

OXFORD

INTERNATIONAL
AQA EXAMINATIONS

INTERNATIONAL AS ENGLISH LITERATURE

Mark scheme

LT02

Unit 2 Place in literary texts

Version 1.0 Specimen

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.

Information for Examiners

Welcome to this mark scheme which is designed to help you to deliver fair and accurate assessment. Please read carefully all sections and ensure that you follow the requirements that they contain.

Arriving at marks

- 1 All questions are framed to address all the Assessment Objectives (AOs). Answers are marked holistically and when deciding upon a mark in a band, examiners should bear in mind the equal weightings of the assessment objectives. Examiners need to read the whole answer, taking into account its strengths and weaknesses, and then place it in the appropriate band.
- 2 Examiners should avoid making early snap judgements before the whole answer has been read. Some candidates begin tentatively but go on to make relevant points.
- 3 Examiners should be prepared to use the full mark range and not 'bunch' scripts in the middle for safety. Top marks are attainable if candidates could not be expected to do more in the time and under the conditions in which they are working.
- 4 Examiners should mark positively. Although the mark scheme provides some indicators for what candidates are likely to write about, examiners should be willing to reward what is actually there – provided, of course, that it is relevant to the question being asked.
- 5 Examiners should remember that there are no right answers. Candidates' views which are relevant, well-argued and supported by appropriate textual evidence must receive credit whether the examiner agrees with the views or not. It is important to try to remain flexible if a candidate introduces unusual or unorthodox ideas.
- 6 Examiners should remember that length and quality are not synonymous. Some brief answers may be relevant and concise. Equally, long answers may be diffuse and repetitive.
- 7 If answers are short or incomplete, examiners can reward only what is there and assess accordingly. Some further credit may be given to answers finished in note form.

Using the mark bands

- 8 When placing answers in mark bands, examiners need to look closely at the descriptors and the detailed generic mark bands on pages 6–8. The key words for the bands are important and are printed below.

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

- 9 Answers placed at the top of the band will securely address the descriptors; answers at the lower end of the band will securely address the descriptors below and begin to show the qualities of the band into which you are placing them. Careful judgements need to be made about marks in the middle of the range; here it is likely that the key descriptors will be more intermittent but still clearly evident.
- 10 There will be occasions when an answer addresses descriptors in different bands; in such cases, the 'best-fit' model applies. Here examiners will need to exercise a different kind of judgement, looking to see where the answer can be most fairly and appropriately placed, in terms of its quality, against the descriptors.
- 11 Examiners must remember that the mark bands are not equivalent to grades: grades are decided by the awarding committee at the end of each session.

The 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 18 years old so we are judging their skills at the end of Key Stage 5.

	AO	Typical features	How to arrive at mark
<p>Band 5 Perceptive/Assured 21–25 marks</p> <p>‘Perception’ is demonstrated when students are showing the depth of their understanding and responding sensitively to the texts and task.</p> <p>‘Assuredness’ is shown when students write with confidence and conviction.</p>	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. 	<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. 	
	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>Band 4 Coherent/Thorough 16–20 marks</p> <p>‘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.</p> <p>‘Thoroughness’ is shown when students write carefully and precisely with detail.</p>	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>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. 	
	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>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>	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>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. 	
	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>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>	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>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. 	
	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>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>	AO3	<ul style="list-style-type: none"> • some vague points in relation to the task and some ideas about task and text(s). 	<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. 	
	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. 	
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*

Discuss the significance of darkness in the novel

[25 marks]

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

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 darkness of the African continent as represented on Marlow's map
- the darkness at the heart of Western 'civilised' society
- religious associations of 'darkness' and 'light'; perhaps in relation to missionary work
- claim that London and the Thames have also been dark places
- significance of 'blackness' and 'black' as terms used to describe the natives
- darkness within the human soul.

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

With respect to significance of prose fiction methods:

- the antithetical language of 'light' and 'darkness' in the text
- 'Darkness' as a complex metaphor
- 'Darkness' in relation to the structure of the story: Marlow travels steadily deeper into 'darkness'
- the ironic contrast with the whiteness of ivory
- the number of times that the words 'dark' or 'darkness' occur in the narrative
- the effect of the first person narrator in conveying ideas about 'darkness'.

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

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

0	2
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Scott Fitzgerald: *The Great Gatsby*

‘Conflict in *The Great Gatsby* emerges more from a clash of cultures than a clash of individuals’.

How far do you agree with this view of the novel?

[25 marks]

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

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 degree to which Tom Buchanan and Daisy can be seen as essentially representatives of a culture and social group
- the social/cultural significance of Myrtle and Wilson
- ambiguity of Gatsby’s past and present
- the cultural values represented by Myrtle’s New York apartment and the wider world of New York
- Gatsby’s mansion
- the personal animosity between Gatsby and Tom.

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

With respect to significance of prose fiction methods:

- the narrative significance of the settings of West and East Egg
- the symbolism of the Valley of Ashes
- other symbols in the novel: cars, the green light etc.
- Nick’s self-conscious narrative voice
- possible view of the novel as a tragedy driven by clash of cultures
- the novel’s final structural focus on the deaths of three individuals.

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

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

Consider the significance of Darlington Hall as a location in the novel.

[25 marks]

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

Examiners must also remember that because students have read and studied *The Remains of the Day* through the lens of **place**, the AOs must necessarily be connected to that genre through the task.

AO1: Demonstrate understanding of the ways in which readers find meanings in texts, showing an understanding of genre, the significance of contexts, and the ways in which different interpretations can be found.

With respect to significance of contexts:

- Stevens’ suggestion that the ‘best of England’ is represented by the house
- the degree to which it can be seen as offering hospitality and acting as a coherent community with shared values
- its representation of a rigid, even outdated, class system
- how it also acts as an indicator of social change- the new ownership of Mr Farraday
- the ways in which it operates as a microcosm of the wider world; European conflicts being anticipated within its walls
- offers a revealing insight into the ways that political power operated in the society of the time
- acts as a means of representing character (Stevens, in particular)
- life within the house has both comic and tragic elements: different readings made possible.

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

With respect to significance of prose fiction methods:

- the structure of the novel: fragmented, use of flashbacks
- Stevens as an unreliable narrator; the nature of his narrative voice, features of oral narrative
- repetition of key words: ‘professional’, ‘banter’, ‘dignity’ etc.
- the form of the novel: a sort of confessional, a sort of pilgrimage
- use of time: key dates, the movement of the narrative into and out of the past
- dialogue, formal and informal.

Given that this is an **open book** exam, references to the novel should be detailed and accurate.

AO3: Express informed, personal and argued responses to literary texts, using appropriate concepts and terminology, and coherent, accurate writing.

With respect to skill in writing:

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

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

0	4
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Aravind Adiga: *Last Man in Tower*

"You and I were trapped," Mr Ajwani tells Mrs Rego, "but we *wanted* to be trapped".

Explore the significance of being trapped in the novel as a whole.

[25 marks]

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

Examiners must also remember that because students have read and studied *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 significance and influence of the contexts in which literary texts are written and received.

With respect to significance of contexts:

- the specific entrapment of residents in tower
- symbolic readings of the tower and other places
- ideas about being Indian
- notions of social class and the entrapment which follows
- the specific contexts of Mumbai
- notions of characters and their self-awareness or otherwise
- comedy and potential tragedy in readings of the novel
- heroes, villains and blurred boundaries – stereotypes which turn out to be more complex.

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

With respect to significance of prose fiction methods:

- the structure of the novel and its use of points of view
- the role of the tower but also other notions of entrapment
- the characterisation of Ajwani and Mrs Rego
- language of entrapment and freedom
- the comedy of the novel
- expression of desire.

Given that this is an **open book** exam, references to the novel should be detailed and accurate.

AO3: Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.

With respect to competence in writing:

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

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

0 5

Chimamanda Ngozi Adichie: *Americanah*

‘The hair braiding episode at the start of the novel, followed by the many other references to hair, are a metaphor for Ifemulu’s struggles in the US as an African immigrant.’

Explore the significance of hair and hairdressing in the novel in the light of this comment.

[25 marks]

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

Examiners must also remember that because students have read and studied *Americanah* through the lens of **place**, the AOs must necessarily be connected to that genre through the task.

AO1: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

With respect to significance of contexts:

- women’s hair as a symbol of being braided or not
- symbolic readings of black hair such as the politics of black hair and where you belong
- ideas about being African, American and African/American
- the specific context of going home and the journey to New Jersey
- Aisha’s view of using chemicals, etc.
- the fact that they argue over extensions – which are themselves artificial
- struggles for identity away from home
- struggles for identity returning home, etc.

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

With respect to significance of prose fiction methods:

- the opening of the novel and the significance of the time shifts in the narration
- the role of hair in the blogs, and the way these blog help structure the novel
- the names and varieties of hair: straight weaves, box braids, cornrows, dreadlocks, afros, twists, raucous curls, kinky coils and TWAs, etc
- characterisation and its use of hair as a defining characteristic
- Ifemulu’s point of view used as a focus for comment.

Given that this is an **open book** exam, references to the novel should be detailed and accurate.

AO3: Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.

With respect to competence in writing:

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

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

0	6
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Andrea Levy: *Small Island*

‘The title of the novel is deceptively simple, as it refers to far more than just one place’. Consider the significance of the title of the novel in the light of this comment

[25 marks]

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

Examiners must also remember that because students have read and studied *Small Island* through the lens of **place**, the AOs must necessarily be connected to that genre through the task.

AO1: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

With respect to significance of contexts:

- many possible readings of ‘small’ to do with physical spaces and mental attitudes
- many possible readings of the notion of ‘island’
- positive and negative suggestions of the title
- contrast of Britain and West Indies, but both included by title of novel
- discussion of title opening up ideas of racial exclusion, integration
- the history of immigration in the 1950s
- notions of culture and identity
- struggles for identity away from home
- struggles for identity for those at home.

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

With respect to significance of prose fiction methods:

- the representation of places in the novel
- the contrast of London and ‘home’
- the different narrative points of view
- the different narrative voices
- the presentation of characters and attitudes.

Given that this is an **open book** exam, references to the novel should be detailed and accurate.

AO3: Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.

With respect to competence in writing:

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

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

07

Thomas Hardy: Poetry selection

‘Hardy’s depiction of place always leads to a feeling of despair’

Discuss this view, considering ‘*The Darkling Thrush*’, and at least two other poems.

[25 marks]

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

AO1: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

Focus might be on:

- the complex ambiguity around the significance of the bird
- symbolic birds/birdsong in literature more widely
- Hardy’s use of places specifically
- Hardy’s use of places symbolically
- a wider sense of Hardy’s fatalistic world view
- Hardy as a great love poet.

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

With respect to significance of poetic method:

- the specifics of time – winter, and details of winter, bleakness, broken strings, etc
- the bird as symbol of joy, ‘illimited’
- the details of the bird – old gaunt
- the rhyme and rhythm having a musical quality
- the enigma of the final stanza – he is unaware (note rhyme here) but also he is aware in the act of speaking about the bird
- other poems where place can lead to feelings of despair – *Convergence of Twain*, *At a Lunar Eclipse*, *To an Unborn Pauper Child*, etc
- Places leading to more positive feelings in poems such as *Beeny Cliff*, *At an Inn*.

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

AO3: Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.

With respect to competence in writing:

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

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

0 8

William Wordsworth: Poetry selection

‘Wordsworth’s poetry is always more about people than places.’

Discuss this view of the selection, making 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.

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 number of poems that explore the process of human contemplation
- human activities such as those in *Nutting*
- how memories of place are used to celebrate personal relationships
- how the poems as a whole celebrate the landscape of a region
- the ways in which a place is revealed as something transcendent, greater than human, eg in *Westminster Bridge*
- the evocative, uplifting effect of a specific natural scene, eg *The Daffodils*.

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

Focus might be on:

- the frequent use of first person perspective
- the specific locations that are identified
- the degree to which there is a focus on the physical features of the selected places
- dialogue in *Yarrow Unvisited*
- the structure of the poems, eg how *Tintern Abbey* begins with a description of the scene, but then moves away to consider memories and reflections on the human condition
- lyricism in *The Daffodils*; narrative in *Michael*.

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, here related to the poetic presentation of place
- organisation of ideas
- use of concepts and terminology appropriate to the question
- technical accuracy.

Accept any valid interpretation and any valid discussion of contexts of production and reception which are grounded in the poems. In all cases references to language and structure should be used to demonstrate how the ideas are expressed.

0	9
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Robert Frost: Poetry selection

Discuss the significance of home in Frost's poetry. In your answer refer to '*Mending Wall*' and at least one other poem.

[25 marks]

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

AO1: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

Focus might be on:

- home and questions of ownership
- home as part of a tight social network which the speaker both mocks and celebrates
- home as part of the rituals of work and life
- home as an idealised space (maybe connected to childhood)
- home as a limiter
- home as a place to return to – a refuge.

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

With respect to significance of poetic method:

- connecting the notion of home with property, ownership, boundaries
- the discursive nature of the voice
- the amused and slightly mocking (superior) voice of the speaker
- the repetition of the final words, but they belong to the neighbour not the speaker
- use of dialogue
- a single unrhymed stanza
- reference could be made to *The Wood Pile* as far from home, *After Apple Picking* with home as rural, agricultural and labour intensive, *Birches* with home as a childhood memory, etc.

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

AO3: Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.

With respect to competence in writing:

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

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

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Seamus Heaney: Poetry selection

'Heaney always connects place with human suffering.' How far do you agree with this view? 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.

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 slaughter on Vinegar Hill in *Requiem for the Croppies*
- the troubling familiarity of the sacrificial victim in *The Tollund Man*
- the grim evidence of victims held within the earth in *Bog Queen*
- an excited sense of discovery in *Personal Helicon*
- a history of a nation revealed in *Bogland*
- the sense of poetic purpose suggested in *North*.

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

Focus might be on:

- the many settings where sadness is evident, eg *Requiem for the Croppies*
- the disturbing sexual imagery of *Act of Union*
- the fractured rhythm of *Mid-term Break*
- delight in the place names of *Anahorish*
- arcadian visions in *A New Song*
- the complex position adopted by the first-person voice in *Punishment*.

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, here related to the poetic presentation of place
- organisation of ideas
- use of concepts and terminology appropriate to the question
- technical accuracy.

Accept any valid interpretation and any valid discussion of contexts of production and reception which are grounded in the texts. In all cases references to language and structure should be used to demonstrate how the ideas are expressed.

GET HELP AND SUPPORT

Visit our website for information, guidance, support and resources at oxfordaqaexams.org.uk

You can contact the English subject team directly at:

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