OXFORD

INTERNATIONAL
AQA EXAMINATIONS

INTERNATIONAL AS
ENGLISH LITERATURE
LT02

Unit 2 Place in literary texts

Mark scheme

January 2021

Version: 1.0 Final Mark Scheme

2 1 1 X L T 0 2 / M S

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

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

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Information for Examiners

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

Arriving at marks

1 All questions are framed to address all the Assessment Objectives (AOs). Answers are marked holistically and when deciding upon a mark in a band, examiners should bear in mind the equal weightings of the assessment objectives. 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 candidates 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 candidates 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 candidates 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 are no right answers. Candidates' 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 candidate 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 reward only what is there and assess accordingly. Some further credit may be given to answers finished in note form.

Using the mark bands

8 When placing answers in mark bands, examiners need to look closely at the descriptors and the detailed generic mark bands on pages 7-9. The key words for the bands are important and are printed below.

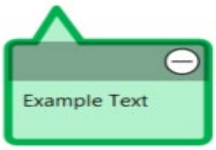
MARK BAND DESCRIPTORS	
Band 5	perceptive/assured
Band 4	coherent/thorough
Band 3	straightforward/relevant
Band 2	simple/generalised
Band 1	largely irrelevant, largely misunderstood, largely inaccurate

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.

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

Annotation Name	Toolbar Image	Details	Examples of Use on Script	Y/N
Annotation Type: Stamp				
Correct		Toolbar Tooltip: Correct		Y
Seen		Toolbar Tooltip: Seen		Y
Not Relevant		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
Assessment Objective1		Toolbar Tooltip: Assessment Objective 1		Y
Repetition		Toolbar Tooltip: Repetition		Y
Vague		Toolbar Tooltip: Vague		Y
Development		Toolbar Tooltip: Development		Y
Something Here		Toolbar Tooltip: Something here		Y
Unfocused		Toolbar Tooltip: Unfocused		Y
Unclear Expression		Toolbar Tooltip: Unclear expression		Y
Lack of Clarity		Toolbar Tooltip: Lack of Clarity		Y
Factual Inaccuracy		Toolbar Tooltip: Factual Inaccuracy		Y
Partially Made Point		Toolbar Tooltip: Partially made point		Y

The assessment objectives and their significance

12 All questions are framed to test AOs 1 and 2 so if candidates answer the question, then they will be addressing the AOs. In marking questions, however, examiners must also take account of AO3, which tests more than technical accuracy.

The equally weighted AOs are as follows:

AO1: Demonstrate understanding of the ways in which readers find meanings in texts, showing an understanding of genre, the significance of contexts, and the ways in which different interpretations can be found.

AO2: Analyse ways in which meanings are shaped in literary texts with close attention to authorial methods.

AO3: Express informed, personal and argued responses to literary texts, using appropriate concepts and terminology, and coherent, accurate writing.

Mark scheme

It is important to remember that these students, in the main, are 17 years old so we are judging their skills halfway through Key Stage 5.

	AO	Typical features	How to arrive at mark
Band 5 **Perceptive/Assured** **21-25 marks** '**Perception**' is demonstrated when students are showing the depth of their understanding and responding sensitively to the texts and task. '**Assuredness**' is shown when students write with confidence and conviction.	AO1	• Perceptive understanding of the significance of relevant contexts in relation to the task. • Assuredness in the connection between contexts and genre, leading to perceptive interpretations.	This band is characterised by **perceptive** and **assured** work which shows confidence, sharpness of mind and sophistication in relation to the task. At the top of the band students are consistently **assured** and will demonstrate sensitivity and **perception** across all three assessment objectives in the course of their response. At the bottom of the band there will be coherence and accuracy with some **perception** but with less consistency and evenness.
	AO2	• Perceptive understanding of authorial methods in relation to the task. • Assured engagement with how meanings are shaped by the methods used.	
	AO3	• Perceptive, assured and sophisticated argument in relation to the task. • Assured use of literary critical concepts and terminology; mature and impressive expression.	
Band 4 **Coherent/Thorough** **16-20 marks** '**Coherence**' is shown when students are logical and consistent in their arguments in relation to the task. They hold their ideas together in an intelligible way. '**Thoroughness**' is shown when students write carefully and precisely with detail.	AO1	• Thorough understanding of the significance of relevant contexts in relation to the task. • Coherence in the connection between contexts and genre, leading to carefully explained interpretations.	This band is characterised by **coherent** and **thorough** work where ideas are linked together in a focused and purposeful way in relation to the task. At the top of the band students will demonstrate a fully **coherent** and **thorough** argument across all three assessment objectives in the course of their response. At the bottom of the band ideas will be discussed in a shaped, relevant and purposeful way with a clear sense of direction, with one or two lapses in **coherence** and accuracy.
	AO2	• Thorough understanding of authorial methods in relation to the task. • Thorough engagement with how meanings are shaped by the methods used.	
	AO3	• Logical, thorough and coherent argument in relation to the task where ideas are debated in depth. • Appropriate use of literary critical concepts and terminology; precise and accurate expression.	

<table>
<tr><td rowspan="3">Band 3
Straightforward/
Relevant
11-15 marks

‘Straightforward’ work is shown when students make their ideas in relation to the task clearly known.

‘Relevant’ work is shown when students are focused on the task and use detail in an appropriate and supportive way.</td><td>AO1</td><td>• Straightforward understanding of the significance of relevant contexts in relation to the task.
• Relevant in the connection between contexts and genre, leading to straightforward interpretations.</td><td rowspan="3">This band is characterised by straightforward and relevant work where the student’s response to the task is clear and intelligible.

At the top of the band students will demonstrate consistent straightforward understanding in the course of their argument. Ideas will be developed relevantly.

At the bottom of the band there will be flashes of relevant understanding with evidence of straightforward thinking.</td></tr>
<tr><td>AO2</td><td>• Straightforward understanding of authorial methods in relation to the task.
• Relevant engagement with how meanings are shaped by the methods used.</td></tr>
<tr><td>AO3</td><td>• Sensibly ordered ideas in a relevant argument in relation to the task.
• Some use of literary critical concepts and terminology which are mainly appropriate; straightforward and clear expression.</td></tr>
<tr><td rowspan="3">Band 2
Simple/Generalised
6-10 marks

‘Simple’ work is shown when students write in an unelaborated and basic way in relation to the task.

‘Generalised’ work is shown when students write without regard to particular details.</td><td>AO1</td><td>• Simple understanding of the significance of relevant contexts in relation to the task.
• Generalised in the connections between contexts and genre, leading to simple interpretations.</td><td rowspan="3">This band is characterised by simple and generalised work which is mainly linked to the task.

At the top of the band students will demonstrate a basic generalised understanding in the course of their answer. Ideas will be developed in a simple way.

At the bottom of the band there will be inconsistency, but the beginnings of a simple and generalised understanding.</td></tr>
<tr><td>AO2</td><td>• Simple understanding of authorial methods in relation to the task.
• Generalised engagement with how meanings are shaped by the methods used.</td></tr>
<tr><td>AO3</td><td>• A simple structure to the argument which may not be consistent but which does relate to the task.
• Generalised use of literary critical concepts and terminology; simple expression.</td></tr>
</table>

<table>
<tr><td rowspan="3">Band 1
Largely irrelevant/largely misunderstood/largely inaccurate
1-5 marks

‘Largely irrelevant’ work is shown when students write in an unclear way with only occasional reference to what is required by the question.

‘Largely misunderstood’ and ‘largely inaccurate’ work is shown when knowledge of the text is insecure, hazy and often wrong.</td><td>AO1</td><td>• Little sense of the AOs in relation to the task; little sense of how meanings are shaped; little sense of any relevant contexts, genre or interpretations.</td><td rowspan="3">This band is characterised by work which is largely irrelevant, largely misunderstood and largely inaccurate, and so unlikely to be addressing the AOs in a relevant way.

At the top of the band students will mention some unconnected points in relation to the task during the course of their writing. The writing is likely to lack clarity.

At the bottom of the band there will be no connection with the task; the writing will be hard to follow and irrelevant.</td></tr>
<tr><td>AO2</td><td>• The writing is likely to be unclear and incorrect; if it is accurate the content will be irrelevant.</td></tr>
<tr><td>AO3</td><td>• Some vague points in relation to the task and some ideas about task and text(s).</td></tr>
<tr><td>0 marks</td><td></td><td>No marks for response when nothing is written or where response has no connection to the text(s) or task.</td><td></td></tr>
</table>

0 1 **Joseph Conrad: *Heart of Darkness***

Consider the narrative significance of these two settings in *Heart of Darkness*: the boat anchored in the Thames and the steamboat that travels the Congo river.

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives (AOs) might be addressed, but as 'significance' relates to contextual, structural, linguistic and interpretative issues, some strands listed could easily address more than one AO.

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

AO1 Demonstrate understanding of the ways in which readers find meanings in texts, showing an understanding of genre, the significance of contexts, and the ways in which different interpretations can be found.

Focus might be on:

- how the Thames boat is a 'cruising yawl', a pleasure boat, implying Marlow's story is entertainment for his listeners, whereas the steamboat is a working vessel associated with colonial exploitation
- the location of the Thames boat at the heart of the British Empire with the people on board having links to the business of colonialism
- the steamboat as a setting for Marlow's encounters with aspects of Africa through his voyage along the Congo river
- how Marlow interacts with and regards the crew and passengers on his boat: eg his various thoughts about the Africans who work for him and his comments on the 'pilgrims'
- Marlow's overhearing the manager's conversation while lying hidden on the deck of his boat and learning something about Kurtz and European attitudes towards Africa
- the wheelhouse as the location for Marlow's experience of the attack on his boat and his response to the death of his helmsman
- the significance of Kurtz's death being on the boat and not with the people that he has been living with and exploiting.

AO2 Analyse ways in which meanings are shaped in literary texts with close attention to authorial methods.

Focus might be on:

- proximity - how each boat places Marlow as narrator and observer in close relationship to his audience of businessmen, to some Africans and to colonialists
- Conrad's placing of the pleasure boat in the Empire's major trading route, the gradually failing light over the *Nellie* as the Marlow's story unfolds and how this is linked to darkness as a trope
- the steamboat as a symbol of colonialism and the exploitation of Africa through, perhaps, both its physical appearance and its journey to the inner station
- lexical choices and how they convey Marlow's differing attitudes: eg his crew are referred to as 'savages' but he sees their restraint from cannibalism as 'one of those human secrets'
- how Marlow's position on the steamboat limits his perspective and helps to present a deliberately limited and biased view of the parts of Africa through which he travels
- the journey of the steamboat inland as overarching structural device.

Given that this is an **open book** exam, references to the novel should be detailed and accurate.

AO3: Express informed, personal and argued responses to literary texts, using appropriate concepts and terminology, and coherent, accurate writing.

With respect to skill in writing:

- quality of relevant argument
- organisation of ideas
- use of concepts and terminology appropriate to the question
- technical accuracy.

Accept any valid interpretation and any valid discussion of prose fiction method.

0 2 **F. Scott Fitzgerald: *The Great Gatsby***

Consider the narrative significance of Gatsby's house and garden in *The Great Gatsby*.

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives (AOs) might be addressed, but as 'significance' relates to contextual, structural, linguistic and interpretative issues, some strands listed could easily address more than one AO.

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

AO1: Demonstrate understanding of the ways in which readers find meanings in texts, showing an understanding of genre, the significance of contexts, and the ways in which different interpretations can be found.

Focus might be on:

- what the exterior of Gatsby's house and its position suggests about his character, aspirations and desire for Daisy Buchanan
- Gatsby's garden as a location for his parties and the Jazz-Age self-indulgence and decadence they convey
- the interior of Gatsby's house: eg what the library reveals about Gatsby, how it affects Daisy after she and Gatsby are reunited
- the significance of the location of the house on West Egg in relation to social status and wealth as conveyed by other locations
- the changes to the house: eg darkness, dust and musty rooms after Daisy has rejected Gatsby
- the swimming pool and the garden as the locations for Gatsby's death and Wilson's suicide.

AO2: Analyse ways in which meanings are shaped in literary texts with close attention to authorial methods.

Focus might be on:

- the opening description of the house as 'a factual imitation of some Hotel de Ville' and the symbolism of its position 'across the courtesy bay'
- narrative structure: eg how the house functions in relation to the story between Nick Carraway's first comments on it and Owl-eyes saying he 'couldn't get to the house' in the closing chapter
- the description of the parties from Nick Carraway's perspective: eg first as an outsider and then as an insider with, perhaps, attention to lexical choices and imagery for the location and its atmosphere
- Nick Carraway as observer and narrator with a changing attitude towards the house and its grounds and, perhaps, some particular attention to tone in his descriptions
- contrast: eg between Gatsby's house and the Buchanan's 'glittering palace[s]', and with the Wilsons' property
- the use of Gatsby's house as a symbol in Fitzgerald's social critique of consumerism and the American Dream.

Given that this is an **open book** exam, references to the novel should be detailed and accurate.

AO3: Express informed, personal and argued responses to literary texts, using appropriate concepts and terminology, and coherent, accurate writing.

With respect to skill in writing:

- quality of relevant argument
- organisation of ideas
- use of concepts and terminology appropriate to the question
- technical accuracy.

Accept any valid interpretation and any valid discussion of prose fiction method.

0 3 **Kazuo Ishiguro: *The Remains of the Day***

'By setting *The Remains of the Day* between the First World War and the Second World War, Ishiguro presents England as a deceptively peaceful place.'

To what extent do you agree with this view?

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives (AOs) might be addressed, but some strands listed could easily 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 **place**, the AOs must necessarily be connected to that genre through the task.

AO1: Demonstrate understanding of the ways in which readers find meanings in texts, showing an understanding of genre, the significance of contexts, and the ways in which different interpretations can be found.

Focus might be on:
- the attention Ishiguro gives to household, mundane matters through Stevens
- the frustrated love affair between Miss Kenton and Stevens and its insignificance in relation to the history of the inter-war years
- occurrences that show the household is not always placid: eg those arising from the failing health and death of Stevens' father
- how Lord Darlington's efforts to avoid a second war with Germany are destined to fail and the description of him as 'the single most useful pawn Herr Hitler has'
- Lord Darlington's anti-Semitic leanings: eg his 'guided visit to the East End' and the dismissal of the Jewish chambermaids
- the conference at Darlington Hall at which there is an appearance of agreement until Lewis, the American, condemns meddling by amateurs in international affairs and suggests the European guests are 'headed for disaster'.

AO2: Analyse ways in which meanings are shaped in literary texts with close attention to authorial methods.

Focus might be on:
- Stevens as narrator and his inability to see much beyond Lord Darlington's attitudes and hopes
- the relationship between the central narrative of the Stevens-Miss Kenton relationship and the secondary narrative of Lord Darlington's peace-promoting efforts
- how the description of personal relationships and household activities can be seen as 'deceptively peaceful' in their normality
- the use of historical figures from the inter-war years: eg Ribbentrop, to imply forthcoming conflict
- use of dialogue: eg comments on Lord Darlington by Reginald Cardinal
- use of post-war reactions: eg comments by Harry Smith, and Stevens' post-war denials of having been employed by Lord Darlington.

Given that this is an **open book** exam, references to the novel should be detailed and accurate.

AO3: Express informed, personal and argued responses to literary texts, using appropriate concepts and terminology, and coherent, accurate writing.

With respect to skill in writing:

- quality of relevant argument
- organisation of ideas
- use of concepts and terminology appropriate to the question
- technical accuracy.

Accept any valid interpretation and any valid discussion of prose fiction method.

0 4 **Aravind Adiga: *Last Man in Tower***

'Homes are presented as being more than just buildings in *Last Man in Tower*.'

To what extent do you agree with this view?

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives (AOs) might be addressed, but some strands listed could easily address more than one AO.

Examiners must also remember that because students have read and studied *Last Man in Tower* through the lens of **place**, the AOs must necessarily be connected to that genre through the task.

AO1: Demonstrate understanding of the ways in which readers find meanings in texts, showing an understanding of genre, the significance of contexts, and the ways in which different interpretations can be found.

Focus might be on:

- Masterji's attachment to his home and persistent refusal, despite many pressures, to give it up for money; others resist the offer for some time and value their home: eg Georgina Rego says, 'This is our home and no one can ask us to leave it'
- how Dharmen Shah's business is in building and making profits as well as competing with rival developers, his ruthlessness in disregarding how others regard their homes
- how the closing comments of the former slum-dweller, the 'eighty-one lakhs man', indicate how a home is more important than its value as a property
- the Pintos as an example of residents who are content with their home, but who give it up out of fear
- Mrs Rego finding Bandra an attractive place despite her Communist sympathies, Mrs Puri's overriding concern for the future welfare of her son
- how the actions of some residents indicate their prioritising of the monetary value of their homes
- how even slum properties are valued as homes - Mary the cleaner and others like her 'were fighting to keep their huts'.

AO2: Analyse ways in which meanings are shaped in literary texts with close attention to authorial methods.

Focus might be on:

- structure: eg the offer to Vishram Society is not made until the end of Book 1, but the residents soon become divided and resistance diminishes in chronological stages, however only the murder of Masterji removes him from his home
- how the good fortune of 'eighty-one lakhs man' frames the narrative - the offer for his one-room hut is close to the beginning, but he says at the end he 'bought a two-bedroom in Kurla in a '*pucca* building' as his children 'never had a real home'
- the stray dog symbolising Masterji's attachment to his home and isolation, and its death anticipating his murder by those for whom the money value of their property is paramount
- the use of dialogue and discussion to convey attitudes towards home and responses to the offer to buy

- the use of different characters to present different values: eg Dharmen Shah at one extreme and Masterji at the other
- buildings as settings: eg the general shabbiness of Tower A and what this suggests, the opulence of Dharmen Shah's home where business is conducted
- lexical choices, motifs: eg architectural features of Tower A, Banyan trees ('escutcheons of the house of Shah').

Given that this is an **open book** exam, references to the novel should be detailed and accurate.

AO3: Express informed, personal and argued responses to literary texts, using appropriate concepts and terminology, and coherent, accurate writing.

With respect to skill in writing:

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

Accept any valid interpretation and any valid discussion of prose fiction method.

0 5 **Chimamanda Ngozi Adichie: *Americanah***

'Ultimately, Nigeria is presented as a better place to live than America.'

To what extent do you agree with this view?

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives (AOs) might be addressed, but some strands listed could easily address more than one AO.

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

AO1: Demonstrate understanding of the ways in which readers find meanings in texts, showing an understanding of genre, the significance of contexts, and the ways in which different interpretations can be found.

Focus might be on:

- Ifemelu's return to Nigeria: her doubts about her decision before she does so, but her positive comments and reactions: eg 'she was at peace to be home… to have discovered Lagos again'
- the many problems Ifemelu and Uju experience in America: eg in employment and in personal relationships, having to adapt in appearance and language
- success for Ifemelu in America: eg as a student, as a blogger and, to some extent, in personal relationships
- admiration for America and its culture: eg an 'American passport is the coolest thing', but America as a dream country is 'a lie you buy into'
- reasons for leaving: eg the corrupt military regime at the time of Ifemelu's emigration - 'Nigeria is chasing away its best resources'
- racism in America: eg 'I only became black when I came to America' and 'I feel like I got off the plane in Lagos and stopped being black'.

AO2: Analyse ways in which meanings are shaped in literary texts with close attention to authorial methods.

Focus might be on:

- Ifemelu's narrative perspective on both countries and the changing reactions it presents
- braiding and hair being 'the perfect metaphor for race in America'
- Ifemelu's blog and her observations of American life and of life in Nigeria at the end
- overall chronological structure moving from youthful to more mature attitudes towards America and Nigeria
- use of dialogue: eg conversations involving both central and minor characters convey different views of and responses to Nigeria and America
- descriptions of settings in both places
- use of economic and political background of Nigeria: eg change from military rule to democracy.

Given that this is an **open book** exam, references to the novel should be detailed and accurate.

AO3: Express informed, personal and argued responses to literary texts, using appropriate concepts and terminology, and coherent, accurate writing.

With respect to skill in writing:

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

Accept any valid interpretation and any valid discussion of prose fiction method.

0 6 **Andrea Levy: *Small Island***

'Gilbert and Hortense's migrations to England are essentially a rejection of their Jamaican heritage.'

To what extent do you agree with this view of the way Levy presents these two characters?

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives (AOs) might be addressed, but some strands listed could easily address more than one AO.

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

AO1: Demonstrate understanding of the ways in which readers find meanings in texts, showing an understanding of genre, the significance of contexts, and the ways in which different interpretations can be found.

Focus might be on:
- 'reject' as an oversimplification, but also as being implicit in choosing England over Jamaica
- how Gilbert migrates to England despite his experiences, particularly of racism, while in the RAF
- Hortense's sharing in Gilbert's ambition to the extent that she marries him as a 'business deal' and provides money for his passage on the *Empire Windrush*
- how Jamaica is seen as a small island in having limited opportunities: eg Elwood's struggles to make a living and Hortense's work in Jamaica is at a 'wretched parish school'
- how his relationship with Elwood shows why Gilbert wants to emigrate and how Elwood sees this as 'you would wan' go live Babylon'
- how both Hortense and Gilbert bring their Jamaican culture with them.

AO2: Analyse ways in which meanings are shaped in literary texts with close attention to authorial methods.

Focus might be on:
- how the alternating structure of Before and 1948 can be seen to present either combination or separation/rejection, or both
- the ways in which both Jamaica and England are shown to present contrasting difficulties, but how Hortense and Gilbert are determined to make a home in England despite Hortense's illusions being shattered
- the use of the 'Mother Country' motif
- how language, particularly dialect, conveys cultural affiliation: eg Hortense's 'correct' English is founded on her attitude towards England but reveal her Jamaican nature
- the placing of the symbol of the adopted baby at the end of the narrative suggesting a continuance of Jamaican heritage combined with Englishness.

Given that this is an **open book** exam, references to the novel should be detailed and accurate.

AO3: Express informed, personal and argued responses to literary texts, using appropriate concepts and terminology, and coherent, accurate writing.

With respect to skill in writing:

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

Accept any valid interpretation and any valid discussion of prose fiction method.

0 7 **Thomas Hardy poetry selection**

'Though they are at times settings for loss and despair, Hardy celebrates nature in his presentation of places.'

To what extent do you agree with this view? You should make detailed reference to at least two poems.

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives (AOs) might be addressed, but some strands listed could easily address more than one AO.

Examiners must also remember that because students have read and studied Hardy's poetry selection through the lens of **place**, the AOs must necessarily be connected to that genre through the task.

AO1: Demonstrate understanding of the ways in which readers find meanings in texts, showing an understanding of genre, the significance of contexts, and the ways in which different interpretations can be found.

Focus might be on:
- 'Beeny Cliff' and the beauty of the coastal location with loss as its conclusion
- the significance of memories of places: eg 'At Castle Boterel', 'Places' and 'After a Journey'
- how nature in 'Neutral Tones' reflects loss bleakly rather than offering any kind of consoling contrast
- how, while the thrush's song is celebrated, the contrasting harshness of the landscape presents despair
- 'the solitude of the sea' reflecting folly and 'vaingloriousness' in the loss of the Titanic
- the imagined cattle in the barton may be seen to celebrate Christmas, though loss of faith is conveyed
- where there is loss, but where the setting is not seen to celebrate nature: eg 'After a Journey', 'The Self Unseeing' and 'At a Lunar Eclipse'.

AO2: Analyse ways in which meanings are shaped in literary texts with close attention to authorial methods.

Focus might be on:
- structure: eg where nature is the focus until there is a shift towards loss and a reflection on the particular place - 'Beeny Cliff', 'At Castle Boterel', 'The Oxen'
- voice and perspective
- first person narrative: eg 'The Going', 'Neutral Tones', 'After a Journey' 'At Castel Boterel'
- third person narrative: eg 'Beeny Cliff', 'Places', 'Convergence of the Twain'
- the use of rhetorical questions structurally and how they convey loss
- imagery and lexical choices that convey natural features: eg opening stanza of 'Neutral Tones', 'the Century's corpse outleant', 'dawn whitens hazily', 'purples prinked the main'
- stanza form, rhyme, metre.

Given that this is an **open book** exam, references to poems should be specific and accurate.

AO3: Express informed, personal and argued responses to literary texts, using appropriate concepts and terminology, and coherent, accurate writing.

With respect to skill in writing:

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

Accept any valid interpretation and any valid discussion of poetic method.

0 8 **William Wordsworth poetry selection**

To what extent do you agree that Wordsworth's nature poetry is mainly concerned with the presentation of ordinary, everyday things?

You should make detailed reference to at least two poems.

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives (AOs) might be addressed, but some strands listed could easily address more than one AO.

Examiners must also remember that because students have read and studied Wordsworth's poetry selection through the lens of **place**, the AOs must necessarily be connected to that genre through the task.

AO1: Demonstrate understanding of the ways in which readers find meanings in texts, showing an understanding of genre, the significance of contexts, and the ways in which different interpretations can be found.

Focus might be on:
- family and working life in 'Michael', but more than just simple 'presentation'
- the boy's commonplace activity in 'Nutting', but with ecological message; ordinary activity of 'A Narrow Girdle' with social message
- how 'Daffodils' or 'Composed upon Westminster Bridge' can possibly be seen as simply a joyous response to an everyday sight
- the different responses to the actual place and a representation of it in 'Elegiac Stanzas' with a contemplation on the changes the latter brings about
- 'Tintern Abbey' as a philosophical and spiritual work arising out of the commonplace activity of sightseeing
- the simple choice to visit places other than Yarrow, despite its natural attractions, with a conclusion that reflects on the choice.

AO2: Analyse ways in which meanings are shaped in literary texts with close attention to authorial methods.

Focus might be on:
- the narrative structure of 'Michael': eg beginning with the poet's comments on his purpose, developing with the story of Luke's upbringing before moving to the climax of the debt and the decision that Luke should leave and then the catastrophe of his not returning
- the structural use of the sheepfold: eg its appearance at the beginning, the beginning of its building interpolated into the narrative and then its appearance again in the closing lines
- how the speech allotted to Michael conveys an everyday attitude/outlook
- the narrative structure of 'Tintern Abbey' as shown by the arrangement of the stanzas
- the presentation of personal experience through first-person narrative
- the use of direct address: eg 'dear Sister', or to reader, as in 'Michael'
- lexical choices and imagery focused on commonplace things, more complex lexis for philosophical or spiritual concerns
- verse forms.

Given that this is an **open book** exam, references to the poems should be detailed and accurate.

AO3: Express informed, personal and argued responses to literary texts, using appropriate concepts and terminology, and coherent, accurate writing.

With respect to skill in writing:

- quality of relevant argument
- organisation of ideas
- use of concepts and terminology appropriate to the question
- technical accuracy.

Accept any valid interpretation and any valid discussion of poetic method.

0 9 **Robert Frost poetry selection**

'Rural places are presented as offering somewhere to escape from the problems of life.'

To what extent do you agree with this view? You should make detailed reference to 'Stopping by Woods on a Snowy Evening' and at least one other poem.

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives (AOs) might be addressed, but some strands listed could easily address more than one AO.

Examiners must also remember that because students have read and studied Frost's poetry selection through the lens of **place**, the AOs must necessarily be connected to that genre through the task.

AO1: Demonstrate understanding of the ways in which readers find meanings in texts, showing an understanding of genre, the significance of contexts, and the ways in which different interpretations can be found.

Focus might be on:

- how 'Stopping by Woods' presents a temporary respite from care as the persona 'has miles to go before I sleep'
- how the woman's black cottage is a place where she suffers loss and loneliness
- how 'The Wood Pile' presents an escape of sorts in that the speaker is solitary and his thoughts concern another rather than himself
- the imagined carefree boy in 'Birches', probably the speaker when he was young, and the speaker's wish 'to get away from earth awhile' and eventually 'to go by climbing a birch tree'
- 'Out, Out - ' as a location for tragedy
- how looking into space can be seen as escape in 'Desert Places' and 'An Unstamped Letter…', but at ground level desert places can be scary, and in 'The Road Not Taken' choice brings problems.

AO2: Analyse ways in which meanings are shaped in literary texts with close attention to authorial methods.

Focus might be on:

- the structure of 'Stopping by Woods' with the location established in the opening, a middle section linking the horse - the means of returning - to the scene, and a final stanza ending with a repetition
- the structural development of 'Birches', 'Out, Out - ', 'The Wood Pile', 'The Black Cottage' and other poems in single stanzas where there is continuity but also turning points
- other verse forms: eg the structural use of four-line and five-line stanzas
- tone in attitude towards addressee and subject matter: eg 'On Looking Up…', 'An Unstamped Letter' and 'The Wood Pile'
- use of speech rhythms
- structural use of rhyme: eg 'Stopping by Woods', 'The Road Not Taken' and 'Desert Places'
- figurative language, lexical choices.

Given that this is an **open book** exam, references to poems should be specific and accurate.

AO3: Express informed, personal and argued responses to literary texts, using appropriate concepts and terminology, and coherent, accurate writing.

With respect to skill in writing:

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

Accept any valid interpretation and any valid discussion of poetic method.

1 0 **Seamus Heaney poetry selection**

In an interview Heaney spoke of his need 'to acknowledge the lostness and unhappiness of home'.

Consider the significance of this comment in relation to 'Punishment' and at least one other poem.

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives (AOs) might be addressed, but as 'significance' relates to contextual, structural, linguistic and interpretative issues, some strands listed could easily address more than one AO.

Examiners must also remember that because students have read and studied Heaney's poetry selection through the lens of **place**, the AOs must necessarily be connected to that genre through the task.

AO1: Demonstrate understanding of the ways in which readers find meanings in texts, showing an understanding of genre, the significance of contexts, and the ways in which different interpretations can be found.

Focus might be on:

- how in 'Punishment' the ritual killing of the 'little adulteress' long ago evokes thoughts of what was happening in the Troubles to women who were seen as consorting with the enemy and how the speaker 'stood dumb'
- how in 'North' 'lostness' in terms of conflict can be acknowledged through the act of writing
- how the bog people poems can be seen to reflect the Troubles: eg the closing stanza of 'The Tollund Man'
- personal loss in 'Mid-Term Break', or the happiness of home in 'Anahorish'
- the political invading the deeply personal in 'Act of Union'
- the 'lostness' of past and present conflict in 'Requiem for the Croppies' and 'The Toome Road'.

AO2: Analyse ways in which meanings are shaped in literary texts with close attention to authorial methods.

Focus might be on:

- the use of a historical perspective to provide a means of being more than partisan or simply condemnatory in relation to home and the violence of the times
- the voices used: eg the victim in 'Punishment', the soldier in 'Requiem for the Croppies', but apparently more personal speakers in 'Mid-Term Break' and 'Act of Union'
- structure: eg the developing response to the body of the 'little adulteress' with accumulating details of her appearance and the repetition of 'I can' leading to 'I almost love you' and other first-person responses placed first or last in their stanzas
- imagery of violence: eg 'Tell-tale skin and teeth/Flecking the sleepers' ('The Tollund Man'), 'cauled in tar', ('Punishment')
- mood as it can be found in the attitude of the speaker towards his subject: eg 'North', 'Punishment'
- tone as it can be found in the attitude of speaker towards the reader: eg 'Bog Queen', 'Requiem for the Croppies'
- lexical choices for past events that resonate with contemporary significance.

Given that this is an **open book** exam, references to poems should be specific and accurate.

AO3: Express informed, personal and argued responses to literary texts, using appropriate concepts and terminology, and coherent, accurate writing.

With respect to skill in writing:

- quality of relevant argument
- organisation of ideas
- use of concepts and terminology appropriate to the question
- technical accuracy.

Accept any valid interpretation and any valid discussion of poetic method.