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Unit 2 Place in literary texts

Mark scheme

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

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

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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.

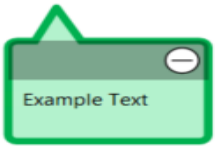
MARK BAND DESCRIPTORS	
Band 5	perceptive/assured
Band 4	coherent/thorough
Band 3	straightforward/relevant
Band 2	simple/generalised
Band 1	largely irrelevant, largely misunderstood, largely inaccurate

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
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 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.	

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.	AO1	• 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.	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.
	AO2	• Straightforward understanding of authorial methods in relation to the task. • Relevant engagement with how meanings are shaped by the methods used.	
	AO3	• 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.	
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.	AO1	• 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.	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.
	AO2	• Simple understanding of authorial methods in relation to the task. • Generalised engagement with how meanings are shaped by the methods used.	
	AO3	• 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.	

<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>• Some vague points in relation to the task and some ideas about task and text(s).</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>• 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></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***

Marlow refers to the 'hidden evil' of the jungle.

To what extent do you feel that the jungle in *Heart of Darkness* is presented simply as an evil place?

[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 *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:

- the evil activities of Kurtz being hidden until Marlow arrives at the Inner Station
- the exploitation of natural resources, particularly ivory, and what that implies
- how the idea of a journey to the heart of darkness through the jungle suggests a place that is simply evil, but Marlow sees more than this
- how the colonial exploitation of African people is evil with 'simply' possibly being debated – the terrible treatment of those enduring forced labour at the Central Station may be an example
- the attack on the steamboat being seen as evil from a western perspective, but defensive from the African side
- the woman who is 'savage and superb, wild-eyed and magnificent'.

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

Focus might be on:

- how the European perspective of Conrad's narrator is biased and, at times, fearful
- how the narrative develops over the course of the journey and climaxes in horror: eg from contact with 'black fellows' seen as 'natural and true' to the discovery of Kurtz's atrocities
- a narrative perspective largely from the deck of a steamboat that is enclosed by the impenetrable jungle
- the symbolic function of the woman on the 'lighted shore' seen as 'a wild and gorgeous apparition'
- presentation of attitudes other than Marlow's through lexical choices and dialogue: eg the description of the Eldorado Exploring Expedition and the conversation between the Central Station manager and his uncle
- lexical choices, figurative language, darkness as a motif.

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***

'In Fitzgerald's America his characters are shown to be always unsettled and restless.'

To what extent do you agree with this view of *The Great Gatsby*?

[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 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:

- how Gatsby's pursuit of Daisy shows him to be 'unsettled'
- Myrtle's desire to escape the valley of ashes and Wilson's attempts to improve his business
- how ambition can be seen as a kind of restlessness in Gatsby and Nick Carraway
- the sometimes desperate pleasure-seeking evident at Gatsby's parties
- how wealth does not bring contentment for either the Buchanans or Gatsby
- social differences: eg Gatsby's attempt to be worthy of Daisy and his not being welcome in East Egg society
- criminal activity, which can be seen as pervasive.

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

Focus might be on:

- the ways in which alcohol in an era of prohibition is used to present an 'unsettled' society
- adultery as a motif
- aspects of structure: eg the frame narrative of the narrator's arrival in the East and return to the Mid-West with retrospective elements set elsewhere and a summative comment at the end – 'Tom and Gatsby, Daisy and Jordan and I were all Westerners'
- description of parties: eg lexical choices, focus on individuals, dialogue, irony
- use of Wolfsheim to depict criminal underworld
- the symbolism of Gatsby's house and the ways in which it changes as the narrative unfolds.

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***

Consider the narrative significance of places **other than** Darlington Hall in *The Remains of the Day*.

[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 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:

- Stevens' journey through the West Country and his meeting Miss Kenton/Mrs Benn in Little Compton as a quest of self-discovery
- the meeting in Little Compton as both disillusionment and realisation – Stevens could not renew his relationship with Miss Kenton, but his 'heart was breaking'
- the details revealed in different places: eg Stevens conceals that he was employed by Lord Darlington at Mortimer's Pond and reveals Lord Darlington's failed libel action in Little Compton
- Stevens' enforced stay in Moscombe, his meeting with various neighbours of the Taylors, his going along with their assumption that he's a gentleman who was acquainted with some key figures during the war
- Lord Darlington's attitude towards Germany, his belief in appeasement in the hope of avoiding another war
- the differing views and attitudes expressed at the international conference through Dupont (France) and Lewis (USA).

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

Focus might be on:

- the structural use of place-names for the sections of the unfolding journey
- Stevens' use of both 'Miss Kenton' and 'Mrs Benn' in the 'Weymouth' section
- the interpolation of details from the journey into the chronological account of life at Darlington Hall
- how the places in the journey away from Darlington Hall provide an outside perspective: eg further insights into Lord Darlington's political activities and Stevens' character
- Stevens' role as narrator and his biased perspective
- the use of the characters that Stevens meets: eg Harry Smith, Dr Carlisle and Miss Kenton.

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***

'Adiga presents Mumbai as a city where harmonious, co-operative living is impossible.'

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 *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:
- the gradual – perhaps inevitable - disintegration of Vishram Society
- how Vishram Society before Dharmen Shah's interventions shows how co-operative living is possible
- how Masterji's determination to keep his home is a disruptive force, and how his neighbours, eventually, co-operate against him
- how the young executives in Tower B quickly agree to leave
- the fractured relationship between Gaurav Murthy and his father, whom he saw as both weak and cruel
- how the financial success of Mumbai implies co-operative effort on the one hand and competition on the other.

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

Focus might be on:
- a chronological structure, with key turning points such as the Pintos' change of heart, that traces the breakdown of Vishram society
- symbolism: eg No-Argument book, stray dog, Banyan tree
- Versova beach as a setting with a 'posh end' and a 'slummy end' – a kind of co-operative living, perhaps
- how the proximity of neighbours in Tower A is used to show both co-operation and conflict
- dialogue: eg between neighbours, between Dharmen Shah, Shanmugham and residents, between partners, within families
- language features: eg lexical choices and figurative language as features of description that reflect the concerns and attitudes of residents.

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***

'All societies in *Americanah* are shown to oppress the individual.'

To what extent do you agree with this view of the novel?

[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:
- the military regime in Nigeria: eg university lecturers leaving, the failed coup and the death of the General
- racism in America and/or Obinze's experiences of official and unofficial oppression as an illegal immigrant in England
- forms of cultural oppression: eg peer-group status given to Americanah, braids 'unprofessional', Ifemelu adopting an American accent temporarily
- Ifemelu finding opportunities in America and being successful professionally
- material success of Emenike in England
- Ifemelu's return to a changed Nigeria, rediscovering Lagos and having 'finally, spun herself into being'.

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

Focus might be on:
- structure: retrospective account with returns to the braiding salon
- Ifemelu and Obinze as focalisers for individual experiences
- beginning and ending the narrative in Nigeria and, perhaps, the contrasts that arise
- hair and braiding as motifs associated with oppression
- dialogue: eg Obinze's conversations with Emenike at his party which reveal his wealth and 'self satisfaction' in English society
- details of description: eg lexical choices, figurative language
- blogs present both an outsider's view of America and a returnee's view of Nigeria.

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***

'I have found this to be a very cold country.' (Hortense)

To what extent does this statement sum up Hortense and Gilbert's experiences of life in England as presented by Levy?

[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:
- Hortense's arrival in England in the winter, her not being met at the dockside and her initial impressions
- racism: eg Cyril Todd, Bernard, Gilbert's experiences as a postal worker
- Hortense being unable to be employed as a teacher despite her qualifications
- Queenie providing accommodation and her well-meaning attempts to help Hortense become accustomed to life in England
- Hortense and Gilbert finally finding a home of their own
- the differences in attitude: eg Gilbert is more accommodating while Hortense maintains her own standards.

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

Focus might be on:
- Levy's use of four voices to present different perspectives on Hortense and Gilbert's experiences of life in England
- narrative structure: eg the developing pattern of Hortense and Gilbert becoming accustomed to living in England, with them leaving for their own home at the end
- settings: eg the bleakness of post-war London, difficult living conditions at the house in Nevern Street, and how these affect and reflect Hortense and Gilbert's attitudes
- how different characters are used to portray English attitudes
- dialogue and differences in language usage: eg conversations with Queenie and Bernard, idiolects of both Hortense and Gilbert
- description: eg lexical choices, figurative language, doorbell and Hortense's trunk as motifs.

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**

'Hardy's settings are always dramatic, and never ordinary.'

To what extent do you agree with this view? You should make detailed reference to 'The Going' 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 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:
- the dual locations of 'The Going' – the domestic and Beeny Crest – and what they reveal
- the 'dramatic' setting of 'Beeny Cliff' with its active seascape, changing weather and 'chasmal beauty'
- the hill 'At Castle Boterel' having a massive permanence in comparison with human life, but the ordinariness of a road travelled by many
- the tragic setting of the Titanic – both its sunken state and the circumstances of its sinking
- the humble barton as a location for a reflection on belief and doubt
- the memory of home and the significance of the personal in 'The Self Unseeing'.

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

Focus might be on:
- the pattern of questions leading to resignation in the conclusion to 'The Going'
- structural elements: eg repetition of 'Nobody' in 'Places', the contrast between the supposed and the actual leading to reflective conclusion in 'At an Inn', the two-part basic structure of 'The Convergence of the Twain'
- the use of direct address: eg 'Neutral Tones', 'To an Unborn Pauper Child', 'After a Journey'
- the use of direct speech: eg 'Channel Firing', 'The Oxen'
- prosody: eg stanza divisions and their structural function, metre, rhyme
- lexical choices, figurative language.

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 isolation and loneliness are the most prominent features of Wordsworth's poetry?

You should make detailed reference to 'A Narrow Girdle of Rough Stones and Crags' 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 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:

- the man who 'stood alone' and apart from the speaker's party and those working together to bring in the harvest
- the solitary boy in 'Nutting', the isolated speaker in 'Composed Upon Westminster Bridge'
- the family in 'Michael' with the loss of Luke and eventual isolation of Isabel
- the speaker having a companion: eg 'Tintern Abbey' and 'Yarrow Unvisited'
- isolation 'in lonely rooms, and 'mid the din/Of towns and cities'
- individual experience in 'Daffodils' or 'Elegiac Stanzas'.

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

Focus might be on:

- structure: eg narrative of 'A Narrow Girdle' changing with the appearance of the solitary peasant, the relation between past and present in 'Tintern Abbey', stages in 'Michael' from domestic harmony to isolation
- the use of direct address to the reader or an auditor within the poem, 'Nutting', 'Tintern Abbey', 'Yarrow Unvisited'
- the use of direct speech: eg 'A Narrow Girdle', 'Michael'
- personal perspective and use of the first person
- figurative language, lexical choices
- regular and irregular stanza forms, sonnet form, metre, rhyme.

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**

'Frost presents settings simply as he sees them, without giving his readers much to think about.'

To what extent do you agree? 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 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 in 'Birches' the trees and the winter scene are rich visually, but could be seen as only about a boy's pastime
- the somewhat mundane setting of 'The Road Not Taken', but sharp insights into choices
- how 'The Wood-Pile' could be seen to lack both attractive details and serious thought
- how the night sky is of particular interest in 'On Looking up by Chance at the Constellations' and 'An Unstamped Letter in Our Rural Letter Box', and the degree to which these are thought-provoking
- the little cottage in its setting in 'The Black Cottage' and the range of thoughts evoked
- the attractiveness of the scene in 'Stopping by Woods on a Snowy Evening' for the speaker, and the personal thoughts implied.

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

Focus might be on:

- the reflective, personal voice of the observer: eg 'After Apple Picking', 'The Wood Pile', 'Desert Places'
- the use of direct address either to an auditor in the poem or to the reader: eg 'The Black Cottage', 'On Looking up by Chance at the Constellations'
- structure: eg use of questions in 'The Black Cottage', markers that show a developing thought in 'After Apple Picking' and 'The Wood Pile', repetition in 'Mending Wall' and 'The Brook in the City'
- descriptive details of natural environment, lexical choices, figurative language
- verse forms – structural use of single stanza, as well as four-line and five-line stanzas
- structural use of rhyme, speech rhythms, 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.

1 0 **Seamus Heaney poetry selection**

'Heaney's locations are presented as apparently barren, but rich in meaning.'

To what extent do you agree with this view? You should make detailed reference to 'Bogland' 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 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 'Bogland' what may seem barren and uninteresting yields engaging details – the Great Irish Elk, preserved butter, and the ancient ground itself having a kind of life of its own
- the mundane details of 'Anahorish' being of interest only to the speaker
- how in 'A New Song' features of the landscape and place names embody a love song
- how in the bog-people poems narratives are uncovered
- history and politics as they emerge in 'North'
- how 'Act of Union' and other poems may be found disturbing and off-putting rather than 'rich in meaning'.

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

Focus might be on:

- the structure of 'Bogland' and how human activity is introduced through the movement from the opening 'we' to the repeated 'our' and 'they'
- structural details that connect and develop towards a conclusion: eg 'Personal Helicon' 'Peninsula'
- the use of quatrains and other stanza forms, metre, rhyme and half-rhyme
- the use of descriptive details, lexical choices, figurative language
- personal voice with use of first person, but also public perspective
- tone – can be attitude towards subject matter or reader, or both.

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.