

INTERNATIONAL AS ENGLISH LITERATURE LT02

Unit 2 Place in literary texts

Mark scheme

Specimen paper

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 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 assessment objectives and their significance

12. All questions are framed to test AOs 1 and 2 so if candidates answer the question, then they will be addressing the AOs. In marking questions, however, examiners must also take account of AO3, which tests more than technical accuracy.

The equally weighted AOs are as follows:

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

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

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

Mark scheme

It is important to remember that these students, in the main, are 17 years old so we are judging their skills halfway through Key Stage 5.

	AO	Typical features	How to arrive at mark
Band 5 Perceptive/Assured 21–25 marks ‘Perception’ is demonstrated when students are showing the depth of their understanding and responding sensitively to the texts and task. ‘Assuredness’ is shown when students write with confidence and conviction.	AO1	• Perceptive understanding of the significance of relevant contexts in relation to the task. • Assuredness in the connection between contexts and genre, leading to perceptive interpretations.	This band is characterised by perceptive and assured work which shows confidence, sharpness of mind and sophistication in relation to the task. At the top of the band students are consistently assured and will demonstrate sensitivity and perception across all three assessment objectives in the course of their response. At the bottom of the band there will be coherence and accuracy with some perception but with less consistency and evenness.
	AO2	• Perceptive understanding of authorial methods in relation to the task. • Assured engagement with how meanings are shaped by the methods used.	
	AO3	• Perceptive, assured and sophisticated argument in relation to the task. • Assured use of literary critical concepts and terminology; mature and impressive expression.	
Band 4 Coherent/Thorough 16–20 marks ‘Coherence’ is shown when students are logical and consistent in their arguments in relation to the task. They hold their ideas together in an intelligible way. ‘Thoroughness’ is shown when students write carefully and precisely with detail.	AO1	• Thorough understanding of the significance of relevant contexts in relation to the task. • Coherence in the connection between contexts and genre, leading to carefully explained interpretations.	This band is characterised by coherent and thorough work where ideas are linked together in a focused and purposeful way in relation to the task. At the top of the band students will demonstrate a fully coherent and thorough argument across all three assessment objectives in the course of their response. At the bottom of the band ideas will be discussed in a shaped, relevant and purposeful way with a clear sense of direction, with one or two lapses in coherence and accuracy.
	AO2	• Thorough understanding of authorial methods in relation to the task. • Thorough engagement with how meanings are shaped by the methods used.	
	AO3	• Logical, thorough and coherent argument in relation to the task where ideas are debated in depth. • Appropriate use of literary critical concepts and terminology; precise and accurate expression.	

Band 3 Straightforward/ Relevant 11–15 marks ‘Straightforward’ work is shown when students make their ideas in relation to the task clearly known. ‘Relevant’ work is shown when students are focused on the task and use detail in an appropriate and supportive way.	AO1	• Straightforward understanding of the significance of relevant contexts in relation to the task. • Relevant in the connection between contexts and genre, leading to straightforward interpretations.	This band is characterised by straightforward and relevant work where the student’s response to the task is clear and intelligible. At the top of the band students will demonstrate consistent straightforward understanding in the course of their argument. Ideas will be developed relevantly. At the bottom of the band there will be flashes of relevant understanding with evidence of straightforward thinking.
	AO2	• Straightforward understanding of authorial methods in relation to the task. • Relevant engagement with how meanings are shaped by the methods used.	
	AO3	• Sensibly ordered ideas in a relevant argument in relation to the task. • Some use of literary critical concepts and terminology which are mainly appropriate; straightforward and clear expression.	
Band 2 Simple/Generalised 6–10 marks ‘Simple’ work is shown when students write in an unelaborated and basic way in relation to the task. ‘Generalised’ work is shown when students write without regard to particular details.	AO1	• Simple understanding of the significance of relevant contexts in relation to the task. • Generalised in the connections between contexts and genre, leading to simple interpretations.	This band is characterised by simple and generalised work which is mainly linked to the task. At the top of the band students will demonstrate a basic generalised understanding in the course of their answer. Ideas will be developed in a simple way. At the bottom of the band there will be inconsistency, but the beginnings of a simple and generalised understanding.
	AO2	• Simple understanding of authorial methods in relation to the task. • Generalised engagement with how meanings are shaped by the methods used.	
	AO3	• A simple structure to the argument which may not be consistent but which does relate to the task. • Generalised use of literary critical concepts and terminology; simple expression.	

Band 1 Largely irrelevant/largely misunderstood/largely inaccurate 1–5 marks ‘Largely irrelevant’ work is shown when students write in an unclear way with only occasional reference to what is required by the question. ‘Largely misunderstood’ and ‘largely inaccurate’ work is shown when knowledge of the text is insecure, hazy and often wrong.	AO1	• Little sense of the AOs in relation to the task; little sense of how meanings are shaped; little sense of any relevant contexts, genre or interpretations.	This band is characterised by work which is largely irrelevant and largely misunderstood and largely inaccurate, and so unlikely to be addressing the AOs in a relevant way. At the top of the band students will mention some unconnected points in relation to the task during the course of their writing. The writing is likely to lack clarity. At the bottom of the band there will be no connection with the task; the writing will be hard to follow and irrelevant.
	AO2	• The writing is likely to be unclear and incorrect; if it is accurate the content will be irrelevant.	
	AO3	• Some vague points in relation to the task and some ideas about task and text(s).	
0 marks		No marks for response when nothing is written or where response has no connection to the text(s) or task.	

0	1
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Emily Brontë: *Wuthering Heights*

'*Wuthering Heights* is the story of a remote community set apart from the rest of the world.'

Explore the significance of this view.

[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 *Wuthering Heights* through the lens of **place**, the AOs must necessarily be connected to that genre through the task.

AO1

Focus might be on:

- the isolation of *Wuthering Heights*, Thrushcross Grange and the surrounding moorland
- the small number of characters in each of the houses and the way their lives are confined in a small area
- how relationships and family affairs take place largely at *Wuthering Heights* and Thrushcross Grange
- how Catherine and Heathcliff enjoy a wider world of their own, especially when they escape to the moors
- the mystery of Heathcliff's origins and how this aspect of his character can be seen to impinge on the Earnshaws and the Lintons
- the wider world as it is indicated by Hindley, Heathcliff and Isabella spending time away
- the supernatural, otherworldly aspects of the story.

AO2

Focus might be on:

- the use of aspects of setting to suggest remoteness: eg harsh weather, the structure of buildings, features of landscape
- the outer frame narrative presented by an outsider, Lockwood, with the inner narrative by Nelly, a servant of both houses
- the ways in which life at *Wuthering Heights* is presented as extraordinary through setting and characters: eg hostility within and towards outsiders, violent language and action, a place of confinement
- Heathcliff's mysterious transformation during his time away; the role of other characters who spend time in the outside world: eg Hindley, Isabella
- a narrative structured around key events: eg the arrival of Heathcliff as a child, the death of Mr Earnshaw, Catherine's betrayal of Heathcliff, Catherine's death, Heathcliff's marriage to Isabella
- how the supernatural aspects are presented through settings, dialogue, description
- language features: eg lexical choices, figurative language, symbolism: eg dreams, storms, windows.

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

AO3

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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Joseph Conrad: *Heart of Darkness*

To what extent do you agree that in *Heart of Darkness* Conrad presents Africa as an entirely hostile environment?

[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

Focus might be on:

- Marlow's journey of arrival along the coast – 'monotonous grimness', 'God-forsaken wilderness', shelling by French man-of-war, 'streams of death in life'
- tropical disease – 'had laid low almost every 'agent' in the [central] station'
- the dangers of river journey, eg threats from a land of hostile native people hidden by jungle, problems of navigation
- the attack on the boat, – shot at with arrows in attempt to prevent arrival at Kurtz's station and the helmsman killed by a spear
- Kurtz successful in exploiting environment but, inevitably perhaps, becomes its victim
- a more than hostile environment – exploitation of native people and their being categorised as enemies, criminals or savages
- 'Inferno' of first company station – largely a man-made hell
- how the hostility of environment brings out qualities such as endeavour, courage and determination, but also aggression and violence.

AO2

Focus might be on:

- narrative voice – Marlow's responses to Africa and people living and working there
- foreboding generated by the description of coastal journey to the mouth of river Congo
- the journey inland as an overarching structural device, conveying increasing hostility
- symbolism, eg river (snake-like on map), jungle, heads on posts; motif of darkness
- imagery, eg 'accursed inheritance', 'a thing monstrous and free', 'an implacable force brooding over...', mist, fog
- progression – threats intensify as the journey progresses upriver towards the physical heart of darkness
- the climax of "The horror! The horror!"
- the use of sound and silence to convey threat.

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

AO3

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

F. Scott Fitzgerald: *The Great Gatsby*

To what extent do you agree that money is presented as the main focus of society in *The Great Gatsby*?

[25 marks]

Some possible content is given below. It suggests some of the ways the Assessment Objectives might be addressed, but some strands listed could easily address more than one AO.

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

AO1

Focus might be on:

- the wealth of the Buchanans – the privileged life they lead, how they are able to avoid responsibility because of their position
- the relative poverty of the Wilsons – their desire to escape valley of ashes, money as a factor in Myrtle's affair
- Gatsby's pursuit of wealth in the hope of attracting Daisy as well as being a long-term ambition in itself
- the relationship between wealth and crime: eg Gatsby's bootlegging and Wolfsheimer's gangster activities
- love for and possession of Daisy being more important than money for Gatsby
- how Gatsby's tragic fate can be presented as being of greater significance
- how the marriage of Tom and Daisy can be seen as transactional
- the more restrained attitude of Nick Carraway: eg earning his living honestly, his moral judgements.

AO2

Focus might be on:

- the narrative voice and perspective of Nick Carraway
- the use of setting to present wealth: eg East and West Egg, houses, parties
- narrative structure: eg conflict based on wealth leading to climax of Myrtle's death with subsequent deaths of Gatsby and George Wilson while Daisy escapes justice
- the symbolic function of valley of ashes: eg as means of social critique
- symbols of wealth: eg cars, houses, Tom's gifts, other property
- use of satire and irony: eg party guests (names, behaviour, dialogue)
- contrast between Gatsby's idealised love and Daisy's materialism
- figurative language, lexical choices.

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

AO3

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

Chimamanda Ngozi Adichie: *Americanah*

Consider the narrative significance of Adichie's choice of title for this 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 *Americanah* through the lens of **place**, the AOs must necessarily be connected to that genre through the task.

AO1

Focus might be on:

- Nigerian attitudes towards America and its culture
- exploration of the meaning of 'Americanah' in relation to the narrative
- how living in America affects Nigerian immigrants
- Ifemelu's relationships with Americans: eg her experiences of racism, her employment, her affairs with Kurt and Blaine
- how Ifemelu is affected by her time in America and the degree to which she is an Americanah: eg when she has returned to Nigeria
- America as a focus for aspirations and ambitions and how these reflect attitudes towards life in Nigeria
- how the relationship between Ifemelu and Obinze is affected by her experiences in America and, perhaps, his failure to get there
- the extent to which the Nigerian attitudes towards America are delusions.

AO2

Focus might be on:

- the structure: eg a retrospective narrative with chronological episodes interspersed with scenes that return to the hair-braiding salon, with a conclusion in Lagos after Ifemelu's return as an Americanah
- Ifemelu as principal focaliser, but with different perspectives through other characters: eg Obinze, Ranyinudo, Uju
- dialogue: eg conversations at the hair-braiding salon, discussions at student meetings, comments by Laura showing her hostility towards Ifemelu, conversations at parties
- Ifemelu's blog with its outsider perspective on life in America: eg being an American African
- symbolism of hair braiding
- how Ifemelu's changes in her accent reflect her attitudes towards America
- lexical choices, figurative language.

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

AO3

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

Andrea Levy: *Small Island*

'You'll soon get used to our language.' [Queenie]

'I can speak and understand the English language very well, thank you.' [Hortense]

In the light of this exchange of views, to what extent do you agree that the major cause of conflict in *Small Island* is presented as being misunderstanding between people from different places rather than racism?

[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

Focus might be on:

- Bernard's attack on Gilbert in the mistaken belief that he is the father of Queenie's child, aggravated by his racism
- how Bernard 'can't understand' Gilbert's passionate exhortation for tolerance and racial equality, but Bernard's response is also racist
- how despite the suggestion of racism in 'our language', cultural differences rather than language cause the annoyance in the exchange between Queenie and Hortense
- Hortense's language causing difficulties, though not necessarily conflict
- overt and institutional racism in US army, and/or in British Army
- Gilbert and Hortense's experience of racism when applying for jobs and at work
- aspects of British imperialism, eg army in India
- misunderstanding and conflict between people of same race, most notably Hortense and Gilbert, Queenie and Bernard.

AO2

Focus might be on:

- the use of different narrative voices
- the use of Before and 1948 sections to show misunderstanding and racism
- the variety of excuses used to refuse Gilbert accommodation
- racist diction, lexical choices, figurative language
- narrative structure, eg developing pattern of examples of hostility and conflict
- the narrative climax and significance of the birth of a child of dual cultural backgrounds
- how dialogue presents misunderstanding, but is also used to show racism
- different settings, eg Queenie's house, cinema, Gilbert's workplace, education office, British Army camp in India
- pre-war, wartime and post-war Windrush settings.

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

AO3

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

Elif Shafak: *The Island of Missing Trees*

‘More than anything else, *The Island of the Missing Trees* is about attempts to cross barriers.’

To what extent do you agree that Shafak presents her novel in this way?

[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 Island of Missing Trees* through the lens of **place**, the AOs must necessarily be connected to that genre through the task.

AO1

Focus might be on:

- the significance of Cyprus as a setting in 1974 or/and London as a setting in the 2010s
- the political separation of Cyprus evident in the island being divided by a frontier into north and south parts with a divided capital city
- cultural differences: eg Turkish and Greek, Muslim and Christian, heterosexual and homosexual
- how Defne and Kostas attempt to express their love despite their respective communities, their separation, the death of their child, eventual reunion and marriage – but not in Cyprus
- the problems and/or the improvement in the relationship between Ada and her father, her remoteness from Cyprus and her mother’s culture
- how Meryem gradually overcomes Ada’s resistance, becomes a role model, and helps her to understand her background
- Ada’s difficulties in her relationships with other pupils at her school and, perhaps, how they improve
- Yiogios and Yusuf at The Happy Pig, how they help Defne and Kostas, but how their being a couple ends with their deaths.

AO2

Focus might be on:

- physical evidence of the division of Cyprus: eg barricades, official signs, damage caused by weaponry, presence of UN troops
- the ways in which the narrative shifts between times and places to develop a story of relationships that are affected by different barriers (perhaps prejudices in particular)
- how the families of Defne and Kostas are used to present cultural barriers to their relationship
- the role of the fig tree in its settings – The Happy Pig and Kostas and Ada’s home – its function as a narrator and a symbol
- the ways in which the relationship between Ada and Meryem develops: eg cooking, dialogue, clothes, Ada wanting to visit Cyprus at the end of the narrative
- how the gradually worsening weather in London is used in the narrative: eg to create a sense of growing crisis, reflect man-made problems, show the resolution of some of Ada’s problems when calm returns
- dialogue, lexical choices, figurative language.

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

AO3

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

What is the significance of the presentation of wild places in Hardy's poetry?

Make detailed reference to 'Beeny Cliff' 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 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

Focus might be on:

- the wildness of the setting in 'Beeny Cliff' as a reflection of joy, passion and beauty of the lovers
- emphasis on movement that conveys dynamism of the lovers in 'Beeny Cliff'
- how wild Beeny Cliff remains, but in the present time the place can mean nothing to the woman
- the changing appearance of the sea in 'Beeny Cliff' and the different emotions suggested
- the permanence of the hill in 'At Castle Boterel' and what was said there, loss and being drawn to the sea and other wild places in 'After a Journey'
- wild places in the past: eg 'The Going'
- the bleakness of 'The Darkling Thrush'
- the bottom of the ocean in 'The Convergence of the Twain' with the implication of wildness and that is 'deep from human vanity'.

AO2

Focus might be on:

- how the placement of the lovers on top of Beeny Cliff suggests their heightened, intense feelings
- structure: eg past turns to present with emphatic 'Still' at beginning of fourth stanza of 'Beeny Cliff', shifts between present and past in 'At Castle Boterel'
- pattern of active verbs in 'Beeny Cliff'
- first person narrative: eg 'The Going', 'Neutral Tones', 'After a Journey' 'At Castle Boterel'
- the use of rhyme: eg triple rhyme for each stanza of 'Beeny Cliff' conveys harmony and unity
- the contrast between permanence of place and transience in 'At Castle Boterel'
- voice that addresses the beloved in response to a wild place
- interrogative tone and use of rhetorical questions: eg 'The Going', 'After a Journey'
- language features: eg imagery, metaphor, lexical choices.

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

AO3

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

Robert Frost poetry selection

'Frost's use of place shows that the experience of isolation has more significance than contact with other people.'

To what extent do you agree with this interpretation? 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

Focus might be on:

- the desire of an isolated individual to communicate experience: eg 'An Unstamped Letter...'
- a reflection on self in 'Birches' or/and nostalgia for childhood experiences
- an emphasis on shared experience in 'On Looking Up...'
- co-operation with another in 'Mending Wall' where a neighbour wants separation if not isolation
- how place in 'Black Cottage' gives rise to the preacher's story of woman isolated by the loss of her husband
- an individual decision leading to reflection on choices and regret: eg 'The Road Not Taken'
- isolation by work and fatigue in 'After Apple Picking'
- how the solitary encounter in 'The Wood Pile' leads to contemplation of another person's life.

AO2

Focus might be on:

- the perspective of an individual first-person voice: eg 'The Wood Pile', 'Stopping By Woods...', 'The Road Not Taken'
- structure: eg dialogue in 'Mending Wall', first seventeen lines of 'The Wood Pile' a prelude to reflection and thoughts of another
- verse forms – structural use of single stanza, as well as four-line and five-line stanzas
- the depiction of features of the natural environment through figurative language, precise diction
- use of direct speech as well as speech rhythms
- structural use of rhyme
- use of repetition
- use of rhetorical questions.

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

AO3

With respect to skill in writing:

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

Accept any valid interpretation and any valid discussion of poetic method.

0 9

Seamus Heaney poetry selection

‘Heaney presents his places as dominated by tension and fear.’

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

Focus might be on:

- how sexual intimacy in ‘Act of Union’ is pervaded by thoughts of imperialism and aggression, the history of conflict in ‘Requiem for the Croppies’
- the violence and cruelty of ‘Punishment’ and fear shown in ‘I who have stood dumb’, how looking back at history in ‘North’ reflects present-day tension and fear but ‘dominated’ may be challenged by the consolation of making a written response
- the reflection of political unrest and the fear of punishment killings in ‘The Grauballe Man’, but ‘Bog Queen’ has a strange beauty in which her decay incorporates her in the land
- an alternative to ‘dominated’ in the growth of love in ‘A New Song’ or on home and belonging in ‘Anahorish’
- personal grief rather than tension or fear in ‘Mid-Term Break’
- concerns other than tension or fear in ‘Westering’ or ‘Peninsula’
- features of place as inspiration in ‘Personal Helicon’.

AO2

Focus might be on:

- a personal voice and tone of direct address to a partner in ‘Act of Union’ together with imagery and lexical choices from imperialist aggression and occupation
- the structure of ‘Punishment’ which develops through accumulation of detail in the description of the ‘adulteress’ with a growing personal feeling for her that is then undermined in lines 30-31 before a shift to the present in the closing two stanzas and a further sense of betrayal
- the structure of ‘North’ beginning with a sight of the sea which prompts a middle section of thoughts of Viking raiders before the final three stanzas of an imagined spoken message
- use of voice given to the dead in ‘Bog Queen’ and ‘Requiem for the Croppies’
- lexical choices and imagery in descriptions of bodies and presentation of aspects of place
- imagery of sounds in ‘Anahorish’ and how the name evokes both the place and/or the speaker’s deep affection for it
- the use of quatrains with variation in whether or not sentences cross stanza divisions showing, for example, continuity or changes of direction in thought.

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

AO3

With respect to skill in writing:

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

Accept any valid interpretation and any valid discussion of poetic method.

1 0**Imtiaz Dharker poetry selection**

“The connection between places and people is the central feature of Dharker’s poetry.”

To what extent do you agree with this view? You should make detailed reference to ‘The City’ 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 Dharker’s poetry selection through the lens of **place**, the AOs must necessarily be connected to that genre through the task.

AO1

Focus might be on:

- how place in ‘The City’ is presented as being active or alive in showing aspects of itself in relation to people
- how in ‘The City’ there is a correspondence between its ‘needs’ and human appetite
- other modes of connection: eg ‘London Bells’, ‘Number 106’, ‘Digging up the bones’
- places with features that facilitate the communication of ideas: eg ‘Meanwhile at the Irani Bakery’, ‘Midnight, Christmas Eve’, ‘Rapt’, ‘Passport Photo’, ‘Talisman’
- how ‘central’ can be debated and perhaps challenged: eg social or/and political concerns being of greater significance
- how being in a particular place can be seen as an act of communication: eg ‘At the Lahore Karhai’, ‘Bombil, Bumia, Bummalo’, ‘Waiting for Crossrail’, ‘Leaving Fingerprints’
- voices from different places: eg ‘Speech Balloon’
- how perceptions of a place can be understood as a form of connection.

AO2

Focus might be on:

- the structure of ‘The City’: eg the opening that suggests historical development before people appear and links are made to human activity, followed by a conclusion that could apply to the woman and/or the thrush
- the use of street names in ‘The City’ that correspond with human activities and perceptions
- the use of anthropomorphism or personification: eg ‘The City’, ‘Leaving Fingerprints’, ‘Digging up the Bones’, ‘Number 106’, ‘The Haunted House’
- structural shifts between different places or different times: eg ‘At the Lahore Karhai’, ‘Speech Balloon’, ‘Digging up the Bones’, ‘Waiting for Crossrail’, ‘Leaving Fingerprints’
- lexical choices, figurative language, direct speech
- stanza forms as a structural feature, perhaps including variations in line length
- metre, rhyme and other features of prosody.

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

AO3

With respect to skill in writing:

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

Accept any valid interpretation and any valid discussion of poetic method.

1 1

Kathleen Jamie poetry selection

‘In Jamie’s poetry, different places are presented as special in their own way.’

With this view in mind, explore the significance of settings in Jamie’s poetry. 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 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 Jamie’s poetry selection through the lens of **place**, the AOs must necessarily be connected to that genre through the task.

AO1

Focus might be on:

- Jamie’s presentation of the natural world, of urban places, or of states of mind stimulated by or reflected in a setting: eg ‘The Sea House’, ‘The Tree House’
- ‘special’ may be debated: eg in terms of beauty, memory, environmental concerns, what may be taken as a unique view
- ‘in its own way’ may be challenged by consideration of features or details that poems have in common: eg ‘Glacial’, ‘Lochan’
- aspects of poems that may understood to be personal for the poet: eg ‘The Cave of the Fish’, ‘Forget It’, ‘Moon’
- how Scotland and/or Scottish culture are presented: eg ‘Mr and Mrs Scotland are Dead’, ‘Ben Lomond’
- the presentation of wildlife: eg ‘Pipistrelles’, ‘The Hinds’
- relationships between the past and the present: eg ‘The Galilean Moons’, ‘Hackit’.

AO2

Focus might be on:

- how settings are used evoke responses through the ways in which they are presented: eg voice, tone, mood and what these contribute that is ‘special’
- structural development: eg the three parts to ‘Mr and Mrs Scotland Are Dead’ – descriptive opening, questioning comment and concluding personal reflection; the fluid movement in ‘The Sea House’ between details of the house and those from the sea
- the structural use of stanza form as a poem develops, with sentences sometimes running across divisions
- the use of first-person perspective: eg ‘Forget It’, ‘Moon’, ‘The Wishing Tree’,
- lexical choices, (perhaps Scots lexis), figurative language, repetition, rhetorical questions
- the use of speech and speech rhythms
- rhyme, metre, other features of prosody.

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

AO3

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.