker aspects of comedy as seen in the threat embodied in the setting of the woods and the grove
- 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 contextual issues arising from the text in relation to the question students might focus on:

- the context of power as seen in the depiction of the barn and the woods as places of conflict
- the context of gender as seen in the depiction of settings as arenas where male power is explored and fought about
- the literary context as seen in the pastiche of romance place settings
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

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

- in the extract: the structural importance of this extract and its prosaic depiction of setting prior to the absurdities which follow, its position near the start of the poem to establish the setting of the cottage and farmyard, the knowing voice of the narrator drawing attention to the simplicity of the scene, the echoing of romantic tales of simple folk in simple dwellings, the setting up of the widow’s life in the cottage with details of family and animals, the attention drawn to the grubbiness of the cottage and the basic nature of life on the farm
- in the rest of the poem: the down-at-heel yard as a contrast to Chauntecleer’s gaudy appearance, the contrast between the farm and barn and the strutting and feathering that takes place there, the development of the farmyard as a place of safety to a place of threat, the placing of the woods as the final setting in the poem and its associations with danger and escape
- various voices, eg the voice of the narrator knowingly drawing attention to the gap between the basic nature of the settings and the absurdities that occur there, the ironic voice of the narrator drawing the reader’s attention to the timeless, romantic aspects of setting, the confident, proud and academic voice of the talking cockerel placed against the backdrop of the farm, the nagging voice of Pertelote pointing up the comic domestic setting
- relevant language features, eg words used to describe items within settings, references to animals,

descriptive words used to depict settings

- etc.

NB Any writing about settings in the poem will automatically connect with AO2 since the creation of settings is an authorial choice which shapes meanings.

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

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

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

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

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

0 2

Poetry Anthology: Comedy

Explore the significance of settings to the comedy of *Poetry Anthology: Comedy*.

You must refer to *My Rival's House* 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 *Poetry Anthology: Comedy* through the lens of **comedy**, the AOs must necessarily be connected to that genre through the task.

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

Please refer to pages 4–8.

AO5 Explore literary texts informed by different interpretations

With respect to interpretative significances that can be found, there will be a variety of interpretations here. Students may choose to look at one significance or several. It is the quality of the student's response that matters.

Some possible ideas:

- in the extract: the mother-in-law's house as representative of the comic overbearing mother-in-law, the comic frustration generated by the narrator in conflict with the setting, the title which draws attention to the setting and its significance as a place of competition, the use of objects in the setting to signify the superficial nature of the mother-in-law, the placing of the three characters in the setting of the house – the mother-in-law's domain – to generate comic tension
- in the rest of the poem: the irony of the pristine house alongside the darkly comic voice of the narrator, the amusing portrayal of female rivalry linked to domestic competition, the darker aspects of comedy arising from the setting – feelings of being trapped, powerless and bitter
- the humour arising in Swift's poem from the old general's place of death – his bed – and his former glory, the biting irony of the contrast signifying a darker comedic message about power, the street setting where his funeral appears
- the inn shown in *Tam o' Shanter* as a place of revelry, laughter, drunkenness, flirtation and light-hearted conviviality, the setting as an emblem of a place of male freedom versus the comic temper of Tam's wife and oppressive home, the woods and the kirk as places of comedic danger
- the bed and temple reference in *The Flea* – the absurdity and wit of its link to the flea, the comic gap between the metaphorical places it supposedly represents and the flea's grubby qualities
- the representation of a setting in the poster in *Sunny Prestatyn*, the comedic gap between its supposed attractiveness and less savoury reality, the world of text with its sexual violence
- the representation of mythical worlds in *Not My Best Side* and *Mrs Sisyphus*, the comic absurdity of the modern voices in an older setting, the values of worlds where female speakers feel constrained offering up darker aspects of comedy
- etc.

AO4 Explore connections across literary texts

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

- the comedic aspect of recognisable, everyday settings as places where comedy occurs
- the comedic aspect of domestic settings as places where comic frustration and tension emerge
- the comedic aspect of irony as seen in the updating of the mother-in-law comic trope in the setting of family life
- 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 contextual issues arising from the text in relation to the question students might focus on:

- the context of power as seen in the depiction of domestic settings as places of conflict
- the context of gender as seen in representation of stereotypical male and female values and attitudes as seen in *Tam o' Shanter*
- the literary and mythological contexts as seen in the representation of time and place settings for humorous effect as seen in *Not my Best Side*
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

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

- in the extract: its position at the start of the poem to establish aspects of setting, the title which draws attention to the setting as a place of conflict, the positioning of two opposing characters in the setting, the extended metaphor using items in the house as a comment on superficiality and conflict, the detailed references to items and colours
- in the rest of the poem: the bitter reference to Queen Bee as the dominant female in the location, the increasing complexity towards the end of the poem as the family relationships and narrator's feelings towards the place are exposed, the finality of the last two lines as a comment on power in the house and family
- in other poems: the contrast between the safety and conviviality of the inn and the threat of Alloway Kirk, the use of the poster as an ironic representation of Prestatyn and its gradual destruction as the poem progresses, the contrast between the mythical and legendary worlds represented in *Not My Best Side* and *Mrs Sisyphus* and the modern conversational voices
- various voices, eg the dark and bitter voice of the speaker in *My Rival's House*, the mock-disbelief and disparaging voice in Swift's poem, the playful voice of the narrator in *Tam o' Shanter* depicting the inn, the different three voices in *Not My Best Side* and their views on the world of the text, the comic frustration of the speaker in *Mrs Sisyphus*
- relevant language features, eg words used to describe items within settings, the use of proper nouns and inclusion of names in titles, descriptive words used to depict settings
- etc.

NB Any writing about settings in the poems will automatically connect with AO2 since the creation of settings is an authorial choice which shapes meanings.

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

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

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

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

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

0 3

Bejeman selection – John Betjeman

Explore the significance of settings to the comedy of Betjeman's poems.

You must refer to *In Westminster Abbey* and **at least one** other poem.

In your answer you need to analyse closely Betjeman'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 *Bejeman selection* through the lens of **comedy**, the AOs must necessarily be connected to that genre through the task.

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

Please refer to pages 4–8.

AO5 Explore literary texts informed by different interpretations

With respect to interpretative significances that can be found, there will be a variety of interpretations here. Students may choose to look at one significance or several. It is the quality of the student's response that matters.

Some possible ideas:

- in the extract: the place setting of the abbey and the ironic humour arising from the contrast between its serious religious air and the selfish thoughts of the narrator, the elevated references to organ stops, Eden and bells in opposition to the narrator's less ethereal concerns, the reference to countries of the Empire in a supposedly appreciative way humorously undercut by the selfish casual racism, the heroic depiction of England and its values comically reduced by the reference to everyday places and items such as Boots and drains, the naming of the narrator's address signifying her comic self-interest
- the rest of the poem: the specific place setting of Evening Service, the religious importance of which is comically undermined by the narrator's selfishness over time and money, the wider time place and time setting of heaven and war which allow the narrator to express supposedly reverential thoughts which are immediately punctured by self-interest, the abbey as a burial place of important people which is comically undercut by the narrator's concerns over lunch
- the jolly, upper middle-class Surrey world shown in *A Subaltern's Love-song* and the gentle mockery of it, the contrast between the romantic depiction of nature and the twee house, the interior of the car as a gently comic place for romance, the mockery of the horse-riding world shown in *Hunter Trials*
- the celebratory time setting of *Christmas* with its uplifting, romantic sentiment combined with the gentle satire of family life
- the odd place setting for romance shown in *The Licorice Fields at Pontefract*, the humour arising from the blend of ordinariness and human desire, the amusing combination of the narrator's desire and the religious setting in *Lenten Thoughts of a High Anglican*
- the place setting of *Slough* with its depiction of a modern town and its shallowness, the satirical comment on the superficiality of the setting, the humour arising from the narrator's over-the-top wish for the town's destruction
- the use of place to introduce darker elements into comedy, eg the grim reference to Highgate

cemetery in *On a Portrait of a Deaf Man*, the evening of love-making which contrasts darkly with the cadaverous characters in *Late-flowering Lust*

- the use of places to make comically political points, eg the corruption and superficiality of the setting and place references in *Executive*
- the gentle romance of the scenery in *Ireland with Emily*, the nostalgic comic pastoral depiction of *The Village Inn* amusingly described alongside its garish modern equivalent
- etc.

AO4 Explore connections across literary texts

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

- the comedic aspect of irony as seen in the comic contrast between elevated settings and less honourable attitudes
- the comedic aspect of satire as seen in the depiction of everyday locations and places, eg Slough
- the comedic aspect of light-hearted mockery as seen in the representation of the upper middle-class world
- 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 contextual issues arising from the text in relation to the question students might focus on:

- the context of power as seen in the depiction of elevated settings and speakers' relationship to them, eg Westminster Abbey
- the context of social class as seen in the representation of various settings associated with upper middle-class and less affluent locations
- the cultural context as seen in settings such as Christmas and the world shown in *Hunter Trials*
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

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

- in the extract: its position at the start of the poem to establish aspects of setting, the use of visual and aural references to depict place setting, the ironic placement of an elevated setting alongside the selfish narrator, the naming of countries of the British Empire to establish the narrator's barely-concealed racism, the rapid listing of supposed elements of British life, the irony of including everyday references alongside more elevated ones
- in the rest of the poem: the title which draws attention to the religious setting whose reverence is then undercut, the naming of religious settings such as Evening Service which sit humorously alongside the narrator's self-interest
- in other poems: the contrast between the refined setting and the dim-witted police in *The Arrest of Oscar Wilde at the Cadogan Hotel*, the references to upper middle-class items and places in *A Subaltern's Love-song*, the references to sights, sounds and smells in *The Licorice Fields at Pontefract*, the use of place names in the titles of several poems, the contrast between descriptions of old and new hostleries in *The Village Inn*
- various voices, eg the grimly amusing voice urging destruction in *Slough*, the romantic voice recounting the scenery in *Ireland with Emily*, the juvenile, silly voice capturing the place setting in

Hunter Trials, the simultaneously uplifted and gently mocking voice describing the scene in *Christmas*

- relevant language features, eg words used to describe items within settings, the use of proper nouns and inclusion of names in titles, descriptive words used to depict settings
- etc.

NB Any writing about settings in the poems will automatically connect with AO2 since the creation of settings is an authorial choice which shapes meanings.

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

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

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

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

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

0	4
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Emma – Jane Austen

Explore the view that ‘Mr Knightley is the perfect romantic hero’.

Remember to include in your answer relevant analysis of Austen’s authorial methods.

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed. Some ideas will inevitably address more than one AO.

Examiners must also remember that because students have read and studied *Emma* through the lens of **comedy**, the AOs must necessarily be connected to that genre through the task.

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

Please refer to pages 4–8.

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:

- Mr Knightley as the marriage partner of Emma, his function in bringing about the happy ending of the novel suggests his role in the completion of the comedic journey, his contribution to the closure of the novel suggests him as the ideal partner
- his role in the love plot, the romantic manner in which his gradual revelation (to Emma) as the man she truly loves suggests he is ideally suited to the heroine
- the way in which he helps to shape and challenge Emma, his role as the perfect foil for the protagonist, his brief flash of jealousy suggests a romantic streak which elevates him as a man with passionate depths
- his stoicism and good-natured character, his masculine heroic qualities as a man of judgement marks him out as a desirable suitor, his financial solvency and moral qualities show him to be the ideal partner for Emma
- his contrast to other potential suitors – the charmless Mr Elton and the caddish Frank Churchill – suggest his maturity and suitability as a life partner who will care for Emma and allow her to grow and flourish
- the grace and perspective with which he accepts Mr Woodhouse as his father-in-law, his accommodating manner suggests an ideal son-in-law and man with a kindly manner who is willing to compromise to please his new wife
- etc.

Some students might consider:

- Mr Knightley’s slightly dull and worthy qualities which make him less of a passionate character, his sincerity and standing leads the reader to expect a humdrum marriage rather than a life of romance
- his role in the completion of the love story has more of a functional effect than any romantic fireworks, the reader sees the matching of two people in terms of status rather than any spark of passion – far from being heroic, he’s a convenient husband
- his steady qualities and lack of spontaneity mark him out as a poor match for Emma’s liveliness,

the lack of ardour he displays doesn't make for an ideal lover

- his lack of mystique in contrast to Frank Churchill who seems a much more exciting lover, Emma settles for Mr Knightley as a safe option rather than any deeply romantic attraction
- his desire to change and shape Emma suggests a power imbalance rather than a meeting of equals, his demeanour suggests he is likely to dampen down the heroine rather than ignite her passion
- the age gap between Mr Knightley and Emma is less than ideal in terms of a match, his watching of her progress from an early age strikes an odd note, his older qualities suggest that any romantic excitement will die off soon
- his weakness in compromising for the sake of Mr Woodhouse is not heroic – he is prepared to accommodate a man who could suffocate their lives rather take a tough decision to protect his fledgling marriage
- etc.

AO4 Explore connections across literary texts

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

- the comedic aspect of the heroic male character who functions as an ideal partner
- the comedic aspects of romance and marriage as central to the narrative
- the comedic aspect of happy endings as seen in Mr Knightley's role in the resolution of the novel
- etc.

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

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

- the context of gender as seen in the depiction of male attributes and role in a partnership
- the context of power as seen in the way Mr Knightley's status makes him an eligible partner
- the social and cultural context as seen in the way marriage is viewed as a desirable institution
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

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

- the placing of various key events involving Mr Knightley revealing his attitudes and his positioning as a commentator on Emma, eg his initial introduction in Chapter 1 where he chides Emma, his comment in the early phase of the novel about wishing to see Emma in love, the emergence of his feelings of jealousy towards Frank Churchill, his declaration of love at the end of the novel
- the ending of the novel in which Mr Knightley's declaration of love paves the way to marriage, the partial solution to the problem of Mr Woodhouse which casts light on Mr Knightley's qualities, the recount of the marriage
- the structural contrast between Mr Knightley and his brother showing the hero's more dignified qualities, the contrast between Mr Knightley and other potential suitors which reveal his greater suitability
- the dialogue between Mr Knightley and Emma in which he challenges her over Harriet and Mr Martin's suitability, views about men's criteria for marriage partners, his praise for Emma, his admission of his feelings
- relevant language features, words used to reveal positive qualities, the jealous words used about Frank Churchill

- etc.

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

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

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

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

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

0 5

Small Island – Andrea Levy

Explore the view that ‘Levy presents Queenie as an optimistic comedic heroine’.

Remember to include in your answer relevant analysis of Levy’s authorial methods.

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed. Some ideas will inevitably address more than one AO.

Examiners must also remember that because students have read and studied *Small Island* through the lens of **comedy**, the AOs must necessarily be connected to that genre through the task.

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

Please refer to pages 4–8.

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:

- Queenie’s optimistic approach to life as relayed through her own voice and the narration of other characters, her decision to marry Bernard following Aunt Dorothy’s death as a pragmatic and positive act, the good-humoured way she copes with life with Bernard, the mockery of his physical prowess as an upbeat method of managing a less-than-perfect situation
- her optimistic belief that life goes on and things will work out somehow even when Bernard is missing, the sex she has with Michael Roberts suggests a life-affirming quality which sees her finding fun amidst the misery
- the way she adapts to the birth of baby Michael, her sad but heroic decision to give him up is an optimistic act – a pragmatic willingness to offer a positive solution for the sake of her son suggests a better future is possible for the baby
- her willingness to get on with and accept lodgers regardless of race, her distance from the casual racism of other characters, her willingness to be seen in public with Gilbert despite the attitude of the GIs, her acceptance of a changing world shows her heroic qualities
- Queenie’s early life as a reflection of her attitude to life – the care shown to the starving miners suggesting a flexibility and understanding of life’s hardships, her easy-going acceptance of Aunt Dorothy’s lessons, getting on with work on the farm without complaint, neglecting her social life to help her parents suggests an everyday heroism
- the manner in which she takes care of Arthur Bligh suggests a willingness to help out in unfortunate circumstances and get on with the situation, the pragmatic, kind-hearted decision to take on a job at the rest centre, her giving away of furniture to solve the problems of others
- etc.

Some students might consider:

- the sadness of Queenie’s life as recounted in her narration and that of other characters, eg giving up baby Michael, a problem which is not dealt with in an upbeat way, the sense that she is trapped by the situation rather than having any agency – the limit of her irrepressibility and possible optimism is seen here

- the underlying dissatisfaction in her marriage, her lack of choice in marriage partner given the circumstances of the situation, her earlier decision to end the relationship makes her seem weak or trapped rather than a hero with any agency
- her criticism of Bernard as a negative way of handling the situation, the cruel descriptions of his physique and lovemaking skills are not the words of a person managing situations in an optimistic way
- her relationship with Michael as an indication of a frustrated, lonely woman who is taken advantage of, rather than any positive response to her problems, her affair as a less-than-positive reaction to her circumstances and certainly not heroic behaviour
- the lack of choice Queenie has growing up, her lack of social life on account of her farm work, the way she has to leave school, the presentation of her limited experiences suggests a passive character rather than someone who takes a positive approach to life
- etc.

AO4 Explore connections across literary texts

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

- the comedic aspect of the upbeat comedic protagonist whose optimistic outlook leads to success
- the comedic aspect of happiness and positivity as attributes of the protagonist
- the comedic aspect of problems and their overcoming as part of the comedic journey
- etc.

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

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

- the context of power as seen in the way in which Queenie does/doesn't have the agency to solve problems
- the context of gender as seen in the way Queenie's sexuality is presented, her position as a female in the time setting of the text
- the moral context as seen in the values underpinning the attitudes, decisions and actions of Queenie
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

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

- the placing of various key events and problems involving Queenie, eg her experience of being a single white female during wartime, the recount of her earlier life on the farm shedding light on her relationship with Bernard, the disappearance of Bernard and the evening with Michael, the placing of Bernard's return after she has fallen pregnant, the closing sequence of the novel where she has to make her decision, Queenie's journey which ends unhappily
- the engaging voice of Queenie, her usually happy-go-lucky persona, the hilarious way she characterises Bernard and their relationship, the joy with which she recounts her night with Michael, the earnestness and sadness as she explains her decision to hand the baby over
- various voices, eg the lively accounts by Gilbert of Queenie, his characterising of her as a vivacious and warm woman, his appreciation of her open-mindedness, the contrast with the voice of Bernard, his account of his less than happy life with Queenie, his reminiscence of her slamming doors

- the structural contrast between the men in Queenie’s life, the establishment of Bernard as problematic and unsatisfying, the presentation of Michael Roberts as a solution
- the dialogue between Queenie and others, eg her reported early conversations with Bernard and Dorothy establishing the problem of their relationship, the open, warm dialogue with Gilbert, the flirtatious words with Michael, the conversation with Bernard where she proposes a solution to the problem of baby Michael
- the ending of the novel which shows an unhappy resolution for Queenie, the contrast between her controlled explanation of the situation and Hortense’s recount which suggests the pain of Queenie
- relevant language features, eg comic words used to describe Bernard, the playful words used in conversation with Gilbert
- etc.

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

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

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

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

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

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Wise Children – Angela Carter

Explore the view that ‘Dora’s account of her experiences always makes readers laugh’.

Remember to include in your answer relevant analysis of Carter’s authorial methods.

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed. Some ideas will inevitably address more than one AO.

Examiners must also remember that because students have read and studied *Wise Children* through the lens of **comedy**, the AOs must necessarily be connected to that genre through the task.

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

Please refer to pages 4–8.

AO5 Explore literary texts informed by different interpretations

With respect to meanings and interpretations, students may choose to look at all sides of the debate or just one. It is the quality of the student’s response that matters.

Some students might consider:

- the lively voice of Dora relating the events of the story, her depiction of larger-than-life characters, family drama, sexual intrigue and magical occurrences entertains the reader
- the earthy voice of Dora which presents everyday life in an amusing way, eg the manner in which life at Bard Road is presented, the conversational, sometimes smutty account provokes warm laughter
- the manner in which Dora presents other characters as distinctive and vividly drawn characters is engaging, eg the magical Peregrine, the revered but absurd Melchior, the down-to-earth warmth of Grandma Chance – and the feeling that her account is skewed and misremembered are all part of the reader’s enjoyment
- the peppering of the text with sexual slang and references to tangled relationships and trysts, eg the description of events in the cinema, train and at the birthday party cause mirth on account of the naughty goings-on and the irreverent way they are narrated
- the account of the less salubrious side of showbusiness the girls are part of, the absurd pantomime and dancing experiences, their role as lovable failures invites supportive laughter
- the way in which Dora’s narration punctures the more refined world of serious acting, the manner in which Melchior is shown in Dora’s narration as a faintly ridiculous character at times, the account of the pretentious Hollywood escapade and the fire at Lynde Court makes the reader laugh
- the attempt to be formal blended with self-mockery in Dora’s narration amuses the reader, eg the historical account of the early days of the Hazard family and the bathetic shifts to the commonplace lives of Dora and Nora
- etc.

Some students might consider:

- the sad events that are part of Dora’s experiences which invite sympathy rather than provoke amusement, the feeling that Dora’s lively account of disappointments form an ironic contrast with sad moments – and point up the heartache of her lack of success in love and career
- the pity felt by the reader when Dora recalls her meeting with Melchior in Brighton, his ignorance of

- the girls is a sad moment which invites pity rather than laughter
- the sympathy invoked by the childhood of the sisters and their lack of legitimacy overrides Dora's flippant narration, the sadness pokes through the humour
 - the feeling that the tale has many victims and uncomfortable moments which speak beyond the narrative voice, eg the recount of Tiffany's discomfort, the downfall of Gorgeous George, the plight of Wheelchair, the alcoholism of Irish
 - the serious issues of power and control which emerge in Dora's story, eg Genghis Khan's sadistic qualities, the scheming of Saskia, the philandering of Peregrine and Tristram go beyond simple amusement
 - the depiction of sexual events which invite more complicated responses than amusement, eg the rebarbative account of sex at the cinema, the suggestion of incestuous paedophilia on the part of Peregrine, Dora's grotesque tryst at the birthday party
 - the confusing, untrustworthy nature of Dora's account which confuses the reader rather than amuses, the lack of certainty about events and relationships, the inclusion of magical events limit the amusement generated by Dora's narration
 - etc.

AO4 Explore connections across literary texts

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

- the comedic aspect of the entertaining narrator who presents experiences in a comic way
- the comedic aspect of laughter as seen in the response of the reader
- the comedic aspects of love and relationships and their complexity as seen in account of various tangled pairings
- etc.

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

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

- the context of gender as seen in the representation of the lively, garrulous older woman and her representation of her younger self
- the context of power as seen in the account of relationships between the more powerful Hazard family and the less prestigious Chances
- the moral context as seen in the sexual conduct of various characters
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

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

- the engaging voice of Dora which filters and shapes the experiences recounted, the blend of earthiness and mock serious attempt at family history, the manner in which the blunt yet warm humorous voice contrasts with the sadness of some of the events, the use of sexual slang, the recreation of the voice of the garrulous confidant, the playful, bathetic inclusion of high cultural references alongside commonplace ones
- the shaping of the narrative which interweaves the story of one day with various other stories from different points in time, the blending of biography with conversational monologue, the feeling that some events are misremembered or filtered very selectively, the inclusion of magical events
- the placing of various key events which create the sense of a lively biography, eg the dramatic

story of Tiffany placed alongside the establishment of the romantic history of Melchior and Peregrine, the structural contrast between the lives of the Hazards and the Chances, the key moments in the gradual decline of Melchior's power – the absurdity of Hollywood, the fire at Lynde Court, the ridiculousness of the centenarians

- the ending of the novel in which Dora suggests that some type of happiness is reached with the appearance of the twins and the return to Bard Road, the lingering mystery of parentage which is forgotten about in favour of song and dance suggesting the narrator's desire to entertain rather than dwell on problems
- relevant language features, eg the earthy words used to recount trysts, the conversational terms
- etc.

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

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

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

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

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