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# AS

# English Literature B

7716/2A Paper 2A – Literary Genres: Prose and Poetry: Aspects of Tragedy

Mark scheme

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7716

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

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

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

## 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.

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**Information for examiners marking Aspects of Tragedy Paper 2: open book**

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

**The significance of open book**

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

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

**Arriving at marks**

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

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

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

## Advice about marking each section

### Section A

12. Examiners need to bear in mind the following key points when marking extract based questions:
- has the student engaged in a relevant debate or constructed a relevant argument about their poetry text?
  - has the student referred to different parts of the text to support their views?
  - has the student referred to the writer's/writers' authorial method?
  - the student's AO1 competence.

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

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**Section B**

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

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

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

**Annotation**

14. Examiners should remember that annotation is directed solely to senior examiners.
15. In addition to giving a mark, examiners should write a brief summative comment indicating how the mark has been arrived at. These comments are likely to mirror the appropriate mark band descriptors but comments must not be mechanical. Examiners need to describe student performance.
16. Please remember that scripts can go back to students, so although your audience is a senior examiner, you must express your views temperately.
17. Use the model marked script for guidance.

**The assessment objectives and their significance**

18. All questions are framed to test Assessment Objectives (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%)

**Mark scheme**

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

Weightings for each question are as follows:

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

**Description of annotations**

| <b>Annotation</b> | <b>Description</b>  |
|-------------------|---|
| Tick              | relevant point, idea, reference or development/support for idea   |
| On Page Comment   | to explain a tick/ to describe an aspect of candidate performance |
| V Wavy            | to indicate a longer section of script for annotation             |
| ?                 | an unclear point  |
| IR                | irrelevant point or material                                      |
| REP               | ideas or material repeated  |
| SEEN              | blank pages noted   |

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

**Section A: Poetry****Either**

|   |   |
|---|---|
| 0 | 1 |
|---|---|

**John Keats selection**

Explore the view that ‘the tragic outcome for both Lycius and Lamia is a result of their unwise and excessive love’.

In your answer you need to analyse closely Keats’ authorial methods and include comments on the extract below and other relevant parts of *Lamia*.

**[25 marks]**

**Some possible comment** 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 *John Keats selection* through the lens of **tragedy**, the AOs will necessarily be connected with the 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 4–7.

**AO5 Explore literary texts informed by different interpretations.****With respect to meanings and interpretations:**

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

Some students might consider:

- the tragic outcome resulting directly from the intense love felt by Lycius and his wanting to marry the woman he loves
- Lamia’s falling in love with the mortal Lycius while she was a serpent and her orchestrating events in order to satisfy her feelings for him leading to the tragic outcome
- the intense feelings Lycius has for the sexual allurements of Lamia – the pure ‘virgin’ who is ‘deep learned’ in the lore of love
- Lamia’s falling into a ‘swooning love’ for Lycius
- Lycius’s being smitten and abandoning his wisdom and scholastic knowledge
- his being enticed ‘To unperplexed delight and pleasure known’
- Lycius’ being unable to live without the comforts of his joy and illusion
- Lycius’ unthinking immersion in love which commits him to a demonic Circean power
- the seclusion of Lycius and Lamia in the dream palace, their being ‘so complete a pair’ and their loving too well, Lycius’ later joy at dominating her and her being ‘burnt’ and loving ‘the tyranny’
- etc

Some students might consider:

- the tragic outcome of the death of Lycius and disappearance of Lamia being attributable to other factors
- Lycius’ excessive pride whereby he wants to parade Lamia at a wedding to secure the envy of other men, his love not being pure but his wanting to have it vectored through others

- Lycius' being awakened from the dream world by the thrill of trumpets and the thought that comes to him that he is experiencing 'sweet sin'
- Lycius' cruelty and tyranny which leads Lamia to consent to the marriage
- Lamia's duplicity and her being a serpent, one who is associated with the cunning Hermes, with the devil and with the creative imagination
- Lamia's calculating mind, her using her 'scientific brain'
- Apollonius and his cold stare which ruins the lovers' happiness and annihilates Lamia
- the piercing gaze of reason which destroys romance, illusions and dreams
- Apollonius' being a source of goodness and truth which nonetheless leads to the tragic end of the lovers
- etc

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

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

- the aspect of tragic outcomes as seen in the death of Lycius and the disappearance of Lamia
- the aspect of good fortune that turns to misery as seen in the intensity of the pre nuptial love between Lycius and Lamia and the catastrophe of the wedding
- the aspect of villainy as seen in Lamia, Lycius and Apollonius
- the aspect of emotional and tragic excess as seen in the passionate love between Lamia and Lycius
- the aspect of errors of judgement as seen in Lycius' embarking on a relationship with Lamia without knowing her, and his misjudgement in wanting to display her to the world
- etc

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

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

- the context of the human affections as seen in the intensity of the love between Lycius and Lamia
- the moral context of goodness and evil in relation to Lamia's intentions and Lycius' vanity
- the gender context in relation to ideas about Lamia as a femme fatale and about Lycius exerting his power in relation to the wedding and his male ego
- the geographical context and the associations between Greece and love
- the supernatural context and other world contexts as seen in the use of classical mythology, Keats' literary/biblical sources of the melding of the various lamia/lamiae myths
- the context of Romanticism and the emphasis placed on emotions rather than rationality
- etc

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

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

- the extract and its structural position at the start of Part II of the poem, after Lycius and Lamia have entered Corinth and Lamia's illusory palace, and before Lycius is alerted by the sound of the real world in which he wants to parade his lover/wife
- AO2 in the extract: use of the ambiguous narrator who is both intoxicated by the strength of love but also censorious and saddened that it will end, the cynical voice that opens Part II, foregrounding of and reminders that this is a story while suggesting also that it is real, foretelling of the end of the relationship, use of pairings for contrast ('Love in a hut' 'Love in a palace'), use of the jaunty couplets at the start that contrast with the measured and serious verse at the end of Part I, use of descriptive language, use of emotive and exotic imagery ('cinder, ashes, dust', faery land, 'Hovered

and buzzed his wings'), use of words to do with doubt and possibility ('perhaps', 'Had Lycius lived', 'He might have'), etc

- the use of the metrical romance form in iambic pentameters and heroic couplets to elevate the tragic love
- the use of different perspectives, including dramatic asides, or the omniscient narrator elsewhere to reflect on the tragic outcome, its causes and the love between Lycius and Lamia
- the use of settings and their contribution to the tragic outcome and the love between Lycius and Lamia
- the use of other voices (Lamia's, Lycius', Apollonius'), and their impact on the tragic outcome and the love between the tragic lovers
- the use of direct and indirect speech
- use of narrative actions – climaxes and crises in relation to the tragic outcome
- the use of other methods as relevant, eg imagery of eyes, mirrors, descriptive language, Edenic symbolism, use of names
- etc

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

**With respect to competence in writing:**

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

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

Or

**0 2** *Thomas Hardy selection*

Explore the view that in Hardy's poetry romantic love and tragic loss are inextricably linked.

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

You must refer to *Tess's Lament* and **at least one** other poem.

**[25 marks]**

**Some possible comment** 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 *Thomas Hardy selection* through the lens of **tragedy**, the AOs will necessarily be connected with the 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 4–7.

**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:

- *Tess's Lament* and her despair that comes from her husband's leaving her, her sadness at the loss of joy they once experienced at the dairy where they worked, the depth of her love for her husband that emerges through her lament
- the speaker of *Under the Waterfall's* recalling the loss of the drinking glass in the waterfall which represents the lost romantic love she still yearns for
- the loss the speaker feels for his dead lover (here presumably Hardy and Emma) in *Rain on a Grave*, *After a Journey* and *The Going* which are intertwined with his memories of tender and romantic times they shared
- the tragic loss of the speaker's daughter in *A Sunday Morning Tragedy* which arises from her loving her 'sweetheart' 'too well'
- the loss and emptiness felt by the speaker of *A Trampwoman's Tragedy* who feels so alone and 'unfriended' now that her sweetheart has been hanged (a result of romantic love, jealousy, flirtation and mistrust)
- etc

Some students might consider:

- the loss felt by the speaker of *A Sunday Morning Tragedy* resulting from maternal love and the guilt the mother feels for the part she played in her daughter's death rather than from romantic love
- the romantic love at the centre of *At an Inn* which is not coupled with loss but with missed chances and missed opportunities

- the loss of the drinking glass in *Under the Waterfall* which, though coupled with romantic love, is ultimately not tragic as its being intact and untouched preserves and eternalises the love that the speaker has for her lover
- *Lament*, which is more of a eulogy, which focuses on tragic loss and which is not clearly coupled with romantic love specifically but more with the love and intimate knowledge of someone close
- the loss felt by the speaker (seemingly Hardy) in *Your Last Drive* for the one who is dead (seemingly Emma) and its being coupled with guilt and the breakdown of their marriage rather than romantic love in a direct sense
- the loss the speaker feels in *At Castle Boterel* for times which have passed which although connected with romantic love is on a much wider canvas (connected with 'Time's unflinching rigour' and the speaker's sense of his own mortality)
- etc

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

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

- the aspect of tragic loss as seen in Tess' despair at the loss of her husband
- the aspect of personal misery as seen in Tess' comparing the mutual love she experienced with her lover/husband which has now gone
- the aspect of lamentation as seen in the narrative voice of Tess and the title
- the aspect of sadness as seen in the speakers of *Your Last Drive* and *At Castle Boterel* as the speakers' mourning at the loss of a loved one is sharpened by memories of a shared love
- 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 context of human affections as seen in the depth of romantic love felt by Tess and the speakers of *At Castle Boterel* and *A Sunday Morning Tragedy*
- the social context that influences attitudes in relation to loss and romantic love in *Tess's Lament* and *At an Inn*
- the gender context in relation to Tess' desperate position regarding her romantic love and loss and in relation to attitudes associated with romantic love and loss in *A Sunday Morning Tragedy*
- the geographical context of *Tess's Lament*, *At Castle Boterel*, *The Going*, *A Trampwoman's Tragedy* in connection to romantic love and loss
- the supernatural context of *The Haunter*, *After a Journey* and the connection to romantic love and loss
- etc

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

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

- the extract and its structural position in the centre of the poem, after Tess recalls her days at the dairy and the romantic times with her lover and before she recalls their wedding day and the despair that has followed
- AO2 in the extract: use of the voice of Tess which is personal, reflective and despairing, use of repetition to point up her misery, use of personal pronouns (avoidance of mentioning the name of her husband), use of contrast ('supper-fire' 'nettle, dock, and briar' and 'mould and mire' / 'cosy once and warm'), use of present and past tenses to point up Tess' lamentation, use of the title, reference to the 'Cross' suggesting Tess as a Christ figure perhaps, use of emotive language, etc

- the use of the regular rhyme scheme and verse pattern to suggest, perhaps, along with the repetition, the never ending misery
- the use of the farm setting for the reminiscences
- the use of other voices in other parts of the poem
- the use of voices in other poems (choice of language and tone) to reveal the connection between love and loss
- the use of other methods as relevant, eg use of structure to foreground link between love and loss in *The Going*, use of addressee in *Your Last Drive*, use of titles, use of faltering rhythms in *At Castle Boterel*, use of exclamation, use of nature imagery in *Under a Waterfall* and *The Going*
- etc

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

**With respect to competence in writing:**

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

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



Or

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**Poetry Anthology: Tragedy**

Explore the view that in the *Poetry Anthology: Tragedy* it is difficult to sympathise with the tragic heroes.

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

In your answer you need to analyse closely the poets' authorial methods and include comments on the passage below.

**[25 marks]**

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

Examiners must also remember that because students have read and studied the *Poetry Anthology: Tragedy* through the lens of **tragedy**, the AOs will necessarily be connected with the 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 4–7.

**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:

- Tithonus' whining and complaining to Eos which is irritating
- his not seeing his own responsibility, not accepting that the request for immortality was his and arose from his arrogance and desire to be a god
- Satan's being an antagonist to God, his setting himself up as an alternative to God, his rejoicing at his own rebelliousness
- Cuchulain, who has abandoned his family and sought the arms and adulation of a young woman, whose pride leads him to fight the young man who has the same vow as him, who though he is reminded of his wife in the young man's face, does not stop himself from fighting and so kills his son
- Jessie Cameron's being full of pride and cruel in her rejection of her would-be lover, her being careless of her position in relation to the oncoming tide, her defying social convention by being alone with a man in a solitary coastal setting as day was 'verging toward the night'
- the boy in "*Out, out –*" who is unnamed and kept at a distance from reader sympathy by the detached tone of the speaker
- Miss Gee and the woman in *Death in Leamington* who are treated somewhat comically therefore removing reader sympathy
- etc

Some students might consider:

- sympathy that is felt for Tithonus: because of his unenviable position, his forever aging and being forever alive; because of his regret and the sadness that comes from the beauty of his back story when he was young; because of the trickery of the gods; because of Eos forever being able to renew her youth and beauty while he withers with age
- sympathy that is felt for Jessie Cameron who is simply standing up for her right to choose her marriage partner
- sympathy for Cuchulain who does not know that the young man he fights is his son and who is devastated when he learns his name
- sympathy for the boy in “*Out, out –*” who is young, a victim and simply wanting his supper, whose death is caused by accident and by the careless society which sees child labour as a norm, whose death is not mourned by those around him
- sympathy for the old lady in *Death in Leamington* whose death is unnoticed by the nurse
- sympathy for Miss Gee who is a lonely woman who has desires and fears which are unknown to any but herself
- etc

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

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

- the aspect of the tragic hero as seen in Tithonus and his tragic path, his being consigned to immortality, forever growing old but unable to die; in Cuchulain whose trajectory is from glorious warrior to murderer of his son
- the aspect of reader sympathy as seen in the responses to the tragic heroes
- the aspect of the hero’s tragic fall as seen in Tithonus’ arrogance and thoughtlessness in asking the gods for eternal life without thinking of the consequences
- the aspect of pride as seen in Jessie Cameron and Satan as tragic heroes
- 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 literary context of tragedy which informs readers’ expectations of and responses to the tragic heroes
- the moral context of goodness and evil in relation to the tragic heroes which affects whether readers might sympathise
- the religious context in Milton’s presentation of Satan as a tragic hero and how this affects the potential for readers to sympathise
- the social context that informs the behaviour and outcomes of the tragic heroes of Miss Gee, the woman in *Death in Leamington* and the boy in “*Out, out –*”
- etc

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

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

- the extract and its structural position near to the start of the poem, after the lyrical description of death in the temporal world and before Tithonus’ address to Eos in the narrative present
- AO2 in the extract: use of the first person reflective narrator who is self-pitying and self-critical and also appreciative of the natural world and beauty, the dramatic monologue form, Eos as the

addressee, the movement from reflections in the present to a revelation of Tithonus' back story, the use of speech in the back story, use of classical references, use of contrast ('grey shadow/ once...glorious in his beauty' and 'immortal age beside immortal youth'), use of emotive language ('beat me down and marr'd and wasted me'), inversion of word order and metrical rhythm ('Me only cruel immortality/ Consumes'), use of mystical, ethereal language to reveal the setting ('the quiet limit of the world', 'ever-silent spaces of the East', 'gleaming halls of morn'), etc

- use of different poetic forms to show tragic heroes and whether sympathy can be bestowed on them, for example the ballad form for *Miss Gee* and *Death in Leamington*, the epic nature of the Extract from *Paradise Lost*, elegy for *The Convergence of the Twain*
- use of different voices to present the tragic heroes as being outside of human sympathy, the seemingly jolly narrator of *Death in Leamington*, the more ambiguous narrator in *Miss Gee*, the defiant voice of Satan in the Extract from *Paradise Lost*
- in any poem selected the use of imagery, contrast, descriptive detail, language in relation to reader sympathy – or lack thereof – for the tragic hero
- etc

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

**With respect to competence in writing:**

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

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

**Section B****Either****0 4** *The Great Gatsby* – F. Scott Fitzgerald

Explore the view that Fitzgerald ultimately presents Daisy as a tragic victim.

Remember to include in your answer relevant analysis of Fitzgerald'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 *The Great Gatsby* through the lens of **tragedy**, the AOs will necessarily be connected to that genre through the task.

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

Please refer to pages 4–7.

**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:

- Daisy's being unfairly maligned by Nick who is (apparently) writing his novel in retrospect after the tragic events and after Gatsby's death, Nick's assessment arising through his looking at life – and therefore Daisy – through a single window
- her being a victim in that she is unfairly glamourised by Gatsby's accounts of her and unwittingly becoming his grail
- Daisy as a representation of what was expected of women in the Jazz Age
- Daisy as a victim of Tom's cruel power, his duplicity
- Daisy's sadness and misery, thereby revealing her victim status, when she talks of the day her daughter was born, when she says that the best thing that she can be is a beautiful little fool
- Daisy as a victim of Gatsby's imagination, a woman who is not seen for what she is but what Gatsby imagines, an 'unutterable vision' one which must inevitably 'tumble short of his dreams'
- Daisy as a victim of her class and its expectations - her genuinely loving Gatsby in the past – as recounted by Jordan, her realising her mistake on her wedding day which results in the string of pearls being put in the wastebasket, her needing to be frozen before she marries Tom (she is put into an ice bath and Gatsby's letter to her crumbles 'like snow')
- Daisy's being a victim of her gender, her not being able to fulfil her potential – her voice, full of creative promise, suggests much even to Nick
- Gatsby's associating Daisy with money and riches –thereby making her a victim, his claiming that her 'voice is full of money'
- Daisy's being exploited because of her beauty and magical qualities, her voice being a 'deathless song'
- Daisy's discomfort at the unreasonableness of Gatsby's demands to have her and her past to himself, the pain she feels when Gatsby demands that she tells Tom she has never loved him

- etc

Some students might consider:

- the validity of Nick's condemnatory attitude towards Daisy, that she is careless and self-centred
- her being a destroyer, a purveyor of corruption and death
- Daisy as a Circean figure who entraps and destroys a noble man
- Daisy's being impressed by appearances, seen in her reaction to Gatsby's shirts and her hating all that she 'sees' at Gatsby's party – apart from the beautiful movie star
- Daisy's creation of a personal dream (one which is never going to materialise) of running away with Gatsby which gives him hope, her indulging him with her notion of pushing him round in 'one of those pink clouds'
- Daisy's abandoning of Gatsby and seeming to conspire with Tom
- Daisy's being part of 'a rotten crowd'
- Daisy's retreating into her world with Tom and not giving Gatsby any message after Myrtle's death
- her non-attendance at Gatsby's funeral
- her being shallow, conservative, a coward and wanting a comfortable life regardless of the pain given to another
- her seeming lack of feeling at the death of Myrtle, her lack of guilt and responsibility even though she drives the car that kills Myrtle, Daisy's moral indifference
- her deceit in allowing Gatsby to take responsibility for the death of Myrtle
- her carelessness and lack of consideration for anyone but herself
- etc

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

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

- the tragic aspect of victims as seen in Daisy as a victim of Gatsby's fantasy, of her being a victim of male power and aggression, of her being a victim of her society
- the tragic aspect of victimiser as seen in Daisy and how she behaves towards Gatsby, her ultimate betrayal of Gatsby and his love; seen also in the demands Gatsby makes on Daisy; seen also in Tom and his brutality and bullying towards Daisy
- the tragic aspect of death as seen in Gatsby's murder which results from the conspiracy of Tom and Daisy and Tom's informing Wilson that Gatsby was the driver who killed Myrtle
- 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 gender context and Daisy as a victim of male power, as a femme fatale or as a siren
- the moral context in which Daisy's story is told, her seeming to lack morality
- the social and historical context and Fitzgerald's representation of 1920s America and the way that Daisy is a product of this world
- the context of social class and Daisy's being a victim of the snobbery of her class background or an upholder ultimately of its values
- etc

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

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

- Fitzgerald's use of Nick as a first person narrator who is biased against Daisy and one who glorifies and sympathises with Gatsby
- structural issues relating to when Daisy is a victim or a victimiser, where key events occur in the narrative, when Fitzgerald via Nick chooses to place them
- the use of different voices to tell Daisy's story – Jordan, Tom, Gatsby – and how this shapes ideas about her being a victim/victimiser
- the use of dialogue where Daisy speaks or is the subject in relation to her being a victim/victimiser
- the use of her name shaping ideas
- the use of descriptive language and imagery in relation to victim/victimiser
- Nick's use of lyrical language to suggest Gatsby's feelings for her and how this influences ideas about Daisy as a victim/victimiser
- etc

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

**With respect to competence in writing:**

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

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

Or

**0 5** *Tess of the D'Urbervilles* – Thomas Hardy

Explore the significance of Flintcomb-Ash to the tragedy of *Tess of the D'Urbervilles*.

Remember to include in your answer relevant analysis of Hardy'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 *Tess of the D'Urbervilles* through the lens of **tragedy**, the AOs will necessarily be connected to that genre through the task.

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

Please refer to pages 4–7.

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

**With respect to meanings and interpretations focus might be on:**

Some possible ideas:

- Flintcomb-Ash as a place where Tess' tragedy intensifies, where she suffers physical and mental pain, a place where there is no Angel, where there is cold, mud and near starvation ( 'a starve-acre place')
- a place of great unhappiness for Tess who is often caught between two evils, eg continued physical pain and the sexual enticement of Alec, the threatening position she is in between Car Darch and her sister and Farmer Groby
- a place from where Tess receives false hope seen in her trip to Emminster where she wants to appeal to Angel's parents but where coincidence thwarts her
- a place where Tess shows some resilience and fortitude ('I be not mangled, and I be not bleeding, and I have two hands to feed and clothe me')
- a place where women in particular are abused and when men threaten – Farmer Groby, the man from Trantridge from whom she had run away earlier, Alec
- a place where women are anonymised (seen by their uniform hessian wrappers)
- a place where workers are seen as 'hands', part of the machinery of the industrial revolution
- a horrible contrast to Talbothays (where Tess falls in love, the place where work is hard but enjoyable, the place of warmth)
- Flintcomb-Ash as a place which is loveless, bleak and brutal, full of misery and hardship
- the symbolism and the name of Flintcomb-Ash (suggesting hardness and death)
- the place as a representation of the worst aspects of farm life
- a place where nature is brutal as seen in the bleak description and its association with winter
- a place which has a bad effect on human life – Marian drinks, Tess dreams to escape
- a place where modernisation and the threshing machine start to invade, the 'primum mobile' of the new world
- etc

**AO4 Explore connections across literary texts.**

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

- the tragic aspect of setting to point up tragic experiences as seen in hostility of the place for all workers, signified by its name
- the tragic aspect of misery as seen in Tess' experiences at Flintcomb-Ash
- the aspect of suffering as seen in Tess' wretchedness while she works and the cruelty of Farmer Groby
- the aspect of the fall in fortune of the tragic protagonist as seen in the contrast between Tess' happiness at Talbothays and her sadness at Flintcomb-Ash
- 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 question and the novel focus might be on:**

- the social context which determines Tess' poverty and need to work at Flintcomb-Ash
- the gender context which operates tellingly while Tess is at the farm, when women are treated so much worse than men
- the geographical context of rural Wessex and the misery that rural workers suffer
- the historical context of the late 1800s in terms of the encroaching industrial machine in the rural world
- the psychological context in which Tess' daily misery can be assessed
- etc

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

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

- the structural placement of the chapters detailing Tess' experiences at Flintcomb-Ash, in the second half of the novel and after the chapters detailing her experiences at the dairy
- the use of the omniscient narrator who is sympathetic towards Tess and one who records the indifference of the universe
- the use of other voices – Farmer Groby, Alec, Car Darch, Marian and other workers to foreground Tess' tragic misery and that of other workers
- the use of descriptive detail – Hardy's describing the starve acre place and the harsh winter season
- the use of contrast in Tess' reminiscences of life at the dairy
- the use of natural imagery and symbolism in the description of the setting and the workers
- etc

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

**With respect to competence in writing:**

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

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



Or

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***The Remains of the Day* – Kazuo Ishiguro**

Explore the significance of the relationship between Stevens and his father to the tragedy of *The Remains of the Day*.

Remember to include in your answer relevant analysis of Ishiguro'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 *The Remains of the Day* through the lens of **tragedy**, the AOs will necessarily be connected to that genre through the task.

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

Please refer to pages 4–7.

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

**With respect to meanings and interpretations focus might be on:**

Some possible ideas:

- the implied rather cold past relationship between Stevens and his father being replicated and reaching a tragic conclusion in the story Stevens tells of their relationship at Darlington Hall
- the way that Stevens' tragic isolation is pointed up by his relationship with his father
- the way that Mr Stevens Senior's literal fall is a metaphor for their relationship and for Stevens' personal tragedy
- the way that Stevens elevates his father on the one hand seeing him as a model of the perfect butler but having a personal ambition to surpass his standards on the other, wanting to continually improve his own language
- the absence of any discussion of the mother by either Stevens or his father and what that might signify in terms of emotional deprivation
- the effect of the tragic death of Leonard on their relationship and how Stevens' father seems to have tragically encouraged Stevens to follow in Leonard's footsteps in his adherence to duty
- the ultimate unspoken tragic realisation, that both seem to feel, that dignity is hollow
- the relationship exemplifying Stevens' repression of his emotions
- the relationship centring on aspects of duty rather than a warmer father/son bond
- the relationship between Stevens and his father being a kind of watershed for Miss Kenton who is disturbed by how Stevens reacts to his father's illness and his death
- the sadness at Stevens' inability to react warmly to his father's attempt to be intimate while he lies on his death bed
- the sadness felt at the impersonal formality of the relationship, especially when Mr Stevens Senior dies and Stevens says: 'don't think me unduly improper in not ascending to see my father in his deceased condition'
- the stiff and formal language that Stevens and his father use in their exchanges, Stevens' referring to his father in the third person
- the contrast between Stevens' relationship with his father and that which he shares with his surrogate father, Lord Darlington

- the way that the pitiful and lonely end to his father's life prefigures what Ishiguro suggests will happen to Stevens
- the way the relationship between Stevens and his father takes second place in Stevens' mind to the Conference that Lord Darlington is holding
- the way that both Stevens' and his father's obsession with dignity and duty is their tragic flaw
- etc

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

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

- the tragic aspect of isolation as seen in the distance between both Stevens and his father and their inability to communicate on a personal level
- the aspect of the tragic resolution of the relationship in which Stevens' father dies alone unable to build a bridge with his son
- the aspect of the tragic resolution for Stevens where he is set to replicate the pattern set by his father
- the aspect of death as seen in Stevens' father and his brother Leonard and the impact of these deaths on Stevens
- etc

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

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

- the historical context of the first half of the twentieth century and how this is represented in terms of Stevens' life as a butler and the events before and after the Second World War
- the social context which determines the work and behaviour of the 'butler class', the importance of servitude and duty and the glorification of the aristocracy by both Stevens and his father
- the familial context against which Stevens relationship with his father can be examined
- the pastoral context in which Darlington Hall and Stevens relationship with his father can be judged
- the gender context given that the focus is on male members of the family and the surrogate father of Lord Darlington
- etc

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

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

- Ishiguro's use of Stevens as an unreliable narrator who reveals the relationship between himself and his father, revealing even when he is trying to conceal
- structural issues relating to when Stevens gives information about his father and when his father appears in the narrative
- the use of back stories relating to Stevens' father
- the use of gaps in the narrative – little is known of Stevens' mother
- the use of different voices to reveal the relationship between Stevens and his father – his father, Miss Kenton, Lord Darlington, the dialogue between Stevens and his father
- the use of the register of servitude/butlers
- the use of irony to reveal the relationship
- etc

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

**With respect to competence in writing:**

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

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