

**AS**  
**ENGLISH LITERATURE B**  
**7716/1B**

Paper 1B Literary genres: Drama: Aspects of comedy

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**Mark scheme**

June 2022

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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.

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

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

**The significance of closed book**

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

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

**Arriving at Marks**

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











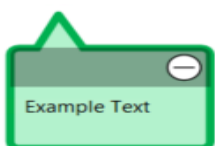






















- has the student engaged in a relevant debate or constructed a relevant argument?
- has the student referred to different parts of the text to support their views?
- has the student referred to the author's dramatic method?
- the student's AO1 competence.

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

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

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

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### ***The Taming of the Shrew* – William Shakespeare**

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

You should consider the following in your answer:

- the build-up to the entrance of Petruchio
- the presentation of Katherina
- other relevant aspects of dramatic comedy.

**[25 marks]**

**Some possible content** is given below. It suggests some of the ways the Assessment Objectives might be addressed, 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 *The Taming of the Shrew* through the lens of **comedy**, the AOs must necessarily be connected to that genre through the task.

The students are given an extract so when working on that they should quote directly to support their ideas. This is a **closed book** exam, so while it is expected that students will use quotations when writing about other parts of the play it is also legitimate to make more general reference.

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 in relation to readers and audiences. Some students might comment on the choices made by directors.**

Some possible ideas:

- the comedic trajectory of the extract: it is Katherina and Petruchio's wedding day, and Baptista, Gremio, Katherina, Bianca, Tranio (disguised as Lucentio), and Lucentio (disguised as Cambio) are all present for the ceremony and its build-up. Petruchio, however, is late; Katherina's complaining that she is being married off against her will, that Petruchio is mad, and that he probably does not even intend to really marry her; her exit, crying. Biondello's entry and his announcement that Petruchio is coming, but dressed in bizarre and mismatched old clothes (including two mismatched boots), riding an old, feeble horse
- the contextualisation of the extract: before the scene – Petruchio has made his way to Padua in order to get married, Hortensio recruits Petruchio as a suitor for Katherina. Petruchio's presenting of himself to Baptista disguised as a music tutor named Licio; after the scene, at first, nobody believes Biondello's shocking description; Petruchio's arrival, and they are all horrified to see that he was right. Grumio (the servant) arrives with Petruchio and is dressed similarly to him. Baptista is horrified for his daughter and implores Petruchio to change into some appropriate clothes before going to the church. However, Petruchio is not worried about causing Baptista major public humiliation. His bold refusal to change anything about his appearance and his riding off to see Kate at the church. The crowd then makes its way to the church but mostly out of morbid fascination. Later at the ceremony, Petruchio's striking of the priest and drinking of the communion wine. After the wedding, Petruchio's taking of Katherina to his home against her will

- the audience's awareness of the build-up to Katherina and Petruchio's wedding as an important moment in the play but that the ceremony is likely to be unconventional
- that the scene carries an air of great tension as Petruchio is late, and the guests wonder if the wedding will actually take place
- that Baptista's initial observations mark the importance of the occasion but that the wedding is likely to be a non-event because Petruchio is yet to arrive, but this is later changed when Biondello gives a description of his actual arrival and how he is dressed
- the audience's understanding however, that Katherina and Petruchio's wedding is more than just a union of two people. It is an elaborate, social event and performance, and this is reflected in the build-up here
- that the scene makes a mockery of the usual way in which weddings occur at the end of dramatic comedies (here it takes place in the middle) and how they led to resolution; the build-up is quicker and more farcical
- the way in which the scene offers important insight into Katherina's character: while she often eschews what other people think of her, in the build-up she is hurt here by being humiliated in front of so many people
- that this is not the build-up to her wedding that Katherina wanted, and that this is presented here
- that Katherina is presented as a woman who is the victim of men's attitudes and behaviours
- the way in which this scene builds quickly into farce through Biondello's description of what Petruchio is looking like on his wedding day
- that part of the build-up is the strange outfit of Petruchio which is almost like a pantomime costume. As he will continue to do, Petruchio performs the role of a 'madman' in order to irritate and ultimately tame Katherina
- that in the build-up Petruchio is again using reverse psychology in order to tame Katherina
- the importance of this scene leading to the eventual resolution of the play eg when the real Lucentio appears with his newly betrothed Bianca, revealing all to a bewildered Baptista and Vincentio; Lucentio's explanation of everything, and how all is forgiven by the two fathers; the further taming and resistance of female characters
- etc.

#### **AO4 Explore connections across literary texts**

**With respect to significance of connections with the wider comedic genre focus might be on:**

- the comedic roles as seen in the presentation of Petruchio (the farcical hero) and the build-up to his entrance, as described by Biondello (the sensible observer)
- the comedic use of disguise as seen in the farce and absurdity caused by Petruchio's actions
- the comedic functions of father and daughters, as seen in Baptista and Katherina and Bianca, and how they interact
- the comedic farce of an improper and disorganised wedding (subverting the usual trope of comedy with the wedding at the end of the play)
- the comedic inversion and confusion in the play as seen in the way that at the same time Tranio and Lucentio try to manipulate events for their own gain
- etc.

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

**With respect to significance of contexts in relation to the task focus might be on:**

- the cultural context in relation to the way marriage should be conducted in Padua, and how it is farcically treated in the build-up here

- the literary context of Comedia del'arte in relation to comedic types and situations eg the way that Petruchio is presented as the savvy yet absurd hero, Baptista as the traditional father figure, Katherina as the object of affection, Biondello as the sensible observer and Tranio as the cheeky servant
- the gender context in relation to the inequalities between men and women eg the way that Petruchio and Baptista dominate the proposed and actual organisation of the wedding – and not Katherina
- the economic context of weddings as public displays of wealth and status (and the undercutting of this through Petruchio's dress)
- the religious context in the way that Petruchio's actions and dress poke fun at the serious ceremony and Christian commitment of marriage
- etc.

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

**With respect to significance of dramatic methods in relation to the task focus might be on:**

- the macro-structural placing of this scene and the build-up to Petruchio's entrance within the wider comedy and its significance in terms of resolving the plot eg the unions of Petruchio and Katherina, and of Lucentio and Bianca, Hortensio and the Widow
- the micro-structural placing of this scene in relation to Petruchio's darker objectives and use of reverse psychology on Katherina and the use of an absurd costume (given a great deal of description by Biondello as an observer)
- the structural set up of the passage where Katherina confides in her father Baptista and that this is watched by the great and good of Padua; her and Bianca being watched by Tranio and Lucentio
- the structural placing of the arrival of Biondello just after Katherina's exit and the comedic dialogue that ensues between him and Baptista over 'come' and 'coming' eg 'He is coming'
- the language and the initial exchange between Baptista and Katherina regarding her marriage eg 'To give my hand opposed against my heart'
- Tranio's language of defence for Petruchio and his trying to convince Katherina to stay eg 'Petruchio means but well'
- Lucentio's presence in the scene but his lack of speech; his operation as an observer for the rest of society in Padua
- the language puns based on 'new' and 'old' news eg 'Is it new and old too? How may that be?'
- the language used by Biondello to describe Petruchio's appearance – itself poetic and absurd (eg 'his horse hipped – with an old mothy saddle and stirrups of no kindred'), antiquated (eg 'full of windgalls, sped with spavins') and crammed with unnecessary detail (eg 'begnawn with the bots, swayed in the back, and shoulder-shotten') in order to emphasise the 'wrongness' of Petruchio's appearance for such an occasion
- etc.

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

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

**With respect to competence in writing 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 dramatic methods which are grounded in the passage and which relate to the play as a whole.**

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***Twelfth Night* – William Shakespeare**

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

You should consider the following in your answer:

- the presentation of Sebastian
- the role of Antonio
- other relevant aspects of dramatic comedy.

**[25 marks]**

**Some possible content** is given below. It suggests some of the ways the Assessment Objectives might be addressed, 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 *Twelfth Night* through the lens of **comedy**, the AOs must necessarily be connected to that genre through the task.

The students are given an extract so when working on that they should quote directly to support their ideas. This is a **closed book** exam, so while it is expected that students will use quotations when writing about other parts of the play it is also legitimate to make more general reference.

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 in relation to readers and audiences. Some students might comment on the choices made by directors.**

Some possible ideas:

- the comedic trajectory of the extract: Sebastian’s survival of the shipwreck. Antonio and Sebastian’s arrival in Illyria. Sebastian’s saying that Antonio did not have to come, but Antonio’s insistence that he has come willingly because he cares for his friend. Sebastian’s suggestion that they take in the sights of the city, but Antonio’s explanation that he once fought at sea against Count Orsino. If discovered in Illyria, he will be in danger. His giving of his purse to Sebastian, telling him to feel free to buy anything that he desires. Antonio himself will wait at a local inn, The Elephant. Their making of plans to meet at the inn in an hour
- the contextualisation of the extract: before the extract – the fact that events are taking place during a riotous mid-winter festival, and that, like his twin sister Viola, Sebastian has survived the shipwreck; his survival contributing to the comic confusion but also the eventual resolution of the play, the arrival of Antonio shows his keenness to help his friend; after the extract, there is confusion over the purse when Antonio comes across the disguised Viola (Cesario), Antonio is arrested by Count Orsino’s men, Sebastian eventually falls in love with Olivia, but seemingly, Antonio – although regaining his freedom – is left unloved and unpartnered
- Sebastian’s appearance allows the audience to anticipate the reunion of the twins, but also for further comic confusion since Viola is disguised as a male



- Sebastian's manner in Illyria is more relaxed than Antonio's, who is aware of the former enemy territory watching him; thus demonstrating the political dimension of the play, and that all is not fully comic (links to the negative treatment of Malvolio)
- Antonio's persistence strengthens the audience's impression of his love and care for Sebastian
- Antonio is not a murderer; he has only been guilty of piracy
- Antonio gives his purse freely, in contrast to the gifts which Orsino and Olivia gave earlier, which were intended to manipulate their objects of desire. This contrast reaffirms the strength of Antonio's devotion
- the linkages to other re-shaping/disguise in the play eg Feste and Viola
- that the passage represents part of the 'Green World' of comedic confusion in Illyria
- the homosexual subtext of the scene – as seen by some critics – who observe that Antonio shows unrequited love for Sebastian
- the wider function of Antonio as a Sea Captain used to tell everyone who Sebastian is
- etc.

#### **AO4 Explore connections across literary texts**

**With respect to significance of connections with the wider comedic genre focus might be on:**

- comedic inversion, as seen in the confusion caused by the duplicity around Sebastian and Viola, and Antonio's confusion
- comedic mirth, laughter, revelry as seen as part of festive comedy eg as seen here, the Green World of Illyria, as well as the later New World, created through multiple marriages and the revelation about Viola's disguise; Antonio's inability to take part in the festivities
- comedic dressing as seen in the confusion of the moment where Antonio asks for his purse from Cesario, who he believes to be Sebastian
- comedic disorder, as seen in the deception of Antonio whilst in Illyria; his altered appearance matching other altered appearances in the play
- tragi-comedic feel of the text as seen in the dark edge to the comedy eg the fact that Antonio is regarded as a pirate and is sought out by Count Orsino's men; Antonio needing to be careful in this dangerous environment
- comedic connections of the extract to the title Twelfth Night and possibly to the alternative title What You Will, and as seen in the wider anarchy that exists in the play
- etc.

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

**With respect to significance of contexts in relation to the task focus might be on:**

- the economic context of the play seen in Antonio's willingness to help out his friend Sebastian – this in contrast to the more overt and showy money of Olivia and Orsino
- the military and piracy context as seen in how Antonio needs to be careful in his activities behind enemy lines
- the psychological context as to how Antonio feels about being let down by his best friend/hopeful lover Sebastian, regarding his purse
- the romantic/homosexual context of Antonio's feelings toward Sebastian and how these are denied to him when Sebastian marries Olivia
- the ritual year context in relation to the play being set around Twelfth Night celebrations: Sebastian's partaking of this, but Antonio's imprisonment and rejection
- etc.

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

**With respect to significance of dramatic methods in relation to the task focus might be on:**

- the structural importance of the device of the purse in determining much of the sub-plot of the play, and the confusion over Sebastian and Cesario because of it
- the structural significance of audience knowledge that Sebastian has survived and that he is being assisted by Antonio: because of this, the projected and hoped for structural reunion of Viola and Sebastian, as well as the comedic effects of this
- Shakespeare's establishment of the scene as being one where Antonio is being observed and is uncomfortable, and that both the structure and language of the scene makes this fear paramount eg 'I do not without danger walk these streets'
- Sebastian's speech patterns which seem to show a mixture of gush and abruptness eg 'My kind Antonio, I can no other answer make but thanks, And thanks'
- the language of tourism and antiquarian behaviour eg 'Shall we go see the reliques of this town?' and 'With the memorials and the things of fame'.
- the language differences in terms of geographical knowledge and place eg Sebastian not knowing Illyria but Antonio being more familiar with it
- the possible latent homosexuality in some of Antonio's language eg 'My desire, More sharp than filèd steel, did spur me forth.' 'There shall you have me'
- the language of war and conflict because of the battles between Antonio's country and that of Illyria eg 'Once, in a seafight, 'gainst the Count his galleys I did some service', 'What we took from them, which, for traffic's sake, Most of our city did'
- the language of frustration of Antonio, who has to be more concealed in Illyria than his home country eg 'It doth not fit me'
- etc.

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

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

**With respect to competence in writing 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 dramatic methods which are grounded in the passage and which relate to the play as a whole.**

0	3
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***She Stoops to Conquer* – Oliver Goldsmith**

Explore the significance of George Hastings to the comedy of the play.

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

**[25 marks]**

**Some possible content** is given below. It suggests some of the ways the Assessment Objectives might be addressed, 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 *She Stoops to Conquer* through the lens of **comedy**, the AOs must necessarily be connected to that genre through the task.

This is a **closed book** exam, so while it is expected that students will use quotations when writing about parts of the play it is also legitimate to make more general reference.

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 in relation to readers and audiences. Some students might comment on the choices made by directors.**

Some possible ideas:

- that the play is dependent on a set of male-female relationships that propel the plot forward, and that George Hastings' interaction with Constance Neville is an important part of this
- that dramatic comedy often uses the trope of male relationships as a comedic mechanism, and that the relationship between Hastings and Marlow is essential
- that Hastings may initially seem like a background figure, though plays an important structural role in the forward propulsion of the plot
- that the dramatic comedy involves Hastings in a dowry plot that has Mrs Hardcastle wanting Constance to marry her cousin, Tony, so that Constance's inherited jewels stay in the family. However, Constance tells Kate that she pretends to be willing to marry Tony so that crucially, Mrs Hardcastle will not suspect that she loves Hastings. This is Hastings' important role in the plot.
- the dramatic use of luck and chance in the comedy, since luckily for Constance, Tony does not want to marry Constance. Hastings and Constance do want to be together, and as much as the play is based around the getting together of Marlow and Kate, it is also about Hastings and Constance's union
- that the relationship between Hastings and Marlow is class-based. Both are well-educated and intelligent gentlemen, but Hastings does not take fashion too seriously and unlike Marlow, is unconstrained in social situations
- that Hastings realises the limitations of England and wishes to flee to France with Constance
- that Hastings and Marlow work as a double-act when they arrive at Mr Hardcastle's inn and that (thanks to Tony Lumpkin) they believe him to be a lowly innkeeper
- that a structurally crucial moment in the play comes when Hastings chats with Mrs Hardcastle, who points out Constance and Tony, saying that they are betrothed. Tony objects to this loudly. Hastings tells Mrs Hardcastle that he will try to talk some sense into Tony, and Constance and Mrs Hardcastle's exit. Hastings reveals to Tony that he loves Constance and wants to elope with her. Tony is thrilled and promises to help the couple any way he can

- the critical moment when Tony presents Hastings with a box containing Constance's jewels, which he stole from his mother's drawers. Constance and Mrs Hardcastle enter, and Hastings exits with this
- that Tony is important to Hastings' success when he reassures Constance privately, telling her that he gave her jewels to Hastings, who is preparing for their elopement and the comedy that arises from this
- the point in Act 4 where Constance and Hastings are planning their elopement. Constance tells Hastings that she has heard Sir Charles will soon be arriving, and Hastings tells Constance that he has entrusted her box of jewels to Marlow to keep them safe further enhancing the confusion
- the key moment when Hastings yells at Tony for giving away the secret has Marlow entering and yelling at both Tony and Hastings for deceiving him about where he is. Constance is utterly distraught and begs Hastings to stay faithful to her even if they have to wait several years to marry. After Constance leaves, Tony tells Hastings to meet him in the garden in two hours, promising to make it all up to him.
- the moment when Hastings and Constance enter and Sir Charles Marlow recognises Hastings and tells Mr Hardcastle that he is a good man. Tony reiterates the fact that he does not want to marry his cousin Constance, allowing Hastings and Constance to marry
- this comic resolution allows for a double marriage at the end of the comedy with Hastings and Constance and Marlow and Kate able to marry
- etc.

#### **AO4 Explore connections across literary texts**

**With respect to significance of connections with the wider comedic genre focus might be on:**

- comedic deception, as seen in Tony convincing Hastings and Marlow that Mr Hardcastle's house is an inn, and Tony's later solutions to the confusion caused by this which directly affects Hastings
- comedic farce, as seen in the way in which Hastings and Marlow operate in the Hardcastle household, as well as Hastings' role in the overturning of farce and the sorting out of his marriage to Constance
- comedic collision of Hastings with Mr and Mrs Hardcastle, and temporarily between Hastings and Tony
- comedic genres as seen in vestigial elements of sentimental comedy and the play as a comedy of manners
- etc.

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

**With respect to significance of contexts in relation to the task focus might be on:**

- the social context and the expectation of how men such as Hastings could operate in this society, his expectation of standards and his selection of a woman to marry
- the context of the setting; both in the macro elements of the country and the city, the lack of sophistication found in England and the sophistication of France but also that found in the micro setting of Hardcastle's house seen as an inn by Hastings
- the gender context in relation to female and male roles placed upon women and men (like Hastings) in the play eg men are more masterful in this society
- the family context in relation to relationships and marriage established in the play eg the need for Constance to marry Tony, and Hastings' disruption of this; Hastings' willingness to give up fortune to marry Constance instantly
- etc.

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

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

- the structural use of the relationship between Hastings and Marlow and between Hastings and Constance as devices to propel forward the action, cause confusion and to solve the play's issues
- the dramatic use of luck and chance in the comedy, since luckily for Constance, Tony does not want to marry Constance. Hastings and Constance do want to be together, and as much as the play is based around the getting together of Marlow and Kate, it is also about Hastings and Constance's union
- the construction of Hastings as a cultured gentleman compared to his rival suitor Tony Lumpkin – in order to enhance the dramatic comedy
- the structural focus upon Tony Lumpkin's trickery of Hastings and Marlow for his own needs, in order to disrupt class boundaries
- that a structurally crucial moment in the play comes when Hastings chats with Mrs Hardcastle, who points out Constance and Tony, saying that they are betrothed. Tony objects to this loudly. Hastings tells Mrs Hardcastle that he will try to talk some sense into Tony, and Constance and Mrs Hardcastle exit. Hastings reveals to Tony that he loves Constance and wants to elope with her. Tony is thrilled and promises to help the couple any way he can
- Goldsmith's portrayal of Hastings to reinforce the notion of what men of his class should be like, as well as his comedic language eg 'You have lived very much among them' and 'Ay, among them you are impudent enough of all conscience'
- Goldsmith's naming of the character as a character 'in haste'; he does not dither like Marlow and his language is more to the point and impetuous, and often reckless eg 'What an idiot I am to wait here for a fellow who probably takes delight in mortifying me'
- the language which Hastings uses when talking to Mr and Mrs Hardcastle and their puzzlement as to why he speaks to them in that way eg 'We are now come back, to appeal from your justice to your humanity. By her father's consent, I first paid her my addresses, and our passions were first founded in duty'
- Hastings' language shows social fluidity eg 'Come madam... I know you like him. I'm sure he loves you, and you shall and must have him'
- the way in which Goldsmith uses language and rhythm to assert Hastings' lynchpin role in the plot eg 'I think not: brown and yellow mix but very poorly' and 'Ha ha ha! I understand, you took them in a round'
- the romantic language of Hastings eg 'Let us date our happiness from this very moment'
- Goldsmith's skilful use of structure and language in order to develop the play's resolution through his working through of the dowry/jewel plot involving Hastings and Constance
- etc.

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

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

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

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

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

0 4

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

Explore the significance of secrets and their discovery to the comedy of the play.

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

**[25 marks]**

**Some possible content** is given below. It suggests some of the ways the Assessment Objectives might be addressed, 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 *The Importance of Being Earnest* through the lens of **comedy**, the AOs must necessarily be connected to that genre through the task.

This is a **closed book** exam, so while it is expected that students will use quotations when writing about parts of the play it is also legitimate to make more general reference.

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 in relation to readers and audiences. Some students might comment on the choices made by directors.**

Some possible ideas:

- that the play does allude to many key secrets and their discovery and that these are of overwhelming importance in the play; that some of the following are identified: Jack's real identity, Algernon's sexuality, the use of Miss Prism and Dr Chasuble, the use of Bunburyism, the response to this from Lady Bracknell, the secret feelings of Gwendolen and Cecily
- that it is secrets and their discovery that help to propel the dramatic action forward
- that secrets are put in place by certain characters to facilitate their own progression/identity/sexuality in order to not rock the boat of the society of the play
- that major moments of plot and action in the play are related to the discovery of secrets
- that although some secrets have been long hidden, their discovery in the present makes them pertinent to present-day individuals and their estates
- that the play's title and subtitle encapsulate the way in which secrets are revealed
- that many of the play's secrets help to mock and satirise typical institutions such as love and marriage eg suitors and proposals
- that the play is comedic and celebratory because of its treatment of secrets about marriage, relationships and lineage which are always a source of comedy and celebration
- that the play's humour arises from its secretive homosexual subtext and its celebration of that
- etc.

**AO4 Explore connections across literary texts**

**With respect to significance of connections with the wider comedic genre focus might be on:**

- comedic satire and mockery as seen in the leading of double lives/cover ups/lives with secrets – embodied in the male and homosexual tensions of Algernon and Jack, but also by wider society
- the comedic critique of society as seen, for example, in the secrets behind 'Bunburyism' and how this affects social convention

- comedic disguise as being secretive, as seen in generating the tensions between characters in the play to mock social convention
- comedic farce as seen in several elements related to exposure and discovery of secrets in the society of the play
- comedic resolution as seen in the discovery, unravelling and 're-christening' – and the exposure/revelation of the 'masks' and secrets of social convention
- etc.

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

**With respect to significance of contexts in relation to the task focus might be on:**

- the late Victorian context in relation to appropriate but sometimes secret social manners and 'earnestness' – and how factors such as 'Bunburyism' are the opposite to 'earnestness' and show insincerity – yet at the same time, the discovery and mockery of those manners
- the social-class context in relation to London society and why certain information is kept hidden or secret – and the expectations of the men and women operating within this world
- the context of the sexes in relation to 'best kept secrets' in the late Victorian era
- the familial context in relation to relatives and their concerns over the secret conventions of lineage and heritage, gender and place, and how factors in the play can subvert and help to reveal this
- the marriage context in relation to marrying appropriately in the society of the play and how this is altered and manipulated by those with secret information
- etc.

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

**With respect to significance of dramatic methods in relation to the task focus might be on:**

- Wilde's structuring of his play to question the secrets (adultery, same-sex relationships, arranged but sometimes flawed marriages) about the sexes of that period
- the structural resolution of multiple marriages as part of the discovery of secrets yet also the retention of comedic convention eg Jack and Gwendolen, Algernon and Cecily, and Dr Chasuble and Miss Prism
- the way Wilde satirises men and women operating in this London society of secrets eg men of Algernon and Jack's class and women of Gwendolen and Cecily's type
- the way in which marriage in this society is constructed to appear farcical – and having secrets – and therefore to be mocked
- the function of the secret technique of 'Bunburyism' as a reaction against conventional pronouncements and rhetoric over the sexes
- a series of revelations over secrets and their use at the end of the play: Lady Bracknell's setting up of Jack as a suitor, Ernest's pretend mourning for the death of his brother, the meeting of Jack and Algernon (deception discovered), Algernon and Cecily's engagement (hidden to Lady Bracknell), the use of Miss Prism as a key device of discovery: revelation that he is the lost baby of Lady Bracknell's sister – now a respectable suitor, the discovery of General Moncrieff's first name (Ernest)
- the comedic importance of the dialogue and wit of the play, particularly when used alongside Wilde's satire of secrets about roles and relationships eg Algernon in Act 1: 'Yes, but you must be serious about it. I hate people who are not serious about meals. It is so shallow of them.'
- the language of the sexes embodied in the text and how it is specifically mocked in terms of the discovery of secrets eg the dandyism of Jack and Algernon, the pronouncements of Lady Bracknell, the idiosyncratic speech of Dr Chasuble and Miss Prism
- the use of the figure of Lady Bracknell as an embodiment of London's social conventions and all of its secrets eg 'A handbag?' then with the clarification, 'The Brighton Line.'

- the confession of specific secret details and their discovery eg Algernon refusing to consent until Ernest explains why his cigarette case bears the inscription, 'From little Cecily, with her fondest love to her dear Uncle Jack.'
- the language of Ernest showing how he is forced to admit to living a double life, eg in the country, he acts for the benefit of his ward Cecily Cardew, and goes by the name of John (or Jack), while pretending that he must worry about a brother named Ernest in London. In the city, meanwhile, he assumes the identity of the libertine Ernest
- the language of Algernon's confession eg how he pretends to have an invalid friend named Bunbury in the country, whom he can visit whenever he wishes to avoid an unwelcome social obligation
- that discovery facilitates marriage (albeit flawed) and comic resolution
- etc.

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

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

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

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

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



0 5

***Educating Rita* – Willy Russell**

Explore the comedic significance of Frank's and Rita's friends and families, who are spoken about but not seen on stage.

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

**[25 marks]**

**Some possible content** is given below. It suggests some of the ways the Assessment Objectives might be addressed, 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 *Educating Rita* through the lens of **comedy**, the AOs must necessarily be connected to that genre through the task.

This is a **closed book** exam, so while it is expected that students will use quotations when writing about parts of the play it is also legitimate to make more general reference.

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 in relation to readers and audiences. Some students might comment on the choices made by directors.**

Some possible ideas:

- that friends and family are identified eg Julia, Denny, Rita's aunty; the clients and pensioners at Rita's hairdressing boutique, Rita's parents, Rita's aunty, friends at school, the Chinese chippie owner, Trish, Tiger; it is also legitimate to write about colleagues as friends
- that the play is a two-hander that is focused on the relationship between Rita and Frank in the latter's study and that this interaction forms the bulk of the significant dramatic action in the play eg a twenty-six-year-old hairdresser's collision with the academic establishment, her betterment and dislocation, the profound effect of Frank upon Rita and Rita upon Frank – their both learning of new things; this is augmented by recollection and reporting of dialogue with friends and family
- Frank's 'family' relationship with Julia and the strains of that relationship – ex-student and tutor, who he eventually leaves in order to migrate to Australia
- the working-class family and friends that Rita knows: Rita's parents, her husband Denny, Rita's aunty; the clients and pensioners at Rita's hairdressing boutique
- Rita's evaluation of her relationship with her husband Denny and the debate over whether to have a baby; her leaving him; his wish for her to be conventional; her wish not to be conventional
- Rita's growing awareness and her changing relationships: Rita's experience of friends at school as opposed to public schools; the conversation with the Chinese chippie owner; Rita's conversations with her mother
- Rita's transition and evolution: Rita's time at summer school, her conversations and social life with Trish, Rita's relationship with Tiger and his mob; her moving in new social circles and moving away from her traditional friends and family
- etc.

#### **AO4 Explore connections across literary texts**

**With respect to significance of connections with the wider comedic genre focus might be on:**

- the comedic aspects of the difficulty of moving between social classes or spheres of life emphasised in the characters' friends and family
- the comedic aspects of Rita's vibrancy and desire for betterment coming into conflict with Frank's cynicism, as well as her testing of this newfound awareness with friends and family
- the comedic idea of the teacher learning life lessons from the student, and the student moving into the role of teacher in reaction to what friends and family say to them
- the comedic aspects of wit and repartee, as seen in the debates between Rita and her friends and family, and Frank and others – although these are undercut with difficulty and sometimes sadness
- the comedic and painful aspects of the attempts of women 'taking on' difficult but important men in their lives, as seen in Rita's attempts at ascendancy over men like Frank and men like Denny
- etc.

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

**With respect to significance of contexts in relation to the task focus might be on:**

- the social context – including those off-stage friends and family within the context of middle-class higher education and the working-class context
- the gender context, as shown by Rita's discourse with other unseen friends and family about female, working-class origins and Frank's male, middle-class reaction to it. Additionally, the gender pressure by Rita's father and husband for her to have children.
- the economic context of the painful and sad rise of the 'working classes' in relation to the 'opening of doors' within the play and the reported conversations with friends and family prompted by this
- the early 1980s context in revealing wider attitudes towards social class and mobility found in the reported dialogue between Rita, Frank and their respective friends and families
- etc.

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

**With respect to significance of dramatic methods in relation to the task focus might be on:**

- the structural contrasts and comedic clashes in class with other off-stage friends and family throughout the play that prompt difficulties and both comedy and sadness eg 'An some of the customers have a right gob on them'
- the universal structural technique of the dramatic use of soliloquies to show off-stage conversations and reported speech eg 'They walk into the hairdressers and expect to walk out half an hour later as a different person'
- that Russell structures the drama so that there is dialogue between Rita and Frank and at the same time a set of monologues where the audience come to hear memories, reported dialogue and encounters with other friends and family members who are not seen on stage; these characters having a profound effect on Rita and Frank, and on the comedy
- the humorous yet difficult dialogue between Rita and her friends/family (eg 'Ten minutes later Denny and my mother laughing and singing again') and those known and talked of by Frank eg 'Yes darling. I suppose I did take it on to pay for the drink'
- the use of reported dialogue of Rita's which recounts other conversations with her husband and friends over her betterment eg 'But he doesn't understand. He thinks we've got a choice because we can go into a pub that sells eight different kinds of lager'

- the overt Liverpudlian dialect of Rita's narration about her friends and family compared to the more Standard English of Frank and his relationship with Julia and others
- the structural isolation of Frank by Russell to show that although he is educated and successful, he is lonely and lacks true friends and family; Russell's placing of his relationship with literature as being more important
- the wide use of different registers as a comedic and non-comedic mechanism to explore the wider difficulties of social betterment eg Rita: 'An' what happened?' Frank: 'My loss was literature's great gain'
- the idiosyncrasies of Rita's language at each stage of her journey, which themselves have a literary/poetic/philosophical quality to them eg her shift from the working-class background of her friends and family to the theatre and bistros after the summer school
- the structural and linguistic rejection of his friends and family at the end of the play by Frank, and his plan to migrate to Australia eg 'She's not going with y'?' and 'It's a paradise for the likes of me'
- etc.

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

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

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

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

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