



General Certificate of Education

English Literature 1741 *Specification A*

LTA1C Texts in Context
Option C: The Struggle for
Identity in Modern
Literature

Mark Scheme

2009 examination - January series

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' 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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The Assessment Objectives

- Assessment in English Literature is unlike that in most other subjects where Assessment Objectives can be assessed discretely.
- Experience of examining in this subject and research conducted into how candidates approach answering questions show that there is never an occasion where one can assess a single assessment objective discretely.
- Some assessment objectives, such as AO1 and AO2, are present in all questions on this paper.
- In this paper, some Assessment Objectives have different weightings in different questions.
- The specification and its units have been constructed and the questions have been framed so that the Assessment Objectives are targeted in the proportions set out in the specification and reprinted below.

Weighting of Assessment Objectives for AS

The table below shows the approximate weighting of each of the Assessment Objectives in the AS units.

Assessment Objectives	Unit Weightings (%)		Overall weighting of AOs (%)
	Unit 1	Unit 2	
AO1	12	12	24
AO2	18	14	32
AO3	12	10	22
AO4	18	4	22
Overall weighting of units (%)	60	40	100

Weighting of Assessment Objectives for this paper

The table below shows the Assessment Objectives tested by each questions and the approximate numbers of marks available.

Assessment Objectives	Question Weightings (by mark)	
	Question 1	Questions 2-7
AO1	3	15
AO2	12	15
AO3	3	15
AO4	27	
Overall weighting of questions	45	45

How to use the Grids and the marking scheme

- For each question in this unit, in addition to the Assessment Objectives common to all questions (AOs1 and 2), there is a dominant Assessment Objective which should be used in the first stage of assessing the answer. For Question 1, this is AO4; for all set text questions, this is AO3.
- Having placed the answer in a band of the grid, move on to verify this mark by considering the other relevant AO columns (AOs 1, 2 and 3 for Question1; AOs 1 and 2 for the set text questions).
- This is a skills based mark scheme. The whole specification is designed to encourage the development of the **autonomous reader**. In the coursework, this is encouraged through teachers/candidates taking responsibility for **choice of text** and **construction of task**. In the examination, candidates are invited to answer questions which present **unprepared material** and require reference to **individualized wider reading** (like the context question here) and **open questions** which invite the candidate to **make their own selection of the poems they wish to write about** (as in the poetry set text question).

It is therefore the candidate who sets the agenda and chooses the relevant material with which to answer the question. The examiner will be judging **the appropriateness, the relevance and the accuracy of those choices**.

	Assessment Objective 1	Assessment Objective 2	Assessment Objective 3	Assessment Objective 4
Assessment Objective	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers	AO4: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received
Band 1 0-10	Candidates characteristically: a) communicate limited knowledge and understanding of literary texts b) make few uses of appropriate terminology or examples to support interpretations c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of structure, form, and language b) assert some aspects with reference to how they shape meaning c) make limited references to texts.	Candidates characteristically: a) make few links and connections between literary texts b) reflect the views expressed in other interpretations of literary texts in a limited way.	Candidates characteristically: a) communicate limited understanding of context through descriptions of culture, text type, literary genre or historical period.
Band 2 11-22	Candidates characteristically: a) communicate some basic knowledge and understanding of literary texts b) make simple use of appropriate terminology or examples to support interpretations c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of structure, form, and language b) describe some aspects with reference to how they shape meaning c) make related references to texts.	Candidates characteristically: a) make straightforward links and connections between literary texts b) reflect the views expressed in other interpretations of literary texts in a basic way.	Candidates characteristically: a) communicate some basic understanding of context through descriptions of culture, text type, literary genre or historical period.
Band 3 23-34	Candidates characteristically: a) communicate relevant knowledge and understanding of literary texts b) present relevant responses, using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing.	Candidates characteristically: a) identify relevant aspects of structure, form and language in literary texts b) explore how writers use specific aspects to shape meaning c) use specific references to texts to support their responses.	Candidates characteristically: a) explore links and connections between literary texts b) communicate understanding of the views expressed in different interpretations or readings	Candidates characteristically: a) communicate understanding of the relationships between literary texts and their contexts b) comment appropriately on the influence of culture, text type, literary genre or historical period on the ways in which literary texts were written and were - and are – received.
Band 4 35-45	Candidates characteristically: a) communicate relevant knowledge and understanding of literary texts with confidence b) present relevant, well-informed responses, fluently using appropriate terminology to support informed interpretations c) structure and organise their writing in a cogent manner d) communicate content and meaning through sophisticated and mature writing.	Candidates characteristically: a) identify relevant aspects of structure, form and language in literary texts with insight b) confidently explore how writers use specific aspects to shape meaning c) show a mastery of detail in their use of specific references to texts to support their responses.	Candidates characteristically: a) explore links and connections between literary texts with confidence b) communicate understanding of the views expressed in different interpretations or readings in a mature, sophisticated manner.	Candidates characteristically: a) communicate a mature understanding of the relationships between literary texts and their contexts b) comment in a sophisticated manner on the influence of culture, text type, literary genre or historical period on the ways in which literary texts were written and were - and are – received.

1. Read the following extract carefully. It is taken from *It's a Long Way from Penny Apples* (2001) by Bill Cullen, an autobiographical account of growing up in an inner city slum in Dublin in the 1940s and 50s. In this extract the young Bill (called Liam by his family) is asking his mother and Molly Darcy, his grandmother, about 'Maggies' who work in a laundry run by nuns.

How does the writer present his thoughts and feelings about the struggle for identity?

How far is the extract similar to and different from your wider reading about the struggle for identity? You should consider the writers' choices of form, structure and language.

FOCUS Extract and all reading in Literature about the Struggle for Identity (SFI)

KEY WORDS Thoughts and feelings, wider reading, form, structure and language

INDICATIVE CONTENT: Cullen autobiography and wider reading

Analysis of autobiography.

Subject Matter: description of district; habits; behaviour; women's roles and their treatment; families and children; emphasis on social conditions; religious values and attitudes towards and between the genders; an Irish perspective; appearances and viewpoints; fascination; revulsion and sympathy; different perspectives of the older/younger speakers.

Form, structure and language: conversational, informal, descriptive, prescriptive, adoption of different tones and registers for different audience; literary and non-literary vocabulary; colloquialism and idiomatic usage; religious terminology; imagery.

Typicality: candidate to find links in terms of both similarity and difference with wider reading:

- Writing about social issues (in prose, poetry and drama)
- Other views of social ostracism, moral censure and repression
- Other descriptions of environment, family, community and social conditions
- Other autobiographies/memoirs.

	Assessment Objective 1 (3 marks)	Assessment Objective 2 (12 marks)	Assessment Objective 3 (3 marks)	Assessment Objective 4 (27 marks)
Assessment Objective	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers	AO4: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received
Band 1 0-10	Candidates characteristically: a) communicate limited knowledge and understanding of the ways Cullen presents his thoughts and feelings b) make few uses of appropriate terminology or examples to support interpretations of Cullen's autobiography c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of form, structure and language in Cullen's autobiography b) assert some aspects with reference to how Cullen shapes meaning c) make limited references to Cullen's autobiography.	Candidates characteristically: a) make few links and connections between Cullen's autobiography and wider reading texts b) reflect the views expressed in other interpretations of SFI in a limited way.	Candidates characteristically: a) communicate limited understanding of context through descriptions of culture, text type, literary genre or the modern era and ideas about SFI.

<p>Band 2 11-22</p>	<p>Candidates characteristically: a) communicate some basic knowledge and understanding of Cullen's autobiography b) make simple use of appropriate terminology or examples to support interpretations of the ways Cullen presents his thoughts and feelings c) communicate meaning using straightforward language.</p>	<p>Candidates characteristically: a) identify obvious aspects of form, structure and language in Cullen's autobiography b) describe some aspects with reference to how Cullen shapes meaning c) make related references to Cullen's autobiography.</p>	<p>Candidates characteristically: a) make straightforward links and connections between Cullen's autobiography and wider reading texts b) reflect the views expressed in other interpretations of literature about SFI in a basic way.</p>	<p>Candidates characteristically: a) communicate some basic understanding of context through descriptions of culture, text type, literary genre or the modern era and ideas about SFI.</p>
<p>Band 3 23-34</p>	<p>Candidates characteristically: a) communicate relevant knowledge and understanding of Cullen's autobiography b) present relevant responses to the ways Cullen presents his thoughts and feelings, using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing.</p>	<p>Candidates characteristically: a) identify relevant aspects of form, structure and language in Cullen's autobiography b) explore how Cullen uses specific aspects to shape meaning c) use specific references to Cullen's autobiography to support their responses.</p>	<p>Candidates characteristically: a) explore links and connections between Cullen's autobiography and wider reading texts b) communicate understanding of the views expressed in different interpretations or readings of literature about SFI.</p>	<p>Candidates characteristically: a) communicate understanding of the relationships between Cullen's autobiography, wider reading texts and the context of SFI. b) comment appropriately on context: the influence of culture, text type, literary genre or the modern era on the ways in which literary texts about SFI were written and were - and are - received</p>
<p>Band 4 35-45</p>	<p>Candidates characteristically: a) communicate relevant knowledge and understanding of Cullen's autobiography with confidence b) present relevant, well-informed responses to the ways Cullen presents his thoughts and feelings, fluently using appropriate terminology to support informed interpretations c) structure and organise their writing in a cogent manner d) communicate content and meaning through sophisticated and mature writing.</p>	<p>Candidates characteristically: a) identify relevant aspects of form, structure and language in Cullen's autobiography with insight b) confidently explore how Cullen uses specific aspects to shape meaning c) show a mastery of detail in their use of specific references to Cullen's autobiography to support their responses.</p>	<p>Candidates characteristically: a) explore links and connections between Cullen's autobiography and wider reading texts with confidence b) communicate understanding of the views expressed in different interpretations or readings of literature about SFI in a mature, sophisticated manner.</p>	<p>Candidates characteristically: a) communicate a mature understanding of the relationships between Cullen's autobiography, wider reading texts and the context for SFI. b) comment in a sophisticated manner on context: the influence of culture and ideas, text type, literary genre or era on the ways in which literary texts about SFI were written and were - and are - received.</p>

2. "Angelou always breaks through the barriers of race and class."

How far do you agree that this view applies to the collection *And Still I Rise*?

In your answer you should **either** refer to **two** or **three** poems in detail **or** range more widely across the collection as a whole.

FOCUS given view, whole text, two or three poems

KEYWORDS how far do you agree, in detail, range more widely

INDICATIVE CONTENT

Given view/2 or 3 poems, whole text. Exploration of given view by surveying selection.

Subject Matter: range of possible poems in collection that could be argued support the given view and other views. The view implies that Angelou may break through stereotypes or social barriers other than race and class or may not break through any for stated reasons.

Supporting poems might be drawn more readily from parts 2 and 3 ('Traveling' and 'And Still I Rise') rather than part 1 ('Touch Me Life, Not Softly') which focuses more on personal awakening.

Counter-argument might support an alternative line of reasoning or explore a challenge to the given view.

Form, structure and language: candidate's own choice of poetry to illustrate approach to given view. A full range of Angelou's techniques, encompassing the ironic, the celebratory and the sardonic.

The way Angelou uses language, point of view, form, etc. affects her expression of ideas on race and class as well as other issues which candidates may choose to focus on.

	Assessment Objective 1 (15 marks)	Assessment Objective 2 (15 marks)	Assessment Objective 3 (15 marks)
Assessment Objective	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers
Band 1 0-10	Candidates characteristically: a) communicate limited knowledge and understanding of Angelou's poetry b) make few uses of appropriate terminology or examples to support given view as seen in Angelou's poetry c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of form, structure and language in Angelou's poetry b) assert some aspects with reference to how Angelou shapes meaning c) make limited references to Angelou's poetry.	Candidates characteristically: a) make few links and connections between Angelou's poems b) reflect the given view in a limited way c) assert their agreement with the given view.
Band 2 11-22	Candidates characteristically: a) communicate some basic knowledge and understanding of Angelou's poetry b) make simple use of appropriate terminology or examples to support given view as seen in Angelou's poetry c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of form, structure and language in Angelou's poetry b) describe some aspects with reference to how Angelou shapes meaning c) make related references to Angelou's poetry.	Candidates characteristically: a) make straightforward links and connections between Angelou's poems b) reflect the given view in a basic way c) simply agree or disagree with the given view.
Band 3 23-34	Candidates characteristically: a) communicate relevant knowledge and understanding of Angelou's poetry b) present relevant responses to given view as seen in Angelou's poetry, using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing.	Candidates characteristically: a) identify relevant aspects of form, structure and language in Angelou's poetry b) explore how Angelou uses specific aspects to shape meaning c) use specific references to Angelou's poetry to support their responses.	Candidates characteristically: a) explore links and connections between Angelou's poems b) communicate understanding of the given view c) consider different interpretations of Angelou's poetry d) construct a balanced debate.
Band 4 35-45	Candidates characteristically: a) communicate relevant knowledge and understanding of Angelou's poetry with confidence b) present relevant, well-informed responses to given view as seen in Angelou's poetry, fluently using appropriate terminology to support informed interpretations c) structure and organise their writing in a cogent manner d) communicate content and meaning through sophisticated and mature writing.	Candidates characteristically: a) identify relevant aspects of form, structure and language in Angelou's poetry with insight b) confidently explore how Angelou uses specific aspects to shape meaning c) show a mastery of detail in their use of specific references to Angelou's poetry to support their responses.	Candidates characteristically: a) explore links and connections between Angelou's poems with confidence b) communicate mature understanding of the given view c) consider different interpretations of Angelou's poetry in a cogent manner d) construct an illuminating debate.

3. How far do you agree that 'Phenomenal Woman' is of central importance to the collection as a whole?

In your answer you should consider form, structure and language, as well as subject matter.

FOCUS given view, 'Phenomenal Woman', whole collection

KEYWORDS how far you agree, central importance, whole collection

INDICATIVE CONTENT

Analysis of named poem, linked poems where appropriate.

Subject Matter: the title; ways in which confidence is expressed through choice of 'Phenomenal' and/or 'Woman' and how each is explored in the poem. Analysis of 'Phenomenal Woman' featuring relevant comment on subject matter (eg self-belief and celebration of the empowerment such belief brings, cherishing of physicality, sexuality, gender etc)

Links to other poems show degree of agreement/disagreement with idea of centrality to collection's themes and ideas; poems with similar subject matter, eg 'And Still I Rise', 'Woman Work', 'Life Doesn't Frighten Me'.

Counter-arguments, based on those elements of Angelou's writing not found in 'Phenomenal Woman', used to produce a balanced debate. Challenge to the idea of universal sisterhood when seen alongside the ironic expression of views in a poem like 'Kin'.

Form, structure and language: a full range of Angelou's technique, eg first person, repetition, sensuous rhythmicity, etc.

	Assessment Objective 1 (15 marks)	Assessment Objective 2 (15 marks)	Assessment Objective 3 (15 marks)
Assessment Objective	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers
Band 1 0-10	Candidates characteristically: a) communicate limited knowledge and understanding of Angelou's poetry b) make few uses of appropriate terminology or examples to support the idea of 'Phenomenal Woman' as key to the collection c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of form, structure and language in Angelou's poetry b) assert some aspects with reference to how Angelou shapes meaning c) make limited references to Angelou's poetry.	Candidates characteristically: a) make few links and connections between 'Phenomenal Woman' and other Angelou poems b) reflect the given view in a limited way c) assert their agreement with the given view.
Band 2 11-22	Candidates characteristically: a) communicate some basic knowledge and understanding of Angelou's poetry b) make simple use of appropriate terminology or examples to support the idea of 'Phenomenal Woman' as key to the collection c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of form, structure and language in Angelou's poetry b) describe some aspects with reference to how Angelou shapes meaning c) make related references to Angelou's poetry.	Candidates characteristically: a) make straightforward links and connections between 'Phenomenal Woman' and other Angelou poems b) reflect the given view in a basic way c) simply agree or disagree with the given view.
Band 3 23-34	Candidates characteristically: a) communicate relevant knowledge and understanding of Angelou's poetry b) present relevant responses to the idea of 'Phenomenal Woman' as key to the collection, using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing.	Candidates characteristically: a) identify relevant aspects of form, structure and language in Angelou's poetry b) explore how Angelou uses specific aspects to shape meaning c) use specific references to Angelou's poetry to support their responses.	Candidates characteristically: a) explore links and connections between 'Phenomenal Woman' and other Angelou poems b) communicate understanding of the given view c) consider different interpretations of Angelou's poetry d) construct a balanced debate.
Band 4 35-45	Candidates characteristically: a) communicate relevant knowledge and understanding of Angelou's poetry with confidence b) present relevant, well-informed responses to the idea of 'Phenomenal Woman' as key to the collection, fluently using appropriate terminology to support informed interpretations c) structure and organise their writing in a cogent manner d) communicate content and meaning through sophisticated and mature writing.	Candidates characteristically: a) identify relevant aspects of form, structure and language in Angelou's poetry with insight b) confidently explore how Angelou uses specific aspects to shape meaning c) show a mastery of detail in their use of specific references to Angelou's poetry to support their responses.	Candidates characteristically: a) explore links and connections between 'Phenomenal Woman' and other Angelou poems with confidence b) communicate mature understanding of the given view c) consider different interpretations of Angelou's poetry in a cogent manner d) construct an illuminating debate.

4. *The World's Wife* has been criticised for using simplistic language and overstated imagery.

How far do you agree with this view?

In your answer you should **either** refer to **two** or **three** poems in detail **or** range more widely across the collection as a whole.

FOCUS given view, two or three poems, whole collection.

KEYWORDS how far you agree, in detail, range more widely

INDICATIVE CONTENT

Given view/2 or 3 poems, whole text. Exploration of given view by surveying selection.

Subject Matter: range of possible poems in collection that could be argued to support given view **and offer vigorous dissent**. View implies Duffy's choice of language and imagery provokes a strong reaction as the various female identities are revealed. Different voices are heard speaking for themselves to create a more inclusive, expressive view of women, their roles and responsibilities, which are/were often obscured by the title of 'wife'.

Form, structure and language: candidate's choice of poems to illustrate approach to given view. A full range of Duffy's techniques, linked to her motives and those of her subjects. The ways Duffy's use of language, point of view, form, etc affect presentation and audience response.

	Assessment Objective 1 (15 marks)	Assessment Objective 2 (15 marks)	Assessment Objective 3 (15 marks)
Assessment Objective	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers
Band 1 0-10	Candidates characteristically: a) communicate limited knowledge and understanding of Duffy's poetry b) make few uses of appropriate terminology or examples to support interpretations of the literary merits of Duffy's poetry c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of form, structure and language in Duffy's poetry b) assert some aspects with reference to how Duffy shapes meaning c) make limited references to Duffy's poetry	Candidates characteristically: a) make few links and connections between Duffy's poems b) reflect the given view in a limited way c) assert their agreement with the given view.
Band 2 11-22	Candidates characteristically: a) communicate some basic knowledge and understanding of Duffy's poetry b) make simple use of appropriate terminology or examples to support interpretations of Duffy's use of language and imagery c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of form, structure and language in Duffy's poetry b) describe some aspects with reference to how Duffy shapes meaning c) make related references to Duffy's poetry.	Candidates characteristically: a) make straightforward links and connections between Duffy's poems b) reflect the given view in a basic way c) simply agree or disagree with the given view.
Band 3 23-34	Candidates characteristically: a) communicate relevant knowledge and understanding of Duffy's poetry b) present relevant responses to support interpretations of Duffy's use of language and imagery c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing.	Candidates characteristically: a) identify relevant aspects of form, structure and language in Duffy's poetry b) explore how Duffy uses specific aspects to shape meaning c) use specific references to Duffy's poetry to support their responses.	Candidates characteristically: a) explore links and connections between Duffy's poems b) communicate understanding of the given view c) consider different interpretations of Duffy's poetry d) construct a balanced debate.
Band 4 35-45	Candidates characteristically: a) communicate relevant knowledge and understanding of Duffy's poetry with confidence b) present relevant, well-informed responses to the language and imagery of Duffy's poetry, fluently using appropriate terminology to support informed interpretations c) structure and organise their writing in a cogent manner d) communicate content and meaning through sophisticated and mature writing.	Candidates characteristically: a) identify relevant aspects of form, structure and language in Duffy's poetry with insight b) confidently explore how Duffy uses specific aspects to shape meaning c) show a mastery of detail in their use of specific references to Duffy's poetry to support their responses.	Candidates characteristically: a) explore links and connections between Duffy's poems with confidence b) communicate mature understanding of the given view c) consider different interpretations of Duffy's poetry in a cogent manner d) construct an illuminating debate.

5. Duffy has said that 'Anne Hathaway' is one of her favourite poems.

How far do you feel that this poem is typical of the way Duffy presents relationships between men and women in the collection as a whole?

In your answer you should consider form, structure and language, as well as subject matter.

FOCUS given view, 'Anne Hathaway', whole text

KEYWORDS how far you agree, typical, whole collection, form, structure, language, subject matter

INDICATIVE CONTENT

Analysis of named poem, linked poems where appropriate.

Subject Matter: Degree of typicality in the presentation of relationship between Mr and Mrs Shakespeare affords enquiry and exploration. Obvious contrast created between public and private worlds, personal and collective viewpoints; the ironic use of the bed to subvert popular perceptions; the prevailing erotic expression of love and intellectual compatibility in the named poem might be seen as atypical in this collection? Typicality of subject matter.

Form structure and language: variation on sonnet form with unique rhyme and rhythm; metaphor, conceit, simile; significant detail in compressed economy of style; use of settings, 'props'; irony and possible ambiguities of tone explored in relation to typicality.

	Assessment Objective 1 (15 marks)	Assessment Objective 2 (15 marks)	Assessment Objective 3 (15 marks)
Assessment Objective	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers
Band 1 0-10	Candidates characteristically: a) communicate limited knowledge and understanding of Duffy's poetry b) make few uses of appropriate terminology or examples to support the idea of 'Anne Hathaway' as key to the collection c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of form, structure and language in Duffy's poetry b) assert some aspects with reference to how Duffy shapes meaning c) make limited references to Duffy's poetry	Candidates characteristically: a) make few links and connections between 'Anne Hathaway' and other Duffy poems b) reflect the given view in a limited way c) assert their agreement with the given view.
Band 2 11-22	Candidates characteristically: a) communicate some basic knowledge and understanding of Duffy's poetry b) make simple use of appropriate terminology or examples to support the idea of 'Anne Hathaway' as typical in way it presents relationships between men and women. c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of form, structure and language in Duffy's poetry b) describe some aspects with reference to how Duffy shape meaning c) make related references to Duffy's poetry.	Candidates characteristically: a) make straightforward links and connections between 'Anne Hathaway' and other Duffy poems b) reflect the given view in a basic way c) simply agree or disagree with the given view.
Band 3 23-34	Candidates characteristically: a) communicate relevant knowledge and understanding of Duffy's poetry b) present relevant responses to the idea of 'Anne Hathaway' as key to typical in way it presents men and women, using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing.	Candidates characteristically: a) identify relevant aspects of form, structure and language in Duffy's poetry b) explore how Duffy use specific aspects to shape meaning c) use specific references to Duffy's poetry to support their responses.	Candidates characteristically: a) explore links and connections between 'Anne Hathaway' and other Duffy poems b) communicate understanding of the given view c) consider different interpretations of Duffy's poetry d) construct a balanced debate.
Band 4 35-45	Candidates characteristically: a) communicate relevant knowledge and understanding of Duffy's poetry with confidence b) present relevant, well-informed responses to the idea of 'Anne Hathaway' typical in way it presents men and women, fluently using appropriate terminology to support informed interpretations c) structure and organise their writing in a cogent manner d) communicate content and meaning through sophisticated and mature writing.	Candidates characteristically: a) identify relevant aspects of form, structure and language in Duffy's poetry with insight b) confidently explore how Duffy use specific aspects to shape meaning c) show a mastery of detail in their use of specific references to Duffy's poetry to support their responses.	Candidates characteristically: a) explore links and connections between 'Anne Hathaway' and other Duffy poems with confidence b) communicate mature understanding of the given view c) consider different interpretations of Duffy's poetry in a cogent manner d) construct an illuminating debate.

6. "It is Sheers' use of striking and unusual imagery which produces the most powerful effects."

How far do you agree with this view?

In your answer you should **either** refer to **two** or **three** poems in detail **or** range more widely through the collection as a whole.

FOCUS given view/2 or 3 poems, whole text.

KEYWORDS striking, unusual, most powerful, how far you agree, in detail, range more widely

INDICATIVE CONTENT

Given view/2 or 3 poems, whole text. Exploration of given view by surveying selection.

Subject Matter: range of possible poems from the collection that could be used to support the given view and other views. Supporting poems might be drawn from anywhere in the collection as validated by the candidate. A counter-argument could be provided by citing and exploring examples where powerful impact is created by situation, character or some feature(s) **other** than imagery. A case could even be made for Sheers' eclecticism being a strongly affecting feature.

Form, structure and language: candidate's choice of poetry to illustrate approach to given view. A full range of stylistic features that graphically illustrate Sheers' interest in **defining and clarifying identity**, personally, culturally, geographically and historically, through time. The ways Sheers' use of language, point of view, variety of form etc affect presentation.

	Assessment Objective 1 (15 marks)	Assessment Objective 2 (15 marks)	Assessment Objective 3 (15 marks)
Assessment Objective	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers
Band 1 0-10	Candidates characteristically: a) communicate limited knowledge and understanding of Sheers' poetry b) make few uses of appropriate terminology or examples to support interpretations of the idea that Sheers' poetry uses striking and unusual imagery producing powerful effects. c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of form, structure and language in Sheers' poetry b) assert some aspects with reference to how Sheers shapes meaning c) make limited references to Sheers' poetry.	Candidates characteristically: a) make few links and connections between Sheers' poems b) reflect the given view in a limited way c) assert their agreement with the given view.
Band 2 11-22	Candidates characteristically: a) communicate some basic knowledge and understanding of Sheers' poetry b) make simple use of appropriate terminology or examples to support interpretations of the idea that Sheers' poetry uses striking and unusual imagery producing powerful effects. c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of form, structure and language in Sheers' poetry b) describe some aspects with reference to how Sheers shapes meaning c) make related references to Sheers' poetry.	Candidates characteristically: a) make straightforward links and connections between Sheers' poems b) reflect the given view in a basic way c) simply agree or disagree with the given view.
Band 3 23-34	Candidates characteristically: a) communicate relevant knowledge and understanding of Sheers' poetry b) present relevant responses to the idea that Sheers' uses striking and unusual imagery producing powerful effects, using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing.	Candidates characteristically: a) identify relevant aspects of form, structure and language in Sheers' poetry b) explore how Sheers uses specific aspects to shape meaning c) use specific references to Sheers' poetry to support their responses.	Candidates characteristically: a) explore links and connections between Sheers' poems b) communicate understanding of the given view c) consider different interpretations of Sheers' poetry d) construct a balanced debate.
Band 4 35-45	Candidates characteristically: a) communicate relevant knowledge and understanding of Sheers' poetry with confidence b) present relevant, well-informed responses to the idea that Sheers' poetry uses striking and unusual imagery producing powerful effects, fluently using appropriate terminology to support informed interpretations c) structure and organise their writing in a cogent manner d) communicate content and meaning through sophisticated and mature writing.	Candidates characteristically: a) identify relevant aspects of form, structure and language in Sheers' poetry with insight b) confidently explore how Sheers uses specific aspects to shape meaning c) show a mastery of detail in their use of specific references to Sheers' poetry to support their responses.	Candidates characteristically: a) explore links and connections between Sheers' poems with confidence b) communicate mature understanding of the given view c) consider different interpretations of Sheers' poetry in a cogent manner d) construct an illuminating debate.

7. How far do you agree with the view that 'Border Country' is the key to this collection?

In your answer you should consider form, structure and language, as well as subject matter.

FOCUS given view, 'Border Country', whole collection

KEYWORDS how far you agree, key, collection

INDICATIVE CONTENT

Analysis of named poem, linked poems where appropriate.

Subject Matter: focus on named poem featuring exploration of possibilities of title as way into diverse treatment of 'peripheries'; relevant comment on Sheers' depiction of the importance of place and its ability to unlock a myriad of feelings and responses; ideas about childhood and adult world, innocence and experience, life, promise and the desolation caused by untimely death. Sheers visits so many 'borders' here. Counter-arguments based on some validation of other poems' superlative power to unlock Sheers' motives, technique and impact upon reader.

Form, structure and language: series of shaped stanzas; simple, almost prosaic language; juxtaposition; graphic use of extended metaphor and simile; first person used to heighten sense of intimacy and loss.

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Band 1 0-10	Candidates characteristically: a) communicate limited knowledge and understanding of Sheers' poetry b) make few uses of appropriate terminology or examples to support the idea of 'Border Country' as the key to the collection c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of form, structure and language in Sheers' poetry b) assert some aspects with reference to how Sheers shapes meaning c) make limited references to Sheers' poetry.	Candidates characteristically: a) make few links and connections between 'Border Country' and other Sheers poems b) reflect the given view in a limited way c) assert their agreement with the given view.
Band 2 11-22	Candidates characteristically: a) communicate some basic knowledge and understanding of Sheers' poetry b) make simple use of appropriate terminology or examples to support the idea of the idea of 'Border Country' as the key to the collection c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of form, structure and language in Sheers' poetry b) describe some aspects with reference to how Sheers shapes meaning c) make related references to Sheers' poetry.	Candidates characteristically: a) make straightforward links and connections between 'Border Country' and other Sheers poems b) reflect the given view in a basic way c) simply agree or disagree with the given view.
Band 3 23-34	Candidates characteristically: a) communicate relevant knowledge and understanding of Sheers' poetry b) present relevant responses to the idea of 'Border Country' as the key to the collection, using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing.	Candidates characteristically: a) identify relevant aspects of form, structure and language in Sheers' poetry b) explore how Sheers uses specific aspects to shape meaning c) use specific references to Sheers' poetry to support their responses.	Candidates characteristically: a) explore links and connections between 'Border Country' and other Sheers poems b) communicate understanding of the given view c) consider different interpretations of Sheers' poetry d) construct a balanced debate.
Band 4 35-45	Candidates characteristically: a) communicate relevant knowledge and understanding of Sheers' poetry with confidence b) present relevant, well-informed responses to the idea of 'Border Country' as the key to the collection, fluently using appropriate terminology to support informed interpretations c) structure and organise their writing in a cogent manner d) communicate content and meaning through sophisticated and mature writing.	Candidates characteristically: a) identify relevant aspects of form, structure and language in Sheers' poetry with insight b) confidently explore how Sheers uses specific aspects to shape meaning c) show a mastery of detail in their use of specific references to Sheers' poetry to support their responses.	Candidates characteristically: a) explore links and connections between 'Border Country' and other Sheers poems with confidence b) communicate mature understanding of the given view c) consider different interpretations of Sheers' poetry in a cogent manner d) construct an illuminating debate.