



AS ENGLISH LITERATURE B 7716/2B

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

Mark scheme

June 2025

Version: 1.0 Final



2 5 6 A 7 7 1 6 / 2 B / M S

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.

No student should be disadvantaged on the basis of their gender identity and/or how they refer to the gender identity of others in their exam responses.

A consistent use of 'they/them' as a singular and pronouns beyond 'she/her' or 'he/him' will be credited in exam responses in line with existing mark scheme criteria.

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

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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 pages 9–11. 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 the writer’s/writers’ authorial method?
 - the student’s AO1 competence.

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

Section B

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

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

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

Annotation

14. Examiners should remember that annotation is directed solely to senior examiners.
15. In addition to giving a mark, examiners should write a brief summative comment indicating how the mark has been arrived at. These comments are likely to mirror the appropriate mark band descriptors but comments must not be mechanical. Examiners need to describe student performance.
16. 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	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	perceptive exploration of connections across literary texts arising out of generic study	
	AO3	- 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	- perceptive understanding of authorial methods in relation to the task - assured engagement with how meanings are shaped by the methods used	
	AO1	- 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	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	logical and consistent exploration of connections across literary texts arising out of generic study	
	AO3	- 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	- thorough understanding of authorial methods in relation to the task - thorough engagement with how meanings are shaped by the methods used	
	AO1	- 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	

Band 3 Straightforward/ Relevant 11–15 marks ‘Straightforward’ work is shown when students make their ideas in relation to the task clearly known. ‘Relevant’ work is shown when students are focused on the task and use detail in an appropriate and supportive way.	AO5	straightforward engagement with the debate set up in the task	This band is characterised by straightforward and relevant work where the student’s response to the task is clear and intelligible. At the top of the band students will demonstrate consistent straightforward understanding in the course of their argument. Ideas will be developed relevantly. At the bottom of the band there will be flashes of relevant understanding with evidence of straightforward thinking.
	AO4	explores connections across literary texts arising out of generic study in a straightforward way	
	AO3	- straightforward understanding of the significance of relevant contexts in relation to the task - relevant connections between those contexts and the genre studied	
	AO2	- straightforward understanding of authorial methods in relation to the task - relevant engagement with how meanings are shaped by the methods used	
	AO1	- 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	
Band 2 Simple/Generalised 6–10 marks ‘Simple’ work is shown when students write in an unelaborated and basic way in relation to the task. ‘Generalised’ work is shown when students write without regard to particular details.	AO5	simple and generalised response to the debate set up in the task	This band is characterised by simple and generalised work which is mainly linked to the task. 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. At the bottom of the band there will be inconsistency, but the beginnings of a simple and generalised understanding.
	AO4	simple exploration of connections across literary texts arising out of generic study	
	AO3	- simple understanding of the significance of relevant contexts in relation to the task - generalised connections between those contexts and the genre studied	
	AO2	- simple understanding of authorial methods in relation to the task - generalised engagement with how meanings are shaped by the methods used	
	AO1	- 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	

Band 1 Largely irrelevant/largely misunderstood/largely inaccurate 1–5 marks ‘Largely irrelevant’ work is shown when students write in an unclear way with only occasional reference to what is required by the question. ‘Largely misunderstood’ and ‘largely inaccurate’ work is shown when knowledge of the text is insecure, hazy and often wrong.		• 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	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. 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. At the bottom of the band there will be no connection with the task; the writing will be hard to follow and irrelevant.
0 marks		No marks for response when nothing is written or where response has no connection to the text(s) or task.	

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

Explore the view that '*The Nun's Priest's Tale* is nothing more than an amusing story'.

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 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 comedic trajectory of the extract: the alarm of the widow and her daughters in reaction to the hens, them rushing outside, the sighting of the cock upon the fox's back, the women's shouts, the ensuing chase, the involvement of armed men, the dog and other briefly mentioned characters, the alarm and running of farmyard animals, the characters' yelling, the emergence of the bees from the hive
- in the extract: the amusing spectacle of the comic chase sequence, the over-the-top reaction of the characters to the snatching of a bird, the amusing description of the scene given the number of characters involved and their frantic behaviour, the piling up of characters, the ridiculous nature of the human characters' chaotic yells and loss of control, the amusing suggestion that comic violence and death is likely, the entertaining chaos seen when the reactions of the dogs frighten other animals, the ridiculous sight of the emerging bees raising the possibility of further chaos
- the amusing content of a story where a talking bird is presented as a comedic hero
- the amusement caused by the ridiculous behaviour of Chauntecleer, his comic pride, his puffed-up manner, his human-like talents which appear ridiculous given the fact he's a bird, the ridiculous combination of his academic knowledge with his barnyard behaviour and sex life
- the amusing tricking of Chauntecleer, the entertaining way his comic weakness leads to danger, the amusing way he is blind to the fox's trick, the entertaining nature of the fox's plan and the comic manner in which it is related
- the entertainment provided by Chauntecleer's escape, the amusement caused by his clever duping of the fox, the ridiculous notion of a cock talking his way out of a scrape with a fox
- the amusement generated by the narrator's voice, his knowing comments on the situation, the narrator's tongue-in-cheek moralising, the mocking suggestion that Pertelote controls Chauntecleer
- the amusing portrayal of domestic life, the nagging Chauntecleer receives from Pertelote, the laxative conversation which points up the ridiculous mundanity of relationships
- etc.

Some students might consider:

- the moral that emerges at the end of the story that makes it more than just an amusing story
- the serious comment on the nature of pride and human behaviour, the manner in which Chauntecleer's experiences reveal deeper truths about how hubris can blind people to danger
- the story as serious instruction as to human conduct – although it is amusing in its delivery, it does offer wisdom to the reader regarding the pitfalls of pride
- the story as comment on the nature of danger explored via comic means, its exploration of the dangers that lurk in everyday settings
- the story as a celebration of quick-thinking and resourcefulness, its endorsement of positive human qualities which take it beyond just being an amusing and ridiculous tale
- the story as a celebration of the ability to learn from mistakes, the sense that Chauntecleer grows morally by the end of the tale
- the story as a positive affirmation that life works out in the end – fortune smiles and problems are overcome
- the element of threat and danger in the story that tip it into darker areas, the reactions of the characters in the extract as something more than just a spectacle – a recognisable reaction to the potential loss of a valued character
- the story as a celebration of relationships as seen in the caring reaction of Pertelote to the threatening of her partner, the recognisable domestic life which fondly celebrates human relationships rather than simply ridiculing them
- the story as a reminder to trust your own judgement as seen in Chauntecleer's foresight and caution about his dream, the suggestion that intuition should be trusted wisdom
- etc.

AO4 Explore connections across literary texts

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

- the comedic aspect of amusement and entertaining events
- the comedic aspect of ridiculous behaviour
- the comedic aspect of comic truths and serious ideas that emerge in comedic tales
- 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 text in relation to the question, focus might be on:

- the context of power as seen in the way Chauntecleer's status affects reactions to his peril
- the context of gender as seen in the way Pertelote reacts in the extract to her husband's predicament
- the moral context as seen in the lessons about pride and self-knowledge
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

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

- in the extract: the position of this extract as part of the tale's climax where the action and entertainment reaches a peak, its position towards the end of the tale, the way the extract has been preceded by the establishment of Chauntecleer's behaviour as an amusing victim, the prior introduction of the fox as an element of comedic danger, the happy ending and moral lessons that emerge after the extract, the focus on the two oppositional hero and villain characters, the sequencing of the animals and characters in the chase sequence, the overly-dramatic narrator's voice recounting the scene
- in the rest of the poem: the setting up of Chauntecleer's role as an amusingly vain cockerel, the entertainment generated by the ironic gap between Chauntecleer's strutting and the down-at-heel setting, the amusing way the reader is shown the emerging danger and vanity of Chauntecleer while he appears ignorant, the happy ending and moral lesson that crowns the story
- various voices and dialogue, eg the consciously over-the-top voice of the narrator describing the chase sequence, the knowing manner in which the moral lesson is delivered at the end, the voice of Pertelote as she yells in fear, the entertaining dialogue between Chauntecleer and the fox at the end
- relevant language features, eg the exclamations of Pertelote, the listing of animals and characters, the references to domestic mundanity
- etc.

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

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

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

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

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

0	2
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Poetry Anthology: Comedy

Explore the view that in *Poetry Anthology: Comedy* 'failure is always presented as comic'.

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 *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 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:

- in the extract – how the pointlessness of Sisyphus' work is perceived and portrayed as comic, how the wife's judgement of her husband's failure is presented in a comic manner as when she says 'A load of old bollocks is nearer the mark', how the people around him see his failure as comic and 'a bit of a lark', the comic emphasis on Sisyphus' own misperception of his work in contrast to its failure when he says 'Think of the perks'
- in the rest of the poem – the unexpectedness of a wife who mocks her husband so thoroughly, relentlessly and colloquially, the absurdity of Sisyphus' work which is portrayed as comic as he gives his all but achieves nothing, the way the husband's failure is introduced in a comic manner at the beginning of the poem, the funny presentation of the wife's emotions towards the husband's failure, the focus on the wife which removes the reader from the husband's failure and allows the reader to laugh from a distance
- the comic presentation of the failure of the hero-figures to act heroically in *Tam O'Shanter* and *Not My Best Side*
- Tam's failure to continue to enjoy the sexual excitement of the dancing and singing of Nannie and him having to run from the witches to save his life; the failure of Kate to influence her husband's excessive drinking, his remaining a 'blethering, blustering, drunken blellum' which results in the scrapes he gets into, inevitably incurring her wrath when he gets home
- the comedy in the failure of the three characters in *Not My Best Side* to fulfil their mythological roles, but the increased comedy in their modern takes on their positions
- the failure of the General in *A Satirical Elegy* to control his legacy given that Swift so systematically dismantles it by mocking his life and death which is comic

- the comedy of the narrator's failure in *The Flea* to persuade his mistress that the flea sucking their blood is as inconsequential as her agreeing to sleep with him; the mistress crushing the flea to crush his argument and then him turning his failure in the argument to present a twist: just as she has triumphed in squashing the flea, so will she triumph when she sleeps with him
- the comedy in the failure of the advertisers to persuade the town to see itself as an exotic holiday destination in *Sunny Prestatyn* and the further comedy in the defacing of the poster by Titch Thomas
- etc.

Some students might consider:

- in the extract – how the failure of Sisyphus to ever complete his work is regarded with contempt by his wife, the person who should sympathise with him, the failure of the couple to have a fulfilling relationship which is anything but comic, her cruel judgement of her husband as seen in her failure to acknowledge that he cannot abandon his work since it is a punishment, his pitiful insistence that his work has 'perks' when it is really punishment and dooms him to eternal failure, him being pitiful in the ways that others see him as a figure of fun and not comic at all
- in the rest of the poem – how the loneliness of the wife at the end of the poem undermines the idea of a comic resolution, the pitiful emptiness of her life, the tragic intensity of her dark and violent emotions towards her husband
- the failure of the authorities in *Sunny Prestatyn* to present Prestatyn positively which is not comic, the graffiti reflecting badly on the town and the residents; the sexualisation of the girl on the poster – and the crude defacing of the poster – showing that the failure to rebrand Prestatyn is appalling and far from comic in terms of how women are presented and perceived
- in *Not My Best Side* the failure of the girl and knight to fulfil their destiny unleashing a more unpleasant side to them which is not comic
- the arrogance of the narrator in *The Flea* which is not comic but disrespectful to the woman who does not want to sleep with him
- the failure of Kate in *Tam O'Shanter* to curb Tam's drinking which results in her growing anger (and worry), the near loss of Tam's life and the loss of Meg's tail
- etc.

AO4 Explore connections across literary texts

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

- the comedic aspect of human beings failing in their endeavours
- the comedic aspect of the laughter generated by the folly of human beings who fail to achieve their desires
- the comedic aspect of excess as seen in Sisyphus' never-ending work and Tam's excessive drinking
- 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 text in relation to the question, focus might be on:

- the context of morality as seen in the mocking of the characters' various failures
- the context of marriage as seen in the subversion of expectations in Mrs Sisyphus' lack of compassion for her husband in his eternal suffering and punishment
- the social context as seen in the expectations of human beings to work hard, the bonhomie of the drinking culture
- 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 extract and its structural position in the centre of the poem, a part of the story that focuses most comically and explicitly on Sisyphus' failure in his work while also allowing for a reading of husband and wife as pitiful
- AO2 in the extract – the use of half-rhymes separated by short lines such as 'cork/park/qwark/quirk' whose 'failure' to rhyme mimics the failure of the male, the use of vulgarity in 'old bollocks', 'feckin', and 'dork' to emphasise the contemptuous feelings of the narrator, the use of his voice to show Sisyphus' comic/pitiful delusions in 'Think of the perks, he says' and 'Mustn't shirk', the use of animalistic imagery to show the failure of the male in comic/pitiful terms 'He might as well bark/at the moon', 'keen as a hawk' and 'lean as a shark'
- in the rest of the poem – the opening of the poem in *medias res* with no mention of the god-related punishment as a reason for his work; the focus being not on Sisyphus but his wife, the use of a domestic setting to make this story linked to gods seem either comically or pitifully mundane and trivial, the ambiguity of the ending which may be read as tragic and pitiful or comic in relation to the effort Sisyphus is expending on his work, the use of the title to show the shifting of emphasis from the mythological protagonist to his wife
- in other poems – the use of domestic settings to make failure seem comical/pitiful, eg to puncture hopes for change in *Sunny Prestatyn*
- the use of different perspectives and voices in the poems
- the use of other methods as relevant, eg motifs, symbols and images to convey failure in a comic/serious manner
- use of ambiguous comic uplifts at the end of the poems, passionate and emotive language, use of myths and heroic stereotypes, structural devices to foreground the comic potential of the protagonists' failures
- etc.

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

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

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

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

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

0	3
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Betjeman selection – John Betjeman

Explore the view that ‘when Betjeman’s characters show off, it is funny’.

You must refer to *Advertising Pays* 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 *Betjeman selection* through the lens of **comedy**, the AOs must necessarily be connected to that genre through the task.

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

Please refer to pages 4–8.

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:

- in the extract – the audacity of the speaker’s confidence, his lack of shame and his pride in being paid for telling lies, the humour in his showing off about dining and wining with men of influence, his quoting from his ‘old chief’ and his thinking that he has really made it in cheating consumers, the absurdity of his arrogance which is funny
- in the wider poem – the speaker showing off about sitting in Claridges and meeting people of renown, his ridiculous name dropping, his self obsession and pride, his showing off about the kinds of things he has successfully lied about – the absurdity of his selling chalk as a miracle fertiliser and selling poisonous laburnum seeds as ‘the Nectar of the Gods’, the showing off about his job which is funny even though it is so disreputable
- the showing off of the young executive who boasts about his clean cuffs, his brief-case and his firm’s Cortina, his thinking that he is something special, his exaggerating the importance of his job as an executive which is funny, largely because of the focus on himself, his silly showing off about his Aston-Martin and his fast driving, his showing off about the rather underhand work that he does to make his money which is funny because he is so transparent
- the bragging and showing off from the company – the brewer’s P.R.O. – that renovated the bar in *The Village Inn* which is funny in relation to the narrator’s scathing judgement on these changes
- the showing off and pride of the horsey set in *Hunter Trials* which is funny because the speaker is absurd, stupid and snobbish, the humour coming from her boastful criticism of others which literally precedes her own fall on Smudges
- in *A Subaltern’s Love-Song* the showing off of the speaker who boasts about his relationship with Miss J Hunter Dunn, the silliness of the details he includes in his narrative, the absurdity of his infatuation, his thinking that he is the cat who has got the cream
- etc.

Some students might consider:

- the showing off about lying and manipulating the public not being funny in *Advertising Pays* as the narrator is celebrating his dishonesty and potentially putting the public at risk, that there is something sinister about celebrating his dishonest work
- in *Executive* the narrator's boasts about his work being unsavoury rather than funny and his showing off about his possessions being pitiful, showing how superficial he is
- the showing off of the brewer's P.R.O. which is not funny as Betjeman shows the reality of modern life with the modernisation and sanitisation of the 'dear, old' village inn which has been changed
- the arrogant showing off of the narrators in *Westminster Abbey* and *Slough* who assume that their judgements and opinions are shared by others, including God, and which reveal dark undercurrents of xenophobia, prejudice, superficiality and dismissal of others
- etc.

AO4 Explore connections across literary texts

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

- the comedic aspect of ridicule as Betjeman sets up his narrators
- the comedic focus on human characteristics of boasting and showing off as traits to laugh at in comedy
- the comedic aspect of caricature as seen in the over the top speech patterns of the speaker in *Hunter Trials*
- etc.

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

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

- the context of the business and commercial worlds as seen in *Advertising Pays* and *Executive*
- the context of power as seen in the narrators of *Advertising Pays* and *Executive* and the power of the female in *A Subaltern's Love-Song*
- the social context of class and privilege as seen in *Hunter Trials*, *Slough*, *Westminster Abbey* and *A Subaltern's Love-Song*
- 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 structural use of questions and answers asked and answered by the same person in *Advertising Pays* which shows a funny level of arrogance and self-involvement and the extended use of quotes, questions and ideas from others that suggest the narrator lacks a personality of his own and makes his showing off about the way he can 'understand the public' funny
- the funny use of hyperbole in relation to his own ideas which is contrasted with the understated way in which the fates of his clients and the public are presented, eg 'watch them grow / To twice their size in half an hour or so' with 'Unluckily my client didn't know / Laburnum seeds were poisonous, and so...'

- the use of a range of funny narrators who show off, eg the pompous speakers in *Advertising Pays* and *Executive*, the superficial, violent and selfish speakers of *Slough* and *In Westminster Abbey*, the jolly, excitable voices of *A Subaltern's Love-Song* and *Hunter Trials* and the frustrated animalistic voice in *Diary of a Church Mouse*
- the various comedic uses of settings in which the characters show off, eg the funny excessively privileged worlds of *Advertising Pays*, *Executive* and *A Subaltern's Love-Song*, the funny contrast between the speaker's negative emotions and the religious settings of *In Westminster Abbey* and *Diary of a Church Mouse* and the silly frantic world of *Hunter Trials*
- the use of grotesquely funny imagery in the narrator showing off in *Late-Flowering Lust*
- relevant imagery, eg the narrator's oxymoronic invocations to 'friendly bombs' in *Slough* and the hyperbolic language used in *In Westminster Abbey*
- the use of objects to symbolise the superficial emptiness of showing off in *Executive* and *The Village Inn*, eg 'No cuffs are cleaner than mine', 'scarlet Aston-Martin', 'in neon lights is written 'Bear' and 'the roof has emerald tiles'
- the uplift in the endings which are amusing and create comic outcomes
- 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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Emma – Jane Austen

Explore the view that Harriet's love life is presented as a source of comedy.

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:

- the trajectory of Harriet's love life which follows a conventional comedic pattern: sexual attraction, a series of false hopes, sadness at unrequited love leading to romance, happiness and marriage to a worthy man
- the comedic resolution to the text stemming from the fact that misery is averted by Harriet's marriage to Robert Martin whom she had feelings for from the beginning of the story
- the various stages of her love life which produce a series of comic misunderstandings and confusions concerning Harriet, Emma, Mr Elton, Frank Churchill and Mr Knightley
- Harriet's growth from a naive and impressionable girl to an increasingly confident woman in terms of her understanding of her romantic feelings
- the role of Emma in Harriet's love life and the humour created by her interference and her misreading – the humour being at Emma's expense rather than Harriet's
- Emma's heavy-handed attempt to create a romantic match between Harriet and Mr Elton which leads to comic situations – which Austen presents humorously
- the link between Harriet's love life and Emma's misunderstandings of society and class which provides a comic thread in the novel
- the link between Harriet's love life and the learning and growing up of Emma
- the comedy of how Harriet's love life is used to reveal the comic villainy of Mr Elton
- the comedy of how Harriet's love life is used to reveal the romantic heroes of Robert Martin and Mr Knightley
- etc.

Some students might consider:

- how Harriet's love life is not a source of comedy but something that is undercut by dark and disturbing issues, for example her manipulation by Emma, Elton's cruelty towards her, the snobbery about Robert Martin's background
- how the comedy of the text is undermined by Harriet's suffering, particularly her cruel treatment by Mr Elton whose behaviours are disturbing

- how Emma's interference in Harriet's love life causes Harriet and Robert Martin painful and unnecessary suffering
- Mr Knightley's angry reaction to Harriet's rejection of Robert Martin which is serious and compassionate – in contrast to Emma's easy dismissal of Robert Martin's feelings
- how Harriet's love life reveals the boredom and isolation of Emma
- how Emma's decision to make Harriet's love life her project reveals the emptiness of her privileged life, where intelligent women have too little to do
- how Harriet's love life creates a serious undertone in the novel highlighting the powerlessness of women (who are not independent like Emma), who are expected to marry to gain status
- etc.

AO4 Explore connections across literary texts

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

- the comedic aspects of love and romance as seen in Harriet's relationships with Robert Martin, Mr Elton and Mr Knightley
- the aspect of the comic villain as seen in Mr Elton
- the comedic aspect of irony as seen in Austen's presentation of Harriet's love life where readers often understand more than either Harriet or Emma
- 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 Emma's ability to persuade Harriet to reject Robert Martin and pursue Mr Elton
- the context of gender as seen in the different behaviours of men and women in relation to Harriet's love life
- the context of social class which operates in Emma's attempts to elevate Harriet through marrying Elton rather than Martin
- 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 structure of the novel which is organised around the stages in Harriet's love life, her initial happy attraction to Robert Martin, then her directed attraction to Mr Elton and Frank Churchill, her aspirational affection for Mr Knightley, followed by the romantic resolution of her marriage to Robert Martin
- the narrative voice which leads the reader to see the gap between Harriet's and Emma's perception of the men around Harriet and the feelings and expectations of the men themselves
- the resolution of the story in which marriage provides the reader with an entertaining ending that restores order
- the use of different settings such as Hartfield and Donwell Abbey where Harriet's love life develops
- the use of dialogue to reveal the attitudes of the characters towards Harriet and the language used to reveal her own feelings towards others, eg Emma's enthusiastic assessment of Mr Elton's affections for Harriet, Mr Knightley's more qualified assessment of them, Harriet's emotional hesitations when speaking of Robert Martin

- the contrast between the absurd, over-the-top representation of Mr Elton in contrast to the stately absence of Robert Martin who is largely represented through his house, relatives, letters and Mr Knightley
- the contrast in the speech patterns and language used by the different characters in relation to Harriet's love life
- 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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Small Island – Andrea Levy

Explore the significance of England to the comedy of the novel.

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, but as 'significance' relates to contextual, structural, linguistic and interpretative issues some strands listed could easily 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 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:

- England as a place setting where comedic events take place, its function as a setting where relationships develop and founder, success is achieved or thwarted, happiness is attained or denied
- England as a place of optimism and hope and/or disappointment for some characters, England as a destination – and beginning – of a journey
- the way lives are transformed in England, its position as a place of opportunity and somewhere where new beginnings may happen
- England as one of the small islands of the novel's title, its position as a comic contrast to Jamaica, the amusing events arising from the contrasting cultural values shown in the novel
- England as represented in the specific time periods that Levy structures the novel around, the represented cultural values of these periods
- the way England is enlivened by immigration, the sense that its values and culture are changed and some of its inhabitants' attitudes are challenged, the upbeat feeling that a positive change begins
- England as a place where positive and negative values of Englishness are revealed, the way the book critiques and celebrates aspects of English life, the comic (and serious) privations shown in the novel as seen in the destruction of war, the hardship of everyday life
- England as a darkly anti-comedic place, a setting where negative things occur, where disappointment results, where happy endings aren't found
- the way England represents a new dawn for Hortense and Gilbert, their marriage and journey as the beginning of a new life, England as a symbol of new beginnings, the ending of the novel as suggestion that England may be gradually changing
- Hortense's amusing fantasies about England and the comic anti-climax of her arrival in England, her comic frustration and anger at Gilbert's lodging, the way the novel humorously debunks fantasies about England and English life

- Queenie's downbeat experiences of life in England, the amusing account of her upbringing, her miserably comic life with Bernard
- Queenie as an emblem of a more accepting version of England, her friendship with Gilbert, her willingness to seek excitement with Michael, her kindness towards Hortense and Gilbert at the end – the feeling that she is a positive representation of English values
- the way Bernard embodies some of England's less attractive qualities, his racist attitudes, his belief in England's superiority, the way these views are critiqued and mocked
- Gilbert's experiences of England which are negative at times, the racism he faces, the sense that his friendship with Queenie and the way in which he seems to overcome things indicate an acceptance of England and desire to settle
- the attitudes towards power shown in events in England, eg Queenie's visit to the exhibition, the way values of empire are represented, her comically childish reaction to the African man, the casual racism shown in English culture
- the amusement caused by linguistic difference as seen in Hortense's inability to be fully understood, humour arising from clash of cultures
- Michael Roberts' initial departure for England, the way this reinforces Hortense's view of the country as a romantic place – a place of historical significance and opportunity, the comic gap between these views and the reader's views
- etc.

NB Students may legitimately write about England as a place setting and/or the values of Englishness that it embodies.

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 settings where comedic tales occur
- the comedic aspect of journeys and optimistic ventures
- the comedic aspect of disappointment and temporary unhappiness
- 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 gender as seen in the way Hortense and Gilbert's relationship develops in England
- the moral and social context as seen in the various values of England and its people
- the context of power as seen in the way that some prevailing attitudes allow Bernard temporary power over Gilbert
- 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:

- the setting of England as a place where comedic events occur
- the way England is set up as a place of opportunity and hope in Hortense and Gilbert's story and how this is subsequently confounded as the narrative develops, the anticlimax that occurs as Hortense arrives
- how England and Jamaica are set up as small islands in the title of the novel, the way this title takes on added/shifting significance as the events of the novel proceed
- the use of different time frames that reveal different/changing aspects of England and English life in pre-war and post-war life, the specific time periods represented in the narrative
- the use of four narrative voices to reveal different perspectives on England and its ways of life
- the ending of the novel where the characters remain in England and the sense that a partially happy outcome results, the way English life is shown to be changing to a degree by the end of the novel
- relevant language features, eg words used by Hortense to show her disappointment, the racist terms Bernard uses to represent some English attitudes, the enthusiastic words Gilbert uses to describe England as a sort of fantasy place
- etc.

NB In writing about England as a setting for the novel, students are automatically addressing AO2.

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 significance of acting and performing to the comedy of *Wise Children*.

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

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed, but as 'significance' relates to contextual, structural, linguistic and interpretative issues some strands listed could easily 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 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:

- Carter's use of a Shakespearean five-act structure in the construction of the novel, each chapter being a comedic theatrical act
- the novel's insistence that life is always a performance, a collection of people acting, people in their lives 'playing many parts', as in Melchior's invitation to his hundredth birthday
- Dora's mantra of 'What a joy it is to dance and sing' and its link to her positivity
- the way that each chapter is a family celebration where a performance is required or happens – either tragic or comic, where events are carnivalesque, where there is always singing and dancing to keep the characters alive
- the ways that acting and performing are central to the lives of the characters whether in their private worlds or in their public lives with the focus on classical theatre, vaudeville, Hollywood cinema, pantomime and game shows
- the links and references throughout to Shakespeare, the Chance girls' living on Bard Road, Nora and Dora sharing Shakespeare's birthday (and their father and uncle along with other twin members of the family)
- Melchior acting a part throughout his life of king of the Royal Family, his insistence on wearing and saving his crown
- Peregrine being a kind of magician Prospero figure especially at the end in his final extraordinary performance when he conjures up two babies
- the way that acting is in the family's DNA (their grandmother having played all the heroines in Shakespeare, the Chance girls having been in vaudeville)
- the inspiring nature of comic acting and performing are presented through Gorgeous George who inspires Dora and Nora to engage with it themselves
- the absurdly comic presentation of the ambitious Hollywood acting project of *A Midsummer Night's Dream* which is at the heart of the novel, the transporting of the green world to the USA
- the linking of acting and performance to sex, Dora disguising herself as her twin in order to lose her virginity

- Melchior's acting and performing which disrupts his relationships with all of his children and undercuts the comedy of the novel
- etc.

AO4 Explore connections across literary texts

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

- the aspect of dramatic and theatrical comedy
- the comedic aspect of happiness and joy as seen in the joyful attitude of Dora towards acting and performing
- the aspect of comedic performance and role playing
- 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 the theatrical world
- the context of Shakespearean comedy
- the gender context as seen in the roles played by men and women and the expectations of them
- the contexts of power and class as seen in the differentiation between the multiple sides of showbusiness (theatre vs the music hall vs Hollywood)
- 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:

- the use of the Shakespearean five-act structure that firmly embeds acting and performing into the novel
- the dramatic entrances and exits of Peregrine
- the contrast between Dora and Nora's rejection due to their father's acting near the beginning and their loving and maternal performance at the end
- Dora's bright and lively performance as narrator which presents events in a positive and comedic way
- the use of a range of settings to highlight the fact that acting and performance exist everywhere, from the symbolically named simple home of '49 Bard Road' to small music halls, Brighton, the rest of London, television, Hollywood and the scope of Ranulph's global tour
- the intertextual references to Shakespeare and other writers
- the use of comedic conventions that link to acting and performing such as sets of twins and mistaken identity
- the theatrical nature of the language, the use of exaggeration, rhetoric, obscenities
- 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.