OXFORD AQA
INTERNATIONAL QUALIFICATIONS

INTERNATIONAL AS

ENGLISH LITERATURE

LT02

Unit 2 Place in literary texts

Mark scheme

January 2026

Version: 1.0 Final

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 areworking.

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.

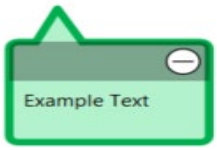
MARK BAND DESCRIPTORS	
Band 5	perceptive/assured
Band 4	coherent/thorough
Band 3	straightforward/relevant
Band 2	simple/generalised
Band 1	largely irrelevant, largely misunderstood, largely inaccurate

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.	

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

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

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

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

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

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

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

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

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

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

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

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

'In *Heart of Darkness*, though Africa is presented as a rich natural environment it is more significant in the story as a place of danger.'

To what extent do you agree?

[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:

- Africans exploited by forced labour
- the dangers of the Congo river
- threats to the health of Europeans
- corruption and extreme abuse of African people by Kurtz
- Africa seen as a rich resource: eg exploited for ivory by Europeans
- the implication that it is not a threatening place for Africans when free from European influence
- the richness of the jungle as a natural habitat.

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 involves incidents of danger as the journey unfolds
- the ways in which the Congo river and the surrounding jungle are presented: eg description, comments by characters, Marlow's reactions
- the motif of darkness: eg growing darkness in London as Marlow tells his story, darkness surrounding the dying labourers at the company station, arriving at the Inner Station to find it is the heart of darkness, and perhaps what this implies
- how the richness of the environment is depicted through Marlow's observations
- ivory as a symbol of wealth
- imagery, lexical choices.

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***

Daisy says: 'You see I think everything's terrible anyhow' (Chapter I).

To what extent do you agree that *The Great Gatsby* presents American society as simply terrible?

[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:

- Daisy's disillusionment with her wealthy, privileged lifestyle, her wish for her daughter to be a 'beautiful little fool'
- the unscrupulousness of the rich as represented by Old Money class
- an alternative view: eg the 1920s as a society of aspiration – Gatsby's wealth and Nick Carraway's move east
- Jazz Age enjoyment or self-indulgent hedonism
- exploitation of lower classes: eg the Wilsons and valley of ashes
- Gatsby's fate as being high tragedy or little more than pointless waste
- The 1920s as a vibrant, even frenetic society.

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

Focus might be on:

- the narrative structure: eg from Daisy's remark in Chapter I to the climax of Myrtle's death and Gatsby's murder
- contrasts between the present time of the novel and Daisy's past: eg her affair with Gatsby, or/and her marriage to Tom
- Nick Carraway's narrative perspective on society: eg criminality, social divisions, personal relationships
- how Gatsby's parties present aspects of American society
- the use of dialogue to present social attitudes: eg Tom's racism, Wolfshiem's criminal underworld, Gatsby's belief that the past can be repeated
- imagery and other figurative language, lexical choices.

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***

'Darlington Hall is presented as a grand house, but not in any way as a home.'

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:

- a home for Lord Darlington, but how the narrative perspective gives only an outside view
- how servants have some personal space: eg Miss Kenton's room, or/and her attempt to brighten Stevens' parlour with some flowers
- an emphasis on the house as political meeting place and/or workplace
- how the relationship between Stevens and Miss Kenton may show the setting to be more than a house or workplace
- home, of sorts, to Stevens' father when he can no longer function as under-butler
- perhaps more of a home under the ownership of Mr Farraday.

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

Focus might be on:

- the retrospective narrative with the phases of a journey as part of the structure
- how Stevens functions as an unreliable narrator or/and his bias towards his work as butler to Lord Darlington
- how the contrast in attitudes between Stevens and Miss Kenton is presented: eg towards Stevens' father, towards each other
- how settings are presented: eg house and garden, Miss Kenton's room, Stevens' parlour
- the use of dialogue to present alternative values to those of Stevens
- imagery and other figurative language, lexical choices.

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***

'The future developments in and around the Vakola district of Mumbai are presented as benefitting almost all the characters affected.'

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 plans as part of wider development of Mumbai involving slum clearance with financial benefits for some residents, but loss of homes for others
- Confidence Shanghai Vakola as a prestige project of Dharmen Shah
- a debatable social change as residents of Vishram Society have to leave their rather run-down homes to make way for 'Super Luxury Apartments'
- most residents eventually persuaded by financial benefits of leaving, but loss of community
- Masterji never being convinced that leaving is good for him, the Pintos struggle to agree to offer
- how greed leads to murder.

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 Tower A and the homes of its residents are contrasted with the plans for Confidence Shanghai Vakola
- how the development of Mumbai is presented: eg by the narrator, through the attitudes of characters
- the chronological structure of the narrative
- how the attitudes of the residents of Vishram Society change as the narrative unfolds
- the use of the character of Masterji to challenge Dharmen Shah's influence
- imagery, symbolism, other figurative language, lexical choices.

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*, to what extent do you agree that immigrants are shown to benefit rather than to suffer?

[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 gains educationally and financially, but experiences racism or/and exploitation which causes depression
- how Ifemelu's love affairs are not unaffected by her being an immigrant
- how the benefits are perhaps more debatable for Aunty Uju – she qualifies to practise as a doctor in America, but experiences many difficulties
- Dike growing up in America, but attempting suicide
- Obinze's many problems as an illegal immigrant – even has to be known as Victor, and is deported
- the apparent success abroad of other Nigerians: eg Emenike in England
- Ifemelu and Obinze finding their true identity as Nigerians.

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

Focus might be on:

- the use of a retrospective narrative in which the central character reflects on her experiences in a largely chronological way
- the use of the contrasting experiences of Ifemelu in America and Obinze in England
- how Ifemelu's blogs present the experience of immigrants in a wider context
- the use of Aunty Uju's experiences in America to compare and contrast with those of Ifemelu
- how dialogue is used to present the experience of other immigrants: eg in the braiding salon, Emenike in England, other Nigerians who have returned
- hair as a motif, figurative language, lexical choices.

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***

'Ultimately, Levy presents the achievements of Hortense and Gilbert in England as being less significant than the many problems they experience.'

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 narrative ending with Hortense and Gilbert leaving behind their one room in Queenie's house for their own home in Finsbury Park
- the squalid conditions while staying at Queenie's and how these affect their relationship
- the setting of post-war London being not the mother country as expected
- racism: eg staff in education office, postal workers, Bernard Bligh, Mr Todd
- Hortense and Gilbert becoming adoptive parents of mixed-race baby – by choice or of necessity may be debated
- Gilbert and Hortense show determination and resilience in adapting to life in London, and become closer as husband and wife.

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 narrative, with its different voices, that shows how Gilbert and Hortense adapt to and cope with life in England
- Hortense's wish for a bell that goes ding-a-ling as a motif and, perhaps, the conclusion with house in Finsbury Park
- how humour is used: eg when difficulties such as living conditions are encountered
- how dialogue is used: eg to present, hopes, beliefs, attitudes, disillusionment
- the language used to present racism
- lexical choices, dialect, figurative language.

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 always presents his world as both troubled and beautiful.'

To what extent do you agree with this view? You should make detailed reference to 'At a Lunar Eclipse' 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 'earthly show' of 'At a Lunar Eclipse' seeming out of place for a troubled world
- the natural beauty of 'Beeny Cliff' or 'At Castle Boterel' as settings for loss and grief
- 'At an Inn' and 'Channel Firing' perhaps not having beautiful settings
- the harsh beauty of 'Neutral Tones', 'The Darkling Thrush' or even 'The Convergence of the Twain'
- a mother's womb as place of sanctuary that must be lost in 'To An Unborn Pauper Child'
- Hardy's world in memories clouded by troubled feelings.

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

Focus might be on:

- the structure of 'At a Lunar Eclipse': eg an opening address to Earth followed by reflections in the form of rhetorical questions
- how settings may reflect troubles (personal or social), or contrast with them
- the use of different personae addressed: eg in 'Neutral Tones', 'At an Inn', 'The Going'
- the depiction of natural beauty through figurative language and lexical choices
- the use of first person: eg to convey loss, grief, a troubled mind
- stanza form, rhyme, or/and other features of prosody.

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.

0 8 **William Wordsworth poetry selection**

'Wordsworth's landscapes are more significant as places of suffering than of pleasure.'

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 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:

- 'Michael' as a tragic story
- the pleasure and guilt of the speaker in 'Nutting', damage to the environment
- the suffering observed in 'A Narrow Girdle…' by those enjoying the place
- the sheer pleasure of 'Daffodils' or/and 'Composed upon Westminster Bridge'
- the speaker's attitude changed by loss in 'Elegiac Stanzas'
- pleasure in the influence of nature that outweighs 'the heavy and the weary weight/Of all this unintelligible world'.

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

Focus might be on:

- how settings evoke responses through the ways in which they are presented: eg voice, tone, mood
- structural development: eg leading to suffering, sadness or loss; alternatively, leading to pleasure or happiness
- descriptive methods: eg lexical choices, figurative language
- the use of first-person perspective
- how the speaker addresses the reader or his 'dear sister': eg 'Michael', 'Tintern Abbey'
- stanza form, metre, other features of versification.

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.

0 9 **Robert Frost poetry selection**

'All of Frost's settings are dominated by a mood of sadness.'

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:

- the sadness of 'Desert Places' but other feelings may be seen as more significant
- how the speaker's depression evident in 'Stopping by Woods on a Snowy Evening' can be said to be resisted or overcome
- death and/or responses to it in 'Out, Out –'
- the contentment of being in harmony with nature in 'An Unstamped Letter'
- sadness/regret in 'The Road Not Taken', weariness in 'After Apple-Picking'
- humour in 'Mending Wall', boyish pleasure in 'Birches'.

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 response to the setting in 'Desert Places': eg the ways in which the scene unfolds and leads to the speaker's state of mind
- structural patterns in other poems
- the use of speech and speech rhythms
- stanza forms: eg structural use of single stanza, four-line, stanzas, five-line stanzas
- figurative language, lexical choices
- rhyme, metre, other features of prosody.

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.

1 0 **Seamus Heaney poetry selection**

'In Heaney's presentation of places, he finds conflict or the threat of conflict everywhere.'

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

- the sacrificial death of Tollund Man with its implications for conflict in Ireland
- past and recent conflict as in 'Requiem for the Croppies', 'North', 'Punishment' and 'The Toome Road'
- colonialism and conflict in 'Act of Union'
- inner conflict and anger in 'Mid-Term Break'
- possible challenges to 'everywhere': eg 'Anahorish', 'Personal Helicon' and 'Peninsula'
- cultural history without conflict in 'Bogland'.

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

Focus might be on:

- the three-part structure of 'The Tollund Man': eg his sacrifice and discovery, the link to the Troubles, Jutland again with paradoxical ending
- structure in other poems: eg connection between distant places and home – 'Westering', 'North'
- stanza form: eg single stanza, quatrains, sonnet form
- the use of a first-person perspective
- figurative language, lexical choices
- rhyme, half-rhyme, other features of prosody.

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.