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INTERNATIONAL
AQA EXAMINATIONS

# INTERNATIONAL AS
# ENGLISH LITERATURE
# LT02

## Unit 2 Place in literary texts

Mark scheme

January 2023

Version: 1.0 Final

2 3 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 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.

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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 6-8. The key words for the bands are important and are printed below.

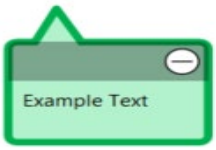
| MARK BAND DESCRIPTORS | |
|---|---|
| Band 5 | perceptive/assured |
| Band 4 | coherent/thorough |
| Band 3 | straightforward/relevant |
| Band 2 | simple/generalised |
| Band 1 | largely irrelevant, largely misunderstood, largely inaccurate |

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 |
| Repetition |  | Toolbar Tooltip: Repetition |  | Y |
| Unfocused |  | Toolbar Tooltip: Unfocused |  | 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 half way through Key Stage 5.

| | AO | Typical features | How to arrive at mark |
|---|---|---|---|
| **Band 5**<br>**Perceptive/Assured**<br>**21–25 marks**<br><br>'**Perception**' is demonstrated when students are showing the depth of their understanding and responding sensitively to the texts and task.<br><br>'**Assuredness**' is shown when students write with confidence and conviction. | AO1 | • perceptive understanding of the significance of relevant contexts in relation to the task<br>• 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.<br><br>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.<br><br>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<br>• assured engagement with how meanings are shaped by the methods used. | |
| | AO3 | • perceptive, assured and sophisticated argument in relation to the task<br>• assured use of literary critical concepts and terminology; mature and impressive expression. | |
| **Band 4**<br>**Coherent/Thorough**<br>**16–20 marks**<br><br>'**Coherence**' is shown when students are logical and consistent in their arguments in relation to the task.<br>They hold their ideas together in an intelligible way.<br><br>'**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<br>• 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.<br><br>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.<br><br>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<br>• 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<br>• appropriate use of literary critical concepts and terminology; precise and accurate expression. | |

<table>
<tr><td rowspan="3">Band 3<br>Straightforward/<br>Relevant<br>11–15 marks<br><br>‘Straightforward’ work is shown when students make their ideas in relation to the task clearly known.<br><br>‘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<br>• 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.<br><br>At the top of the band students will demonstrate consistent straightforward understanding in the course of their argument. Ideas will be developed relevantly.<br><br>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<br>• 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<br>• some use of literary critical concepts and terminology which are mainly appropriate; straightforward and clear expression.</td></tr>
<tr><td rowspan="3">Band 2<br>Simple/Generalised<br>6–10 marks<br><br>‘Simple’ work is shown when students write in an unelaborated and basic way in relation to the task.<br><br>‘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<br>• 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.<br><br>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.<br><br>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<br>• 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<br>• generalised use of literary critical concepts and terminology; simple expression.</td></tr>
</table>

<table>
<tr><td rowspan="3">Band 1<br>Largely irrelevant/largely misunderstood/largely inaccurate<br>1–5 marks<br><br>‘Largely irrelevant’ work is shown when students write in an unclear way with only occasional reference to what is required by the question.<br><br>‘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 and largely misunderstood and largely inaccurate, and so unlikely to be addressing the AOs in a relevant way.<br><br>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.<br><br>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 significance of the Congo river as presented by Conrad in *Heart of Darkness*.

**[25 marks]**

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

Examiners must also remember that because students have read and studied *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:

- Marlow's fascination with the river since boyhood
- river as the only way to travel to the inner station/heart of darkness
- location for physical journey that reflects Marlow's inner journey
- key location for events involving steamboat and those aboard it
- challenge the river presents in terms of navigation: eg part of hostile environment, a force to be overcome
- how the river has enabled colonisation and exploitation – continues to do so
- means of escape/retreat
- place of primitive, elemental life.

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

With respect to significance of prose fiction methods:

- Marlow as focaliser – river, its surroundings and journey from his perspective
- structure of journey – progression upriver towards inner station and Kurtz
- narrative climax – arrival at inner station is 'farthest point of navigation and the culminating point of my experience'
- symbolism: eg river (snake-like on map), currents, snags, 'against the stream', motif of darkness,
- steamboat is like a beetle in comparison with river, pilgrims firing into jungle like French man-of-war 'shelling the bush'
- imagery: eg 'the broadening waters flowed through a mob of wooded islands', journey 'like travelling back to earliest beginnings of the world', 'curtain of trees', 'treacherous' water, 'white fog'
- vivid detail in description of river and immediate surroundings
- parallels with River Thames.

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 concepts and terminology appropriate to the question
- technical accuracy.

**Accept any valid interpretation and any valid discussion of contexts of production and reception which relate to the text as a whole.**

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

Consider the narrative significance of Tom and Myrtle's New York apartment and one other indoor location.

**[25 marks]**

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

Examiners must also remember that because students have read and studied *The 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:

- rooms in Tom and Myrtle's apartment and what they might suggest: eg small size
- how apartment and its decor reflect affair between Tom and Myrtle and her social pretentions
- interior of Gatsby's house and its effect on Daisy on day of reunion, what same place suggests after Daisy has rejected Gatsby
- interior of Buchanans' house: eg wealth and status implied
- Forty-second Street cellar – location for Wolfsheim's gangster stories and Gatsby's criminal underworld connections, Tom Buchanan's presence there
- Plaza Hotel – possible reasons why this is the location for the confrontation between Tom Buchanan and Gatsby, who said of Tom's house, 'I can't say anything in his house'
- other possible interior locations: eg Wilson's garage, Nick Carraway's house.

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

With respect to significance of prose fiction methods:

- Nick Carraway's perspective as unreliable narrator and what this contributes to the depiction and use of interior locations
- narrative structure: eg Tom and Myrtle's apartment in relation to development of story of their affair, contrast shown through Gatsby's house at different points in the narrative, effect of changes of interior location
- interior location as reflection of character: eg effect of ownership
- descriptive detail: eg crowded living-room in apartment, colours and curtains in Buchanans' house, opulent rooms in Gatsby's house (Daisy's visit) contrasted with his simpler bedroom
- contrast between locations: eg modest setting of Nick's house and Gatsby's house, Tom and Myrtle's apartment with the Buchanans' house.
- irony: eg Myrtle's self importance in the apartment, Gatsby feels Plaza Hotel allows him to speak but it is Tom who wins the argument.

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 concepts and terminology appropriate to the question
- technical accuracy.

**Accept any valid discussion of prose fiction method, any valid interpretations and any valid discussion of contexts of production and reception which relate to the whole novel.**

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

'Stevens believes that Darlington Hall is at the centre of international events, when in fact it is an inward-looking household.'

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 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:

- Darlington Hall as place visited by political leaders: eg Lord Halifax, Ribbentrop and 'two distinguished gentlemen'
- hall as location for meetings and conferences concerned with inter-war Europe
- while Stevens sees house as a 'hub' and 'fulcrum of great affairs' his greater concern is with the smooth running of the household
- Stevens' account of the 'unofficial international conference' in 1923 – Lord D's speech in the banqueting hall is a failure and Lewis (US senator) condemns his efforts as those of an amateur
- rather than being at the centre of foreign affairs Lord D became 'the single most useful pawn Herr Hitler has had'
- 'inward-looking' has positive side: eg interest in story of failed love
- Stevens dismisses Jewish housemaids, but Miss Kenton, unlike him, outward-looking enough to protest.

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

With respect to significance of prose fiction methods:

- perspective/narrative voice of Stevens: his inward-looking bias, particularly in relation to Lord D's views and ambitions, his lexical choices and tone
- different perspectives to that of Stevens presented through dialogue
- retrospective narrative that invites alternative view to that of Stevens
- use of historical figures as visitors: eg H G Wells, Maynard Keynes, Lord Halifax, Ribbentrop
- political events at Darlington Hall placed in historical context
- structure of parallel narratives that climax with Stevens' failure to comfort Miss Kenton and Mr Cardinal's explanation of how Lord D has been exploited by Hitler while Stevens still believes he is 'close to the hub of great things'
- use of contrasting speeches in banqueting hall setting.

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 concepts and terminology appropriate to the question
- technical accuracy.

**Accept any valid discussion of prose fiction method, any valid interpretations and any valid discussion of contexts of production and reception which relate to the whole novel.**

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

Consider how far you agree that Adiga uses Tower A merely as a setting for conflict within Vishram Society.

**[25 marks]**

**Some possible content** is given below. It suggests some of the ways the Assessment Objectives 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:

- Book One being characterised by co-operation and friendship between neighbours in Tower A
- differences and complaints before Shah's offer
- division once Shah's offer is known
- gradual isolation of Masterji and growing hostility towards him
- Tower A as setting for Masterji's defence of his home and his right to stay
- conspiracy between Masterji's neighbours
- different concerns of residents: eg Mrs Puri's concern for son, Mrs Rego wanting to move to Bandra
- other kinds of conflict: eg within individuals, between couples, within families.

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

With respect to significance of prose fiction methods:

- presentation of plastic-chair parliament and its decline: eg becomes centred on breaking Masterji's resistance
- depiction of conflict through description
- dialogue and argument
- Tower A a place where neighbours can hear each other and follow movements
- chronological narrative of conflict culminating in murder of Masterji
- use of precise dates for chapter headings
- rising tension as deadline approaches
- symbolism: eg white cat in Kudwa's internet cafe, stray yellow dog and its killing, destruction of No-Argument book.

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 discussion of prose fiction method, any valid interpretations and any valid discussion of contexts of production and reception which relate to the whole novel.**

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

'America is presented as a place of opportunity whereas England is shown as a place of exploitation.'

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 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 eventual success: eg through her blog
- Uju qualifies to practice medicine after considerable effort
- Ifemelu struggling to find employment and support herself financially as a student and suffering depression because of this
- compromises that have to be made: eg Ifemelu adopting fake American accent, Uju taking out braids because they're 'unprofessional'
- struggles of others: eg Wambui trying to earn enough for a green-card marriage, Aisha's lack of papers
- US authorities refusing Obinze a visa
- Obinze being vulnerable to exploitation as illegal immigrant
- limited employment available to Obinze
- success of some Nigerians in England: eg Nicholas and Emenike.

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

With respect to significance of prose fiction methods:

- Ifemelu and Obinze as focalisers
- hair ('the perfect metaphor for race in America') and braids as symbols
- structure: retrospective account with returns to salon
- Ifemelu being able to drop her fake American accent at a point where she's beginning to succeed
- contrast between America and England through narratives with different outcomes: eg Ifemelu chooses to return but Obinze is deported
- contrast between America and England in terms of settings used
- dialogue: eg conversation at Emenike's party on different attitudes to immigration in America and England
- use of characters with different attitudes towards both Ifemelu and Obinze: eg his workmates and friends, her lovers and her employers.

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 discussion of prose fiction method, any valid interpretations and any valid discussion of contexts of production and reception which relate to the whole novel.**

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

'London is the place where Hortense and Gilbert hope to start a better life, but it turns out to be merely a setting for their disappointment.'

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 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:

- Gilbert emigrating for 'opportunity and advancement' but struggling to find work before becoming a postman driver
- Hortense's idealised view of England in contrast to her early impressions of London and of living there
- dinginess of wartime London for Gilbert
- how Gilbert struggles against prejudice to find better lodgings than hostel
- rejection of Hortense's application to teach
- Gilbert's disappointment with marriage, but how relationship blossoms
- adaptation to life in London: eg Hortense accepting Queenie's help, Gilbert not fighting back when victim of prejudice
- moving from one room to house at Finsbury Park which they can 'fix up'.

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

With respect to significance of prose fiction methods:

- structure: eg arrival of Hortense in London in Chapter 1, with Gilbert's earlier experiences placed subsequently
- symbolism: eg 'brooch' Gilbert finds after disembarking from the Windrush
- racist expressions
- humour evoked: eg Hortense's egg and chips, Gilbert's teasing after her humiliation when applying to teach
- motif of 'ding-a-ling' bell
- use of different voices and perspectives to contrast and compare attitudes and reactions
- parallel narratives of coping as immigrants and growing relationship in marriage
- dialect, lexical choices, repeated phrases: eg 'This the way the English live', 'Miss Mucky Foot'.

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 discussion of prose fiction method, any valid interpretations and any valid discussion of contexts of production and reception which relate to the whole novel.**

**0 7** **Thomas Hardy poetry selection**

What is the significance of wild places in Hardy's poetry? Make detailed reference to 'Beeny Cliff' and at least one other poem.

**[25 marks]**

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

- wildness of setting in 'Beeny Cliff' as a reflection of joy, passion and beauty of lovers
- emphasis on movement that conveys dynamism of lovers in 'Beeny Cliff'
- wild Beeny Cliff remains, but in the present time the place can mean nothing to the woman
- changing appearance of sea in 'Beeny Cliff' and different emotions suggested
- permanence of hill in 'At Castle Boterel' and what was said there, loss and being drawn to sea and other wild places in 'After a Journey'
- wild places in the past: eg 'The Going'
- bleakness of 'The Darkling Thrush'
- sea that is 'deep from human vanity'.

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

With respect to significance of poetic method:

- position of lovers on top of Beeny Cliff suggests their heightened, intense feelings
- structure: eg past turns to present with emphatic 'Still' at beginning of fourth stanza of 'Beeny Cliff', shifts between present and past in 'At Castle Boterel'
- pattern of active verbs in 'Beeny Cliff'
- use of rhyme: eg triple rhyme for each stanza of 'Beeny Cliff' conveys harmony and unity
- contrast between permanence of place and transience in 'At Castle Boterel'
- voice that addresses beloved in response to wild place
- interrogative tone and use of rhetorical questions: eg 'The Going', 'After a Journey'
- language features: eg imagery, metaphor, 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 argument
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy.

**Accept any valid discussion of poetic method, any valid interpretations and any valid discussion of contexts of production and reception which are grounded in the question and which relate to the whole collection.**

**0 8** **William Wordsworth poetry selection**

Consider the significance of Wordsworth's use of features of the landscape to explore human nature. 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 might be addressed, but as 'significance' relates to contextual, structural, linguistic and interpretative issues many 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:

- attributing name to point on shore of Grasmere as 'memorial' to over-hasty judgement in 'A Narrow Girdle...'
- hazel grove in 'Nutting' as location for destructive exploitation
- simple, joyful response rather than exploration in 'Daffodils'
- significance of painting of Peele Castle in dispelling 'fond illusion' of response to actual feature
- 'beauteous forms' in 'Tintern Abbey' prompt spiritual and philosophical reflections on human nature
- narrative in 'Michael' can be said to tell us more about human nature than any particular feature of the landscape
- beauty of cityscape central aspect of 'Composed Upon Westminster Bridge'
- avoiding seeing features of Yarrow as exploration of need for new experiences.

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

Focus might be on:

- structure: eg sighting of angler in 'A Narrow Girdle...' and realisation of his condition change meaning from self-indulgent enjoyment to self-criticism
- different stages in 'Nutting': from preparation in 'boyish hope' through arrival at unspoiled grove and joy felt there to conflicting feelings over despoiling and concluding message
- initial description of scene in 'Tintern Abbey' leads to contemplation and reflection, but these are tethered to features of landscape, and the poem ends by focusing again on immediate surroundings
- use of first person with emphasis on direct experience
- reader and unspeaking listener addressed – implying comment on human nature
- figurative language, lexical choices
- regular and irregular stanza forms, sonnet form
- rhyme and metre.

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

**Accept any valid discussion of poetic method, any valid interpretations and any valid discussion of contexts of production and reception which are grounded in the question and which relate to the whole collection.**

**0 9** **Robert Frost poetry selection**

'The places that Frost portrays are dominated by bleakness.'

To what extent do you agree with this view? You should make detailed reference to 'Desert Places' and at least one other poem.

**[25 marks]**

**Some possible content** is given below. It suggests some of the ways the Assessment Objectives 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:

- loneliness and fear in 'Desert Places'
- implications of 'darkest year' and the darkness and depth of the wood in 'Stopping by Woods...'
- doggedness of neighbour rather than bleakness in 'Mending Wall'
- bereavement in 'The Black Cottage'
- loss of young life and indifference shown in 'Out, Out – '
- need for 'shocks and changes' in 'On Looking Up...' and insight that arises in 'An Unstamped Letter...'
- brook in city buried but not entirely lost
- reflections that arise out of experience: eg 'The Wood Pile' and 'After Apple-Picking'.

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

With respect to significance of poetic method:

- narrative structure based around key event with rising action followed by reflection: eg 'Desert Places', 'Out, Out – ', 'An Unstamped Letter…'
- conclusions that challenge or confirm previous thought: eg 'Desert Places', 'A Brook in the City'
- symbolism: eg snow in 'Desert Places', firedrop, brook
- language features: eg metaphor and other figurative language, lexical choices
- speech rhythms
- humour: eg 'elves' and ironic tone in 'Mending Wall'
- bleakness of cottage in wider setting
- versification: eg stanza form, rhyme.

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

**Accept any valid discussion of poetic method, any valid interpretations and any valid discussion of contexts of production and reception which are grounded in the question and which relate to the whole collection.**

**1 0** **Seamus Heaney poetry Selection**

Consider the significance of place names in Heaney's poetry. 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 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:

- local names
- foreign names
- association with conflict and historical events: eg Vinegar Hill, Orkney, Aarhus, Grauballe, Toome Road
- identification of some bog people through place name
- avoiding use but implying places in 'Act of Union'
- evocative power of name: eg 'Anahorish'
- not name alone, but its sound
- personal life: eg childhood, falling in love.

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

Focus might be on:

- structural pattern of names: eg 'A New Song', 'North'
- use of name to introduce reflection: eg Donegal in 'Westering', Aarhus in 'The Tollund Man'
- voice and perspective – both personal and public
- tone – can be attitude towards subject matter or reader, or both
- non-Irish place names and the viewpoint they allow
- endings: eg link to beginning through names in 'The Tollund Man', names linked to 'we' in 'A New Song'
- versification: eg stanza form, metre
- metaphor and other 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 argument
- organisation of ideas
- use of concepts and terminology appropriate to the question
- technical accuracy.

**Accept any valid discussion of poetic method, any valid interpretations and any valid discussion of contexts of production and reception which are grounded in the question and which relate to the whole collection.**