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LT02

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 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 7–9. The key words for the bands are important and are printed below.

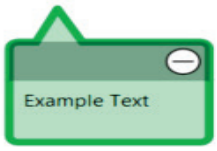
MARK BAND DESCRIPTORS	
Band 5	perceptive/assured
Band 4	coherent/thorough
Band 3	straightforward/relevant
Band 2	simple/generalised
Band 1	largely irrelevant, largely misunderstood, largely inaccurate

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
Incorrect		Toolbar Tooltip: Incorrect		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
Lack Of Clarity		Toolbar Tooltip: Lack of Clarity		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.	

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.	AO1	• 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.	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. 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**.
	AO2	• The writing is likely to be unclear and incorrect; if it is accurate the content will be irrelevant.	
	AO3	• Some vague points in relation to the task and some ideas about task and text(s).	
0 marks		No marks for response when nothing is written or where response has no connection to the text(s) or task.	

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

Marlow tells of the 'conquering darkness' and of the 'triumph of the wilderness'.

To what extent is it possible to agree that Conrad presents the African journey in *Heart of Darkness* as a complete waste of effort?

[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:

- how the journey to rescue Kurtz reveals the depth of immorality of a man originally regarded as enlightened
- Marlow's disillusionment after fulfilling his ambition to travel the Congo river
- how discovering the evils of colonial exploitation changes nothing
- how Marlow's experiences can be seen as a condemnation of colonialism and imperialism
- the different insights into human nature
- racist attitudes, including Marlow's, but perhaps also the evidence of his concerns for African people.

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

Focus might be on:

- a narrative pattern that accumulates details of Kurtz's activities and character before Marlow eventually meets him
- how the story ends with Marlow's lie to the Intended, saving her from knowing Kurtz's depravity
- breaks in the retrospective narrative of the journey where Marlow reflects on his experiences
- motif of darkness, recurring references to the effect of the 'wilderness' on Europeans, 'The horror! The horror!'
- the description of the Inner Station with its decaying building, heads on stakes and terrifying night-time rituals
- lexical choices, figurative language, use of dialogue, irony.

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***

'Like the valley of ashes, the rest of society is presented as a kind of waste land in *The Great Gatsby*.'

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 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:

- the immorality of high society as demonstrated by the Buchanans or/and other East Eggers
- crime, corruption and adultery: eg Gatsby's bootlegging, Wolfsheim's activities, the murder of Gatsby, Tom's affairs
- a society dominated by money, materialism, hedonism
- lack of social mobility: eg Myrtle's inability to escape the valley of ashes
- how Gatsby's pursuit of Daisy can be seen as richly romantic, idealised
- Nick Carraway's idealism and moral sense.

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

Focus might be on:

- the valley of ashes, with its detritus of consumerism, as a symbol of the wider society
- Doctor T J Eckleburg as a representation of heartless capitalism or/and the sterile worship of wealth
- a retrospective narrative that culminates with a death in the valley of ashes and a murder by a character representative of the place
- how different settings are used to present social class divisions
- how social interaction at Gatsby's parties is presented as superficial, exploitative and self-indulgent
- dialogue, lexical choices, figurative language, the song at the end of Chapter V.

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***

'Although Darlington Hall is a rich and wealthy setting, the personal relationships between people are very poor.'

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 an opulent country house for aristocrats, politicians and rich residents
- the social class division between residents and employees
- an emphasis on professional and political relationships, but perhaps with some feeling from Stevens for Lord Darlington's 'tragic' demise
- the relationship between Stevens and Miss Kenton as a love affair that is ultimately unfulfilled
- an efficiency in working relationships that demonstrates a level of cooperation
- the constraint between Stevens and his father, perhaps with Miss Kenton showing greater concern
- Stevens giving priority to his duties as butler when his father is dying.

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

Focus might be on:

- a retrospective narrative structure based on Stevens' journey to the West Country that culminates in a conversation between 'old friends' which reveals the sadness and regret of both characters
- the coincidence in the narrative of the international conference with the death of Stevens' father
- names and formality: eg Miss Kenton, Mrs Benn, Mr Stevens, Father, and forms of address for residents and between servants
- the use of a narrator with powers of close observation, but also an inability to respond fully emotionally
- the significance of the title and Stevens' resolve at the end 'to make the best of what remains of… [his] day' by developing his ability at 'bantering'
- lexical choices, figurative language, dialogue, irony.

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***

'No home is worth dying for.'

To what extent do you agree that Adiga's narrative supports 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:

- Masterji's determination to remain in his home despite the gradually increasing opposition to his stand
- either Masterji's heroism or his misguided unwillingness to adapt and accept economic reality
- how other residents respond to Dharmen Shah's offer and the pressures to sell from him and neighbours
- the run-down state of Tower A and perhaps the offer exceeding the market value
- how the loss of a community is of greater significance than one man's opposition
- how Masterji's murder demonstrates the effects of avarice
- how material development is not necessarily progress.

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

Focus might be on:

- a chronological narrative structured as a count-down to the last date for acceptance of the offer
- the use of dates for chapter headings
- a third person narrative with key turning points, such as the Pinto's change of heart, that traces the gradual isolation of Masterji
- how dialogue presents characters' thoughts and feelings
- lexical choices, figurative language, symbolism: eg stray dog and banyan tree
- the setting of Mumbai as a vibrant, modernising commercial city as background to the ageing residents of Tower A.

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

'In *Americanah*, America is presented mostly as a place for Ifemelu to learn about herself.'

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:

- how Ifemelu finds that her being black affects her racially in America
- the ways in which Ifemelu adapts to living in America, her challenges to certain aspects of life there
- how Ifemelu's affairs with Curt and/or Blaine affect her personal development
- the ways in which Ifemelu's experiences in America affect her sense of herself and where she belongs
- what readers learn about America through the observations of an outsider
- the experiences of other expatriates in America.

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

Focus might be on:

- the narrative structure that is retrospective but also develops chronologically
- the use of the braiding salon at intervals as a setting from which the narrative emerges
- how the various interactions between Ifemelu and characters in America are presented: eg with Cristina Tomas, Curt, Blaine, Kimberly, Laura, Aunty Uju and Dike
- the blog as it reflects Ifemelu learning about herself and America
- hair and/or braiding as motifs
- dialogue, lexis, figurative language, use of description: eg settings, thoughts, feelings.

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

'In *Small Island*, the main problem for Hortense and Gilbert is making a home in England.'

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:

- the difficulties of living in Queenie's house: eg living conditions, a racist neighbour, the effect of Bernard Bligh's return
- different responses to the concept of home: eg a place to live, post-war London, the idea of being at home
- other problems that could be seen as more pressing: eg racism, finding employment, the relationship between Hortense and Gilbert
- 'home' considered as England, the difficulties of adapting to a different culture
- how hopes for a better life are frustrated: eg the employment Gilbert has to accept, Hortense not being allowed to teach
- Hortense's reaction to and acceptance of the house in Finsbury Park close to the end of the novel.

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

Focus might be on:

- the use of different narrators to present a range of perspectives
- motifs: eg 'Just this?', 'Is this the way the English live?'
- the use of contrast between Jamaican hopes and reality in London
- dialogue and how it presents reactions, attitudes, conflict and different points of view
- the excuses used to refuse Gilbert accommodation
- lexical choices, figurative language, racist expressions, dialect and accent.

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 7 **Thomas Hardy poetry selection**

'Hardy's description of places always involves unhappiness.'

To what extent do you agree with this view? You should make detailed reference to 'The Self Unseeing' 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:

- not realising happiness when it is present
- failed relationships: eg 'Neutral Tones', 'At an Inn'
- loss or/and grief: eg 'The Going', 'At Castle Boterel'
- conflict, social conditions, tragedy: eg 'Channel Firing', 'In Time of the Breaking of Nations', 'To An Unborn Pauper Child', 'The Convergence of the Twain'
- how hope can be said to be predominant in 'The Oxen' or/and 'In Time of the Breaking of Nations'
- how, despite unhappiness, places may evoke memories of happy times: eg 'At Castle Boterel', 'The Self Unseeing', 'Beeny Cliff'
- how the ironic humour in 'Channel Firing' or/and the ironic comment in 'The Convergence of the Twain' may be seen as having greater significance.

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

Focus might be on:

- the structure of 'The Self Unseeing' with an opening stanza juxtaposing present and past to introduce a narrative that concludes with a final exclamation as comment
- structural patterns that contrast past happiness with present unhappiness or/and other structural features
- the use of direct address: eg 'Neutral Tones', 'To An Unborn Pauper Child', 'Channel Firing'
- the use of first person to concentrate on the thoughts and feelings of the speaker
- figurative language, lexical choices, repetition
- stanza forms, rhyme, metre and other features of prosody.

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

AO3: Articulate 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 poetic method.

0 8 **William Wordsworth poetry selection**

'More than anything else, Wordsworth shows joy in his responses to the world around him.'

To what extent do you agree with this view? You should make detailed reference to 'Daffodils' 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:

- how 'Daffodils' can be read as expressing joy alone
- other ideas in the poem: eg pleasure of solitude, experience relived in memory
- the evocation of the place with its lake and trees as well as an expanse of daffodils
- joy in other poems: eg 'Composed upon Westminster Bridge', 'Tintern Abbey', 'Nutting'
- joy as an initial response followed by reflective thought, or a contrasting emotion
- the change in response in 'Elegiac Stanzas' or 'A Narrow Girdle…', the sadness of 'Michael'.

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

Focus might be on:

- the structure of 'Daffodils': eg its unfolding description and response with a conclusion of reflection, rhyme as part of the structure
- structure in relation to a change in response to the scene: eg 'Elegiac Stanzas', 'Nutting'
- repetition as part of a structural pattern: eg 'and' in 'Daffodils'
- personification in 'Daffodils'
- lexical choices or/and word patterns, figurative language
- use of stanzas, rhyme, metre, other features of prosody.

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

AO3: Articulate 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 poetic method.

0 9 **Robert Frost poetry selection**

'Ultimately, Frost uses settings to present a positive view of life.'

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 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:

- the pleasure expressed by the speaker: eg 'Birches', 'An Unstamped Letter…'
- comfort, consolation or reassurance: eg 'Stopping by Woods…', 'On Looking Up by Chance…'
- the responses to different settings being more complex than simply 'positive': eg 'The Road Not Taken', 'A Brook in the City'
- the difficulties of life: eg 'The Black Cottage', 'Desert Places'
- 'Out, Out –' considered as a tragedy
- personal problems expressed by the speaker: eg 'After Apple Picking'.

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

Focus might be on:

- how a narrative is structured: eg the encounter with a neighbour in 'Mending Wall', the story of 'The Black Cottage', the unfolding decision making in 'The Road Not Taken'
- repetition as a particular feature of structure
- the perspective created through the use of the first person
- the use of direct address: eg 'On Looking Up by Chance…', 'An Unstamped Letter'
- the use of direct speech: eg 'Mending Wall', 'The Black Cottage', 'Out, Out – '
- stanza form, metre, rhyme, other features of prosody.

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

AO3: Articulate 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 poetic method.

1 0 **Seamus Heaney poetry selection**

'Heaney eventually finds hope in the places that are important to him as a poet.'

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 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:

- hope evoked by the features of a place: eg 'Personal Helicon', 'The Peninsula'
- reflections on the past that may or may not be considered to lead to hope: eg 'North', the bog poems
- how such poems as 'Punishment' and 'Act of Union' can be seen to present feelings quite different from hope
- how poems focused on conflict may show hope through resistance: eg 'The Toome Road', 'Requiem for the Croppies'
- how history, conflict, politics or exploitation are of greater significance than personal hope
- the inspiration that places offer the poet.

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

Focus might be on:

- the structural pattern that conveys hope, or a different response at some stage
- the use of narrative voices: eg first person voice of 'Bog Queen', personal voice of the observer in 'The Grauballe Man', voice from the grave in 'Requiem for the Croppies'
- how changes in voice are shown through repetition and development eg: 'I can feel... I can see... I almost love...' in 'Punishment'
- lexical choices, figurative language generally, patterns of imagery
- endings: eg paradoxical response at the end of 'The Tollund Man', direct address to conclude 'The Toome Road', growth in 'Requiem for the Croppies'
- stanza forms, metre, rhyme, other features of prosody.

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

AO3: Articulate 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 poetic method.