

AS

ENGLISH LITERATURE B

7716/2B

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

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Mark scheme

June 2022

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

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

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## Level of response marking instructions

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

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

### Step 1 Determine a level

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

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

### Step 2 Determine a mark

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

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

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

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

## Information for Examiners marking Aspects of comedy: open book

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

### The significance of open book

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

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

### Arriving at Marks

1. All questions are framed to address all the Assessment Objectives (AOs). Weightings are given above the generic mark scheme. Answers are marked holistically but, when deciding upon a mark in a band, examiners should bear in mind the relative weightings of the assessment objectives (see page 8) and be careful not to over/under credit a particular skill. This will be exemplified and reinforced as part of examiner training and standardisation. Examiners need to read the whole answer taking into account its strengths and weaknesses and then place it in the appropriate band.
2. Examiners should avoid making early snap judgements before the whole answer has been read. Some students begin tentatively but go on to make relevant points.
3. Examiners should be prepared to use the full mark range and not 'bunch' scripts in the middle for safety. Top marks are attainable if students could not be expected to do more in the time and under the conditions in which they are working.
4. Examiners should mark positively. Although the mark scheme provides some indicators for what students are likely to write about, examiners should be willing to reward what is actually there – **provided of course, that it is relevant to the question being asked.**
5. Examiners should remember that there is not only one right answer. Students' views which are relevant, well-argued and supported by appropriate textual evidence must receive credit whether the examiner agrees with the views or not. It is important to try to remain flexible if a student introduces unusual or unorthodox ideas.
6. Examiners should remember that length and quality are not synonymous. Some brief answers may be relevant and concise. Equally, long answers may be diffuse and repetitive.
7. If answers are short or incomplete, examiners can only reward what is there and assess accordingly. Some further credit can be given to answers finished in note form.

## Using the Mark Bands

8. When placing answers in mark bands, examiners need to look closely at the descriptors and the detailed generic mark bands on page 9. The key words for the bands are important and are printed below.

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

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

## Advice about marking each section

### Section A

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

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

## **Section B**

13. Examiners need to bear in mind the following key points when marking questions based on single texts:
- has the student engaged in a relevant debate or constructed a relevant argument?
  - has the student referred to different parts of the text to support their views?
  - has the student referred to the author's dramatic method?
  - the student's AO1 competence.

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

## **Annotation**

14. Examiners should remember that annotation is directed solely to senior examiners.
15. In addition to giving a mark, examiners should write a brief summative comment indicating how the mark has been arrived at. These comments are likely to mirror the appropriate mark band descriptors but comments must not be mechanical. Examiners need to describe student performance.
16. Use the Model Marked Script for guidance.

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

Annotation Name	Toolbar Image	Details	Examples of Use on Script	Y/N
<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	<b>T</b>	Toolbar Tooltip: Needing textual support	<b>T</b>	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 <b>Perceptive/Assured</b> <b>21–25 marks</b>  ‘ <b>Perception</b> ’ is demonstrated when students are showing the depth of their understanding and responding sensitively to the texts and task.  ‘ <b>Assuredness</b> ’ is shown when students write with confidence and conviction.	AO 5	<ul style="list-style-type: none"> <li>perceptive and confident engagement with the debate set up in the task</li> </ul>	This band is characterised by <b>perceptive</b> and <b>assured</b> work which shows confidence, sharpness of mind and sophistication in relation to the task.  At the top of the band students are consistently <b>assured</b> and will demonstrate sensitivity and <b>perception</b> across all five assessment objectives in the course of their response.  At the bottom of the band there will be coherence and accuracy with some <b>perception</b> but with less consistency and evenness.
	AO 4	<ul style="list-style-type: none"> <li>perceptive exploration of connections across literary texts arising out of generic study</li> </ul>	
	AO 3	<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>	
	AO 2	<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>	
	AO 1	<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>	
Band 4 <b>Coherent/Thorough</b> <b>16–20 marks</b>  ‘ <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.  ‘ <b>Thoroughness</b> ’ is shown when students write carefully, precisely and accurately.	AO 5	<ul style="list-style-type: none"> <li>thorough engagement with the debate set up in the task</li> </ul>	This band is characterised by <b>coherent</b> and <b>thorough</b> work where ideas are linked together in a focused and purposeful way in relation to the task.  At the top of the band students will demonstrate a fully <b>coherent</b> and <b>thorough</b> argument across all five assessment objectives in the course of their response.  At the bottom of the band ideas will be discussed in a shaped, relevant and purposeful way with a clear sense of direction, with one or two lapses in <b>coherence</b> and accuracy.
	AO 4	<ul style="list-style-type: none"> <li>logical and consistent exploration of connections across literary texts arising out of generic study</li> </ul>	
	AO 3	<ul style="list-style-type: none"> <li>thorough understanding of the significance of relevant contexts in relation to the task</li> </ul>	
		<ul style="list-style-type: none"> <li>coherence in the connection between those contexts and the genre studied</li> </ul>	
	AO 2	<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>	
AO 1	<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> 11–15 marks</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>	AO 5	<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>
	AO 4	<ul style="list-style-type: none"> <li>explores connections across literary texts arising out of generic study in a straightforward way</li> </ul>	
	AO 3	<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>	
	AO 2	<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>	
	AO 1	<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> 6–10 marks</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>	AO 5	<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>
	AO 4	<ul style="list-style-type: none"> <li>simple exploration of connections across literary texts arising out of generic study</li> </ul>	
	AO 3	<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>	
	AO 2	<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>	
	AO 1	<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>	

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

**1**      Explore the view that Chauntecleer is presented as foolish and not at all admirable.

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.

## A05 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 ironic voice of the narrator drawing attention to the foolish behaviour exhibited by Chauntecleer as he is tricked by the fox, his naivety in being flattered, his pretentious stance as he crows, the foolish sense of self-worth and pomposity when he closes his eyes to sing, his foolish decision to fly down from the beams, the ridiculous image of the self-satisfied cockerel being unceremoniously carried off into the woods by the throat, the idea that he is destiny’s fool, his folly in serving the goddess of pleasure which blinds him to (and doesn’t protect him from) lurking danger
- Chauntecleer as the fool of the story whose near-death comes as the result of pride, his role as architect of his own downfall at the climax of the story
- Chauntecleer’s inability to realise the danger posed by a fox suggests a dimness and lack of worldly knowledge befitting a fool
- his folly in not trusting his prophetic dreams and allowing himself to be swayed by his wife’s insistence on ignoring them, the narrator’s mocking suggestion that he is controlled by his wife
- the domestic humour that undercuts the proud cockerel, the nagging he receives from Pertelote, her insistence on his ingestion of laxatives which make him appear ridiculous
- Chaucer’s placing of the strident, supposedly learned, talking cockerel in the setting of the dirty barn and farmyard pointing up the ridiculous nature of the character who readers are invited to laugh at
- etc.

Some students might consider:

- the narrator presenting Chauntecleer as the comedic hero of the tale whose admirable qualities of quick-thinking, and resourceful actions allow him escape danger in the end
- the cockerel’s ability to learn a lesson from his experiences runs counter to the actions of a fool, the sense that he grows morally by the end of the story is admirable
- the power and talent exhibited by the cockerel – his prominence in the barnyard, his sexual power, singing ability and academic knowledge can be admired
- Chauntecleer as a well-loved and likeable character in the world of the text, his popularity with the birds, his loving, knockabout relationship with Pertelote, her horror when he is carried away suggests he is admired in the world of the text
- his abilities of foresight and caution regarding his dream suggest wisdom, he is proven right by events indicating he is much more than a fool
- Chauntecleer as an everyman figure whose various characteristics are much broader than foolishness, his talent, knowledge, power and also his mistakes classify him as relatable character with admirable qualities
- etc.

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

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

- the comedic aspect of foolish behaviour as seen in Chauntecleer's pride leading him into trouble
- the comedic aspect of the admirable character hero who evades death
- the comedic aspect of humour as seen in the various ways Chauntecleer's supposed status is undercut
- 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 changing status of Chauntecleer during the narrative
- the context of gender as seen in the depiction of competitive male behaviours
- the moral context as seen in the lessons about folly
- 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 structural importance of this extract as part of the tale's climax where Chauntecleer's actions lead him into danger, its position towards the end of the tale having been preceded by the dreams, omens and introduction of the fox, the subsequent happy ending and moral lesson, the focus on the two opposing characters and their physical actions, the violent actions and impending death threatened to the central character, the overly-dramatic narrator's voice referencing belief systems alongside the prosaic reference to beams
- in the rest of the poem: the setting up of Chauntecleer's role as the admirable but vain cockerel, the ironic gap between Chauntecleer's knowledge and vivacity and the setting, the drawn-out account of his dreams as a way of prefiguring his foolish decision, the signposting of danger and the way the reader is allowed to see the emerging danger and vanity of Chauntecleer, the happy ending where he escapes and doesn't pay for his foolish behaviour, the shape of the tale as a moral story which is crowned by a lesson
- various voices and dialogue, eg the knowing voice of the narrator drawing attention to Chauntecleer's vanity and inviting the reader to see the cockerel's folly, the humorously overblown voice of the narrator making a big deal of a story about a bird and the knowing manner in which the homily is delivered at the end, the voices of Pertelote and Chauntecleer as they discuss domestic matters, the dialogue between Chauntecleer and Russel revealing the cockerel's naivety and quick-thinking
- relevant language features, eg words used to describe the foolish actions of Chauntecleer, the exclamatory nature of the narrator's voice, the references to humdrum domestic matters
- 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 Poetry Anthology: Comedy**

**2** Explore the view that the poems in *Poetry Anthology: Comedy* are more disturbing than amusing.

You must refer to *A Satirical Elegy. On the Death of a Late Famous General* 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.

**A05 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 weighty, disturbing topics addressed which are far from amusing, such as death, warmongering and morality, the criticism levelled at the general for creating widows and orphans raises unsettling issues about human conduct, society's sanctioning of the general's conduct during his life, the honours he receives suggesting his supporters' complicity in his crimes, the insult to flatterers and mourners and an invocation to learn a serious moral lesson from his life and death, the stinging criticism of a public figure as a monster – all far from amusing
- in the rest of the poem: the disparaging, critical way the narrator refers to the general's death with genuine satisfaction rather than a comic manner, the disturbing, nasty glee at the general's ignominious death and the stink he leaves behind are anything but amusing – they're part of the serious criticism directed at him and the disturbing issues raised by his actions
- the disturbing content of *Sunny Prestatyn* with its exploration of ideas about female representation and sexual violence, the absence of anything obviously amusing
- the unsettling account of male power and control in *Not My Best Side*, the exploration of lack of female choice and the manner in which the world is weighted against women – all topics concerning unsettling truths about the way the world works
- the tense situation in *My Rival's House* with its unsettling representation of female competitiveness and troublesome relationships, the way in which bad luck randomly sours life, the narrator's implied wish for her rival's demise is disturbing rather than amusing
- the exploration of female powerlessness and isolation in *Mrs Sisyphus* which raises the topic of unhappy marriage and the loneliness it brings are far from amusing – her anger and despair are disturbing to read
- etc.

Some students might consider:

- the amusing irreverence seen in Swift's poem with its no-holds barred attack on the general, the entertaining confrontational stance adopted by the narrator, the overturning of the conventional obsequies raises a laugh on account of its vitriol and refusal to feign respect, the combination of the topic of death allied to the stinging criticism of the deceased is amusing because of its inappropriateness
- the amusing way in which the narrator of *The Flea* tries his best to persuade his lover, the absurdity of his conceit is both witty and humorous and suggests a laughable desperation, the amusing way in which his companion crushes the flea and his rejoinder, all suggestive of funny depiction of male sexuality
- the entertaining content of *Tam o' Shanter* with its tale of a drunken husband, his furious wife and the absurd supernatural chase scene, the amusing central character whose flaws and actions are deeply comic, the comic narrator's voice blending moralising with an implied sneaking admiration for the drunken hero, the amusing comic ending where Tam escapes through luck
- the humour created in *Not My Best Side* with its urbane and dissatisfied talking dragon, the perky and playful heroine and the hilariously pompous George, the amusing depiction of male obsession and inflexibility
- the dark comedy of *My Rival's House* with its comic tension and funny account of the way in which female relationships can be superficially cordial while the male character seems oblivious to the real situation



- the entertainingly comic voice of the narrator in *Mrs Sisyphus* with its comic anger and coarse language, the humour arising from the representation of a mythical man's wife in comic verse
- etc.

**AO4 Explore connections across literary texts**

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

- the comedic aspect of disturbing events and situations that occur in comedic texts
- the comedic aspect of amusing and entertaining events and situations
- the comedic aspect of irony as seen in the voice of the speaker in Swift's poem
- 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 references to the general's status and conduct in the world of the text
- the military and social contexts as seen in the representation of the general's conduct in war and its effect on society
- the context of gender as seen in the disturbing account of female isolation in *Mrs Sisyphus*
- 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: its position at the end of the poem emphasising the serious moral and crowning the disturbing elements in the whole text, the title which draws attention to the satirical nature of the poem, the positioning of the narrator as observer and commenter upon the funeral, the positioning of the implied listener as recipient of the moral lesson, the concluding lines which gather to climactic homily
- in the rest of the poem: the opening line with its amusing ironic exclamation, the gradual revealing of disturbing aspects of the general's death and disturbing prior conduct interspersed with the narrator's comments, the amusing use of iambic pentameter and mock heroic couplets, the many references to disturbing events
- in other poems: the contrast between the witty argument of the speaker in *The Flea* and his slightly unsettling designs, the amusing sequence of Tam's story with its entertaining concluding scene, the downbeat ending of *Sunny Prestatyn*, the three-way narration in *Not My Best Side* with the disturbing views of the third speaker concluding the poem, the domestic setting of *My Rival's House* as place where unsettling emotions are explored, the amusing placing of the mythical character alongside a modern narrative voice in *Mrs Sisyphus*
- various voices, eg the playful voice of the narrator in *Tam o' Shanter*, the quick-thinking, witty voice of the narrator in *The Flea*, the different three voices in *Not My Best Side* with the varying degrees of disturbing/amusing content they express, the comic but unsettling voices of *Mrs Sisyphus* and *My Rival's House*
- relevant language features, eg words used to describe disturbing events and feelings, the use of comic words and phrases to express ideas, the use of dialect in Burns' poem as an amusingly comic touch
- 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** *Betjeman selection* – John Betjeman

- 3** Explore the view that in Betjeman's poems, the speakers are made weak by their desires.

You must refer to *The Licorice Fields at Pontefract* 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 narrator's submissive position in relation to his lover, the power of her blazing eyes and references to his captivity and her superior status, his inability to speak, his feelings of weakness in her presence, the physical strength of the lover overpowering him, the final image of bondage, the familiar trope of the male poet-lover made weak in the presence of beauty, the vulnerability wrought by desire, the willing submission of the narrator, an acceptance of weakness as part of the process of desire, the joy associated with the act of capitulation
- in the rest of the poem: the physical description of the lover's features suggestive of her power over him, the association of red and gold with strength and the strength of her sturdy legs implying his physical and emotional weakness in comparison, the association of desire with temptation, sin and human weakness – the inability to resist
- the weakness of joy experienced by the narrator in *A Subaltern's Love-song*, the weakness he feels at her loveliness, the power and victoriousness of Joan Hunter Dunn and his loss at tennis, his apparently proud reference to her as his victor, the excitable weakness he feels in the car, his inability to resist the charms of her smell and appearance, the sudden ending implying he has now been unexpectedly ensnared – another way in which she has outwitted him
- the inability of the narrator of *Senex* to control his desire, his weakness in being unable to master his feelings, his weakness as a source of shame and misery, the spaniel attack metaphor suggesting his powerlessness, the pitiful request for divine intervention showing his feeble state and inability to learn his lesson
- the manner in which the narrator in *Lenten Thoughts of a High Anglican* is distracted by his mistress – his weakness to resist staring, the power she exerts over him, his exclamations over her appearance, the comparison made between her and God suggesting the power she has over him, the manner in which he finds her heavenly suggests the happy weakness she engenders in him
- the way human weakness is exposed and magnified by desire in *Late-Flowering Lust*, the frail and grotesque physical appearance of the lovers, feebleness as a form of weakness that is highlighted in moments of desire, the narrator's admission of the effects of age upon their desire, disgust at the physical state of their bodies
- etc.

Some students might consider:

- the energising effects of desire upon the narrator of *The Licorice Fields at Pontefract*, the excitement he feels in her presence, his heightened desire at her attractive appearance, the reflection of his ardour in the vigour of the natural world, the exclamatory voice expressing the power lent to him by passion
- the physical excitement experienced by the narrator of *A Subaltern's Love-song*, the strenuous tennis match, his madness in defeat, the excitable joy he feels in her presence, the overflowing emotions expressed in the voice, his struggle to do up his tie, the narrator's effervescence reflected in the natural setting, the uplifting final line
- the unwanted ardour wrought by desire as seen in *Senex*, the flesh that won't obey, the energy of his physical tour, the anger of his address to the spaniels, the comment on the relentless nature of male desire, the way in which desire provokes people to do ridiculous, unbecoming things when energised by lust
- the uplifting feelings of the narrator in *Lenten Thoughts of a High Anglican* which have the power to distract him from worship, the exclamatory energy of the voice as he praises her, the way in which desire provokes hyperbole as seen in his ability to see God in her

- the emboldening qualities of desire in *Late-Flowering Lust* even at a late stage in life, the narrator's attempts to stimulate his partner, the irony that desire does provoke an energetic disgust and existential dread – a powerful reaction to basic human needs and fears
- etc.

**AO4 Explore connections across literary texts**

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

- the comedic aspect of desire as seen in the feelings of attraction expressed in the poems
- the comedic aspect of the lover as seen in the role of the speakers in several poems
- the comedic aspect of the ascendant female centralised in comedic texts
- 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 powerless position of the male speaker
- the context of gender as seen in the presentation of the strong female
- the literary context as seen in the echoing of Petrarchan representations of the male speaker
- 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: its position at the end of the poem concluding the love story with clinch and expression of the speaker's feelings, the unusual setting for a love story with the visual and aural images used in the extract's first stanza drawing a contrast between romantic energy and the repressed, shut-up shops, the final stanza's focus on the love interest, the various images of passion and dominance attributed to her, the positioning of the speaker in relation to her, the closing lines suggesting his weakness
- in the rest of the poem: the opening romantic lines which give way to a description of a powerful woman, the implication of the speaker's submissiveness, the focus on the woman's physical and sexual power, the jokey reference to her legs and the implication that she is stronger than him
- in other poems: the energy of the rhyme in *A Subaltern's Love-song* and the placing of various details suggesting the relative weakness of the speaker, eg the tennis defeat, the concluding stanzas of *Senex* revealing the inability of the speaker to help himself, the sustained focus on the physical power of the mistress in *Lenten Thoughts of a High Anglican* and the uplifting final lines, the focus on physical and sexual weakness throughout *Late-Flowering Lust*
- various voices, eg the excitable upbeat voice of *A Subaltern's Love-song* that becomes less so in the final line, the admiring, energised voice of *Lenten Thoughts of a High Anglican*, the miserable, ashamed voice of the speaker in *Late-Flowering Lust*
- relevant language features, eg words used to describe the speaker's weakness, the dogs of lust metaphor in *Senex*, the grim words and images of *Late-Flowering Lust*
- 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**      ***Emma* – Jane Austen**

**4**      Explore the significance of misunderstandings to the comedy of the novel.

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.

### **A05 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:

- the narrative journey of Emma as a character whose misunderstandings and misperceptions give way to self-knowledge and happiness, the positioning of various misunderstandings along the way that gradually help to educate her
- Emma's misunderstanding of her feelings for Mr Knightley and her belief that Frank is in love with her suggest her hilarious lack of self-perception and give the lie to her belief that she is socially astute
- Emma's mistaken belief in her matchmaking abilities in regard to Mrs Weston suggests her inability to see the truth of situations, her ridiculous notion that Harriet is the offspring of a nobleman creates a problem for Harriet and suggests Emma's snobbery, her misunderstanding of situations revealing her naivety and arrogance
- Emma's mistaken assumption that Robert Martin is not a fit match for Harriet, Emma's mistaken assumption that Jane Fairfax is involved with Mr Dixon, the way misunderstandings cause hurt
- Mr Elton's misunderstanding of Emma's actions, the way in which misunderstandings create comic and humiliating moments
- the shock of the scene in the carriage and the humiliation felt by Mr Elton, her misreading of the meaning of Mr Elton's riddle, the uncomfortable comedy arising from Emma's failure to understand Mr Elton's designs
- Emma's failure to understand that Frank is flirting with her as a way of concealing his relationship with Jane, the subsequent pain caused to Jane, the sadness and humiliation arising from this misunderstanding
- misunderstandings as part of the comedic pattern, their presence as bringers of disharmony and disorder to the narrative, the correction of misunderstandings as part of the comedic ending, the way in which revelation paves the way for marriage
- the gap between the reader's perception and Emma's misunderstanding that allows the reader to see her as a source of laughter, but also a potentially dislikeable figure whose misperception causes problems for others
- etc.

### **A04 Explore connections across literary texts**

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

- the comedic aspect of misunderstandings seen in various events of the story
- the comedic aspect of romance seen at the heart of many misunderstandings
- the comedic aspect of the comedic heroine who undergoes growth during her journey in the narrative
- 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 novel in relation to the question students might focus on:**

- the context of power as seen in the way in which Emma’s misunderstandings involve her misusing her influence
- the contexts of gender and age as seen in the way Emma’s misperceptions are those of a naïve young woman
- the social and cultural context as seen in the way misunderstandings are played out in genteel society
- 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 placing of various moments of misunderstanding in the narrative, the initial setting up of Emma as a character whose misperception is one of her comedic flaws, the gradual build-up of the misunderstanding between Mr Elton and Emma, the manner in which misunderstandings about relationships punctuate the comedy, the later segments involving Frank and Jane and the more painful aspects of misunderstanding as the novel progresses
- the positioning of the reader who is allowed to see the misunderstandings in progress and their potential effects before the heroine does
- the revelation of truth and clearing up of misunderstanding, eg the climactic moment where Emma realises she has misunderstood her own feelings about Frank and Mr Knightley, the dramatic scene in the carriage where Mr Elton’s misperception comes to a head
- the ending of the novel where Emma’s growth and emerging maturity emerges, her ability to grasp situations and understand more about herself and the feelings of Harriet echoing the pattern of comedic texts and personal journeys
- various voices, eg the narrator’s opening comments about Emma’s naivety paving the way for a series of misunderstandings, the voice of the overly-sure Emma whose dialogue with Harriet reveals her misunderstanding about Robert Martin and arrogant misplaced belief in her own judgement, the humiliated, angry voice of Mr Elton
- relevant language features, eg words used to express and reveal misunderstandings
- 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**      ***Small Island* – Andrea Levy**

**5**      Explore the view that *Small Island* ends optimistically.

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

**[25 marks]**

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

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

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

Please refer to pages 4–8.

## A05 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:

- Hortense and Gilbert’s relationship reaches a new level by the end of the story, their marriage has transformed from a business deal to romance, suggesting that their future will be brighter, their journey (in both senses) turns out to be a successful one
- the adopting of baby Michael and the acquisition of a house symbolise the new, happy life that Hortense and Gilbert will share, their willingness to take on the baby gives an upbeat ending to the novel and suggests that problems are resolved
- the settling in of Hortense and Gilbert into life in England suggests that the world is changing for the better and the country is becoming more accepting of different races, the ending suggests that a more tolerant society is in the making
- the altruistic manner in which Queenie gives up baby Michael is an optimistic act, and although it makes her sad, a wise decision has been reached that means the child is likely to have a better future
- there is a sense that Queenie and Bernard’s relationship has entered a new phase of acceptance, his initial reaction to the birth of the baby has subsided and it appears that some rapprochement has occurred
- the seeds of change have been sown in Bernard, there is a glimpse of a more tolerant, chastened man
- etc.

Some students might consider:

- the sadness of Queenie’s giving up baby Michael, a problem that is very far from optimistic, her despair at having to give up motherhood is not an optimistic ending to the story
- the lack of agency experienced by Queenie is no cause for optimism – she is trapped by society’s attitudes to race and the circumstances of the conception
- Queenie’s ongoing dissatisfaction with her marriage doesn’t appear to be changing, her husband remains unsupportive and her relationship with Michael Roberts provides a sharp contrast to life with Bernard – her story ends in pessimism
- Bernard has not undergone any fundamental change in his attitude, he is emblematic of the deeply held racist attitudes held by some
- Bernard’s ending is a pessimistic one for him – he has been cuckolded, publicly humiliated and has to live with a wife who doesn’t love him, his journey has involved little joy and ends with no uplift at all
- although Hortense and Gilbert have cause for optimism, there is no sense that the wider world has changed – the attitudes represented by the American GIs and Bernard have shown no clear sign of progress, so optimism is muted at best
- etc.

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

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

- the comedic aspect of the happy ending at the end of the novel
- the comedic aspect of the overcoming of problems as part of the comedic journey
- the comedic aspect of lingering problems that undercut the happy ending
- etc.

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

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

- the context of gender as seen in the way in which the relationship between Hortense and Gilbert blossoms at the end of the novel
- the moral and social context as seen in the decision made by Queenie regarding Baby Michael
- the context of power as seen in the way that Bernard's world seems to be receding and a new version of England is in the ascendancy
- 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 combination of various optimistic and less positive events in the closing sequence of the novel, eg the developments in Gilbert and Hortense's relationship such as the acquisition of the house, the adoption and their lovemaking placed alongside Queenie's sadness and Bernard's humiliation
- the climactic moments such as Queenie begging on her knees, the moment where Queenie hands over the baby
- the preceding build up to the novel's ending where problems are set up, eg the birth of the baby, the return of Bernard, the argument and difficulties in Hortense and Gilbert's relationship – all of which are resolved happily or linger in the ending
- the lively, optimistic voice of Gilbert, as he happily recounts the change in Hortense's manner towards him, the mildly affectionate voice of Bernard as he watches the baby sleep, the sad, reflective voice of Queenie recounting her final day with the baby, the more settled and controlled voice of Hortense placed last in the novel suggesting her ascendancy
- various dialogue, eg the flirtatious dialogue between Hortense and Gilbert, the apology Bernard makes to Queenie, Queenie's tense conversation with Gilbert about baby Michael, the aggressive conversation between Bernard and Gilbert
- relevant language features, eg words used by Hortense to show her new-found contentment, the disparaging terms Bernard uses, the words used to describe Queenie's quiet distress
- 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      *Wise Children* – Angela Carter**

- 6**      Explore the view that ‘in *Wise Children*, men are presented as being ridiculous and silly’.

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

**[25 marks]**

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

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

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

Please refer to pages 4–8.

## A05 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 ludicrous manner and position of Melchior at the end of the novel – an aged man whose purple robe conceals a bodily affliction, a symbol of the silly man who continues to try to play a role for his birthday audience
- the ignominious ending to Melchior’s career with its adverts, his confused appearance on Tristram’s game show, the irony of his name and its echoing of the wise man given his senility and the lack of wisdom implied by the novel’s title
- his pretentious, kitsch film *The Dream* suggests Melchior’s silliness, his actorly celebration of the excrement-laden urn, the bulge in his pants, the film’s failure – all serving to undercut him and reveal his ridiculousness
- Melchior’s uncertainty as to the extent of his paternity, his attachment to the pasteboard crown, his frequent upstaging by his brother all point up his laughable, pretentious behaviour
- Peregrine’s ridiculous and grotesque lovemaking with Dora which undercuts any sense of his magical qualities, his ludicrous one-upmanship with his brother even in old age
- the humiliation of Tristram on his own gameshow, his fainting, the show’s tacky catchphrase and cheap nature of it underline his silliness
- the absurd physical appearance of Genghis Khan with small stature and tight jodhpurs contrasting with his power and cruelty, his ridiculous manner undercuts his status
- etc.

Some students might consider:

- Dora’s admiration for her father, his position (in her eyes) as a heroic, out-of-reach figure, the romantic manner in which she views Melchior’s status and artistic achievements
- Melchior as a respected head of an acting dynasty, his achievements on stage and in film, his talent, wealth and the manner in which he remains respected by his profession
- Melchior as a romantic, go-getting character who carves out his own passage in life, his rise to fame from orphanhood, the Dick Whittington qualities to his story all suggest a heroic figure
- Melchior as a powerful figure who enjoys control over his career, his sexual exploits suggest an attractive character, the effect he has upon Dora and Nora indicates his power in their lives
- Peregrine as a magical, romantic figure whose journeying makes him an intriguing figure, his appearances in the novel that are accompanied by mystery and delight, his ability to upstage Melchior and numerous sexual liaisons suggests a creative, powerful man
- Peregrine as a wise figure who realises that the carnival must end at some point, his role in the ending where he produces the twins suggests a character with a more serious contribution to events
- the sad ending of Irish’s journey, his role as a lover and skill as a writer suggests his talent, the sad ending of Gorgeous George’s story is a cause for pity
- etc.

NB Students may legitimately treat the author as the one presenting men or Dora as the self-conscious narrator.

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

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

- the comedic aspect of the ridiculous behaviour as seen in the various actions of Melchior
- the comedic aspect of silliness as seen in the physical appearance of characters such as Melchior and Genghis Khan
- the comedic aspects of romance as seen in the conduct of Peregrine
- etc.

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

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

- the context of gender as seen in the various ridiculous male behaviours
- the context of power as seen in Dora's admiration for Melchior
- the moral context as seen in the sexual conduct of Peregrine
- 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 voice of Dora as the partisan tale-teller, her position as a narrator whose personal ties to her father suggest an often rosy picture of his status, the gap between the way Dora views her father and the way readers see him as more of a ridiculous figure
- the central position of male figures in Dora's story, the sprawling nature of the tale that tells various snippets about Melchior's often absurd life in different time frames, the way in which these accounts shape and re-shape impressions of him, the various lovers that punctuate different parts of the story, the sporadic and often magical appearances of Peregrine at key points
- the placing of various key events which create the sense of male lives and their varying degrees of ridiculousness (or otherwise), eg the romantic escape of Melchior and Peregrine from America in the early phase of their lives, the key moments in the gradual decline of Melchior's power – his absurd position at the tail end of his career appearing on Tristram's show, the ridiculous events placed in the middle of the tale in America, his faded grandeur at the party in the final scene
- the ending of the novel in which ridiculous male behaviour persists, eg the ridiculous sexual activities of Peregrine, the appearance of Melchior in his silly robe which conceals his physical ailment, the pomposity that remains
- relevant language features, eg the pompous actorly language of Melchior, the earthy language Dora uses to recount her excitement at seeing her father
- 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.**