

INTERNATIONAL AS ENGLISH LITERATURE LT02

Unit 2 Place in literary texts

Mark scheme

June 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 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.

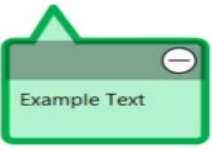
Using the mark bands

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	<ul style="list-style-type: none"> • 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. 	<p>This band is characterised by perceptive and assured work which shows confidence, sharpness of mind and sophistication in relation to the task.</p> <p>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.</p> <p>At the bottom of the band there will be coherence and accuracy with some perception but with less consistency and evenness.</p>
	AO2	<ul style="list-style-type: none"> • Perceptive understanding of authorial methods in relation to the task. • Assured engagement with how meanings are shaped by the methods used. 	
	AO3	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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. 	<p>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.</p> <p>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.</p> <p>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.</p>
	AO2	<ul style="list-style-type: none"> • Thorough understanding of authorial methods in relation to the task. • Thorough engagement with how meanings are shaped by the methods used. 	
	AO3	<ul style="list-style-type: none"> • 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. 	

<p>Band 3 Straightforward/ Relevant 11–15 marks</p> <p>‘Straightforward’ work is shown when students make their ideas in relation to the task clearly known.</p> <p>‘Relevant’ work is shown when students are focused on the task and use detail in an appropriate and supportive way.</p>	AO1	<ul style="list-style-type: none"> • 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. 	<p>This band is characterised by straightforward and relevant work where the student’s response to the task is clear and intelligible.</p> <p>At the top of the band students will demonstrate consistent straightforward understanding in the course of their argument. Ideas will be developed relevantly.</p> <p>At the bottom of the band there will be flashes of relevant understanding with evidence of straightforward thinking.</p>
	AO2	<ul style="list-style-type: none"> • Straightforward understanding of authorial methods in relation to the task. • Relevant engagement with how meanings are shaped by the methods used. 	
	AO3	<ul style="list-style-type: none"> • 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. 	
<p>Band 2 Simple/Generalised 6–10 marks</p> <p>‘Simple’ work is shown when students write in an unelaborated and basic way in relation to the task.</p> <p>‘Generalised’ work is shown when students write without regard to particular details.</p>	AO1	<ul style="list-style-type: none"> • 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. 	<p>This band is characterised by simple and generalised work which is mainly linked to the task.</p> <p>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.</p> <p>At the bottom of the band there will be inconsistency, but the beginnings of a simple and generalised understanding.</p>
	AO2	<ul style="list-style-type: none"> • Simple understanding of authorial methods in relation to the task. • Generalised engagement with how meanings are shaped by the methods used. 	
	AO3	<ul style="list-style-type: none"> • 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. 	

<p>Band 1 Largely irrelevant/largely misunderstood/largely inaccurate 1–5 marks</p> <p>‘Largely irrelevant’ work is shown when students write in an unclear way with only occasional reference to what is required by the question.</p> <p>‘Largely misunderstood’ and ‘largely inaccurate’ work is shown when knowledge of the text is insecure, hazy and often wrong.</p>	AO1	<ul style="list-style-type: none"> • 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. 	<p>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.</p> <p>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.</p> <p>At the bottom of the band there will be no connection with the task; the writing will be hard to follow and irrelevant.</p>
	AO2	<ul style="list-style-type: none"> • The writing is likely to be unclear and incorrect; if it is accurate the content will be irrelevant. 	
	AO3	<ul style="list-style-type: none"> • 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
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Joseph Conrad: *Heart of Darkness*

‘African people in *Heart of Darkness* are presented as having lost everything and gained nothing.’

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 *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:

- colonial exploitation, particularly the greed for ivory and, perhaps, the resulting use of forced labour
- how Kurtz has corrupted African people and, perhaps, the inference that he has exploited their culture
- the African people visiting the ship during Marlow’s journey to the Congo who are ‘as natural and true as the surf along their coast’, suggesting, perhaps, that Marlow’s perception is limited to the Congo
- the dignity and defiance of the woman we presume to be Kurtz’s lover
- the willingness of Kurtz’s African followers to fight, though this may be seen as misplaced loyalty
- the possible implications of the manager’s boy saying ‘Mistah Kurtz – he dead’ ‘in a tone of scathing contempt’.

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

Focus might be on:

- a narrative structure that develops from Marlow’s anticipation of an adventure, to become a journey of discovery that concludes with ‘the heart of a conquering darkness’
- how the motif of darkness can be understood from an African point of view as ‘conquering’
- how Marlow’s narrative perspective can be understood to expose loss by African people, but also suggest, perhaps through its narrowness, that ‘everything’ is an overstatement
- symbolism: eg ivory as a symbol of exploitation, the relationship between the woman and ‘the colossal body of the fecund and mysterious life’ of Africa, as Marlow sees it
- how the descriptions of settings: eg the river, the jungle, show a rich, fertile land
- the use of the dying labourers at the Central Station as abject victims
- Marlow’s perspective of ‘African people’ as colonial in and of itself
- lexical choices, 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	2
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F. Scott Fitzgerald: *The Great Gatsby*

‘In the society of *The Great Gatsby*, money is presented as something which is fought over rather than enjoyed.’

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:

- Gatsby’s success as a bootlegger and his association with Wolfshiem and gangster activity
- Myrtle and George Wilson’s struggles to become better off
- how the inherited wealth of Tom Buchanan makes him contemptuous of new money and no money
- how the pleasure-seeking and self-indulgence of Fitzgerald’s roaring twenties may be debated: eg enjoyment, escapism, exploitation of young women
- how Gatsby uses his money to attempt to enjoy what he once had with Daisy
- the strong link between money and social status/social conflict
- the people of the valley of ashes as victims of a ruthless capitalist economy.

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

Focus might be on:

- the narrator’s changing perspective as the story unfolds: eg from his ambitions in the bond business to his recognition of Myrtle and Gatsby as victims and understanding that the wealthy can escape justice
- a narrative structure with a pattern of conflicts: eg Tom’s breaking of Myrtle’s nose, his confrontation with Gatsby, Myrtle’s death and Tom’s part in Gatsby’s death
- Myrtle Wilson’s violent death as a possible consequence of her acquisitiveness
- alcohol as a motif in relation to enjoyment or/and conflict
- Gatsby’s parties being emblematic of enjoyment, or/and settings for conflict
- description or/and dialogue to present conflict.

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
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Kazuo Ishiguro: *The Remains of the Day*

‘The setting of Darlington Hall is used mainly as a way of showing the decline of an out-of-date way of life.’

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:

- much of the narrative being set in the 1930s, with Stevens’ journey to the West Country taking place in 1956
- the differences between the household in the inter-war period and its post-war occupancy
- how the rigid distinctions in the social hierarchy of Darlington Hall in the 1930s can be seen as outmoded
- how Lord Darlington’s attempts at diplomacy were inappropriate in the 1930s and brought later disgrace
- relationships that are inhibited by old-fashioned or inappropriate attitudes: eg Stevens and Miss Kenton, Stevens and his father
- how the setting is used to present a historical context that remains relevant
- decline not being apparent in the thriving social life of Darlington Hall in the 1930s.

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

Focus might be on:

- the narrative being presented by Stevens whose attitudes are outmoded
- the retrospective point of view and how it highlights differences between 1956 and the 1930s
- a narrative structure that shifts backwards and forwards between 1956 and the inter-war period to show changes in social attitudes
- the use of the relationship between Miss Kenton and Stevens to show his old-fashioned ideas
- the use of dialogue in Stevens’ encounters on his West Country journey to comment on life at Darlington Hall in the inter-war setting
- lexical choices, 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	4
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Aravind Adiga: *Last Man in Tower*

‘The community of Vishram Society is destroyed largely by the 21st century development of Mumbai.’

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 effect of economic pressures in a rapidly modernising city
- how Masterji sees himself as fighting ‘a calculating world’
- the effect of self-interest on the community of a co-operative housing society
- Dharmen Shah’s role: eg personal ambition, competitiveness, underhand methods of persuasion
- how Tower A can be seen as being run down and will be replaced by better housing
- how leaving Vishram Society may offer a better life: eg Mrs Rego, Mrs Puri
- how community life is shown to be more important than wealth or/and progress.

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

Focus might be on:

- how the community of Vishram Society is used to explore the effects of economic and social change in Mumbai
- the use of different characters to show a range of responses to social change: eg older characters more likely to resist, Tower B residents have a ‘higher average income, lower average age’ and all agree to accept Shah’s offer
- the narrative structure: eg from when the effects of development were ‘like echoes from a distant battlefield’ to a pattern of conflicts and gradual acceptance, concluding with Masterji’s isolation and murder
- symbolism of banyan tree: eg ‘four escutcheons of House of Shah, unstoppable growth’
- the structural use of dates for chapters as a countdown, or/and the division into nine books with headings and an epilogue
- dialogue, lexical choices, 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	5
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Chimamanda Ngozi Adichie: *Americanah*

‘Ultimately, Ifemelu’s return to Nigeria is a complete rejection of America.’

To what extent do you agree with this view?

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives 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’s preconceptions about America are challenged
- how Ifemelu’s eventual success in America gives her satisfaction
- how choosing to return to Nigeria is not necessarily rejection of America
- those aspects of American society that are objectionable: eg racism, attitudes towards women, ideas of beauty
- Ifemelu’s relationships with Americans, how these can be seen as part of her development and, perhaps, her decision to return to Nigeria
- the ways in which Ifemelu becomes and remains an Americanah
- how Nigeria has changed and, perhaps, how her return is not to ‘her previous way of life’.

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

Focus might be on:

- the narrative perspective: eg from the braiding salon in Trenton, or/and from Nigeria
- the retrospective narrative that begins with Ifemelu’s intention to return to Nigeria and ends with her there
- the structure of a sequence of relationships, beginning and ending with Obinze
- the use of the characters in the braiding salon to comment on life in America
- the blogs as a critique of American society and, perhaps, Nigeria
- motif of hair
- language features: eg dialogue, lexical choices, imagery, descriptive detail
- the use of settings in America, and, perhaps, Nigeria to convey aspects of society.

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
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Andrea Levy: *Small Island*

‘In *Small Island*, England is presented as a place of conflict for everyone who lives there.’

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:

- wartime in England: eg racism of US troops, Gilbert’s experiences in the RAF
- racism in London: eg Gilbert at work, Hortense’s attempt to be accepted as a teacher, Mr Todd and other neighbours
- Bernard’s hostility towards Gilbert and Hortense
- Queenie’s kindness towards Gilbert and Hortense, her willingness to provide them with a home
- the brief affair between Queenie and Michael
- Hortense and Gilbert’s acceptance of Queenie’s baby
- how Winston helps Gilbert and Hortense to have a home of their own.

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

Focus might be on:

- the alternating Before and 1948 structural pattern conveying conflict at different times
- the use of different voices to present various experiences of conflict
- the use of different settings for conflict: eg Gilbert and Hortense’s room, a cinema, Queenie’s house for the fight and argument between Gilbert and Bernard
- the symbolism of the baby (may be variously interpreted)
- the use of dialogue to present such things as racism and aggression, but also co-operation, affection and humour
- lexical choices, figurative language, dialect.

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 places are used as little more than background for the worries and concerns of life.’

To what extent do you agree with this view? You should make detailed reference to ‘Neutral Tones’ 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:

- how the details of the setting in ‘Neutral Tones’ may be regarded as mere background, or as reflections of such emotions as anger, bitterness, betrayal
- the settings for ‘The Oxen’, ‘At an Inn’ or ‘At a Lunar Eclipse’ being only background or having particular significance
- ‘The Darkling Thrush’ being set at a particular time with details of the scene that are key to an understanding of the poem
- the significance of the ‘olden haunts’ in ‘After a Journey’
- the locations recalled in ‘Places’ and what they mean to the speaker, though they may be mere places to others
- what is implied by the detailed settings of ‘Beeny Cliff’ or ‘At Castle Boterel’.

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

Focus might be on:

- how the description of the rejected lover is framed by the same neutral tones in the first and final stanzas of the given poem
- the evocative strength of description in the settings of such poems as ‘Beeny Cliff’, ‘The Going’ and ‘The Convergence of the Twain’
- the ways in which poems are structured to develop a scene that expands thoughts and feelings: eg ‘Beeny Cliff’, ‘The Going’, ‘At an Inn’
- the use of direct address: eg in the form of rhetorical questions, conversational lexis such as ‘yes’ and ‘you’, or other means
- sardonic humour in the setting of ‘Channel Firing’
- development through the use of stanza form, rhyme and other features of versification.

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
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William Wordsworth poetry selection

‘Wordsworth’s poetry is far more concerned with human nature than with places.’

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

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives 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 in ‘Nutting’ human nature is shown to be at fault for damage to the environment and so ‘more concerned’ can be debated
- ‘Tintern Abbey’ and ‘Michael’ being perhaps centred on human nature, but where the setting is also significant
- ‘Composed upon Westminster Bridge’ and ‘Daffodils’ could be seen as more concerned with the environment
- how ‘Elegiac Stanzas’ can be understood as a personal response to an aspect of nature
- the lesson learned in ‘A Narrow Girdle of Stones and Craggs’
- ‘Yarrow Unvisited’ being about what is in the mind’s eye only
- how ‘far more concerned’ may be challenged in terms of there always being a significant relationship between people and places.

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

Focus might be on:

- the use of the first person in poems such as ‘Tintern Abbey’, ‘A Narrow Girdle of Stones and Craggs’, and ‘Elegiac Stanzas’
- the narrative pattern, such as description of and response to setting leading to a concluding reflection: eg ‘Tintern Abbey’ ‘Elegiac Stanzas’, ‘Nutting’
- the relationship between speaker and addressee: eg ‘Nutting’, ‘Tintern Abbey’, ‘Yarrow Unvisited’
- the use of characters or/and dialogue in ‘Michael’
- lexical choices or/and figurative language: eg in descriptions of the natural world, in philosophical observations, in presentation of human nature
- aspects of versification: eg use of stanza forms, metre, rhyme.

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.

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Robert Frost poetry selection

‘Frost uses his settings to show that it is impossible to escape from the feeling of loneliness.’

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 isolation of the speaker in such poems as ‘Desert Places’, ‘Stopping by Woods on a Snowy Evening’, ‘The Wood Pile’, ‘After Apple Picking’
- where there is no desire to escape from solitude: eg ‘The Road Not Taken’, ‘The Wood Pile’
- contact with and/or communication with another: eg ‘Mending Wall’, ‘The Black Cottage’, ‘An Unstamped Letter in our Rural Letter Box’
- escape of a kind in ‘Birches’
- social concerns: eg ‘Out, Out –’, ‘A Brook in the City’
- the appeal or attraction of isolated settings
- solitude offering the opportunity for thoughtful reflection on the human condition.

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 first person and/or an addressee are used
- how a response to a setting is developed structurally: eg the initial situation in ‘After Apple Picking’ followed by the unfolding of the speaker’s state of mind and then the growing symbolism that becomes a reflection on life and death
- the narrative structure of single-stanza poems: eg ‘Birches’, ‘The Wood Pile’, ‘Out, Out –’, ‘The Black Cottage’
- a conversational tone and/or lexis: eg ‘An Unstamped Letter in our Rural Letter Box’, ‘On Looking up by Chance at the Constellations’
- the use of direct speech: eg ‘The Black Cottage’, ‘Mending Wall’
- versification: eg the structural use of 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.

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Seamus Heaney poetry selection

‘Heaney presents the natural world as something that always lifts the human spirit.’

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:

- ‘A New Song’ being a celebration of a place and its associations: eg its natural features or/and the language that it evokes
- the images and associations of ‘Anahorish’
- the cultural power of the landscape in ‘Bogland’, the inspiration given by wells in ‘Personal Helicon’, the consoling landscape of ‘Peninsula’
- how despite defeat and terrible loss, ‘Requiem for the Croppies’ has an uplifting ending
- how ‘The Tollund Man’ or/and ‘Punishment’ or ‘The Grauballe Man’ can be seen to challenge the given view
- the pessimism of ‘Act of Union’.

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

Focus might be on:

- structural features: eg how ‘A New Song’ begins with a song-like opening line before creating a pattern of associations from place names that lead to the conclusion; the accumulation of physical details of ‘The Grauballe Man’ that lead to questions and reflections by the speaker
- the use of first person in different ways: eg the speaker in ‘The Toome Road’ or ‘Punishment’, the persona of ‘Bog Queen’ or ‘Requiem for the Croppies’
- the use of stanzas for structural effects: eg regular length until the final line of ‘Mid-Term Break’, the two-sonnet form of ‘Requiem for the Croppies’, quatrains grouped in sections in ‘The Tollund Man’
- lexical choices that stand out with their particular effect: eg ‘omphalos’, ‘bawn’, ‘rath’, ‘bullaun’, ‘aithling’
- figurative language that lifts the spirit or evokes violence and conflict
- how features of prosody are used to develop effects: eg rhyme, half-rhyme, metre.

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.