

Version 1.0



**General Certificate of Education
June 2010**

English Literature A 1741

**Text in Context: Option C
The Struggle for Identity in Modern
Literature**

LTA1C

Mark Scheme

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 question 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 **key 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 **individualised 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 (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 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.

<p>Band 3 23-34</p>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> 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. 	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> 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. 	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> a) explore links and connections between literary texts b) communicate understanding of the views expressed in different interpretations or readings 	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> 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.
<p>Band 4 35-45</p>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> 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. 	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> 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. 	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> 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. 	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> 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. 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 in modern literature? You should consider the writers' choices of form, structure and language, as well as subject matter.

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

KEY WORDS Thoughts and feelings, similar to and different from wider reading, form, structure and language, subject matter.

INDICATIVE CONTENT:

King speech and wider reading. Analysis of speech

Subject Matter: Dr King addresses his supporters to make clear the enormity of the task of struggling to achieve equal rights; his brush with death some years earlier has made him acutely aware of his mortality and vulnerability; Dr King juxtaposes an act of violence against himself with a catalogue of non-violent measures taken by various protesters for equal rights; in doing so Dr King outlines some key events in the Civil Rights Protest Movement in various locations of 1960's USA; Dr King skilfully aligns the protesters with the forefathers of American independence, highlighting their common dream of equality and democracy; King humbly suggests he was an observer of many of the events but also refers to his own inspirational 'dream' speech of 1963 that in turn links with the universal dream of the united American peoples; Dr King's vulnerability to assassination attempts of fanatical opponents to his ideals is, ironically, emphasised in the pilot's words; Dr King modestly explains his vision of a better place; prophetically, he suggests that his cause is one that would be worth dying for; he ends with words that hark back to the Battle Hymn of the Republic, a poignant reference to the first steps towards equal rights made in the Civil War years when this hymn was the rallying song of the Abolitionist.

Form, structure and language: clearly shaped for audience and purpose and keenly aware of moment in history, rhetorical devices abound: powerful and dramatic repetitions; emotive phrasing; interesting/affecting use of personal pronouns 'I' and 'We'; personal, even colloquial expression at times contrasted with the soaring eloquence; evocative and self-referential references; valedictory cadences of last paragraph in particular; powerful biblical imagery; inter-textual references.

Possible links to wider reading: 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 equality, self-determination and mutual respect
- Other descriptions of environment, family, community and social conditions
- Other speeches/public appeals/addresses.

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

2. How far do you agree that the collection, *And Still I Rise*, shows the ‘necessity of love’? In your answer you should **either** refer to **two** or **three** poems in detail **or** range more widely across the whole collection.

FOCUS given view, whole text, two or three poems

KEYWORDS how far do you agree, shows the necessity of love

INDICATIVE CONTENT

Given view 2 or 3 poems, whole text. Exploration of given views 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’s poetry might show that love offers a commonality and a means of surviving the struggles in life engendered by inequality and unfairness.

Supporting poems could be drawn from any of the prescribed sections of the collection (Parts 1, 2 and 3) and poems that would be particularly apt ‘A Kind of Love Some Say’, ‘Remembrance’, ‘Where We Belong’, ‘A Duet’, ‘Refusal’, ‘Just For A time’, ‘The Lesson’, ‘Ain’t That Bad?’ ‘Just Like Job’, ‘Thank You, Lord’.

Counter-argument could support an alternative line of reasoning with appropriate textual evidence and interpretation based on candidate’s own selection but poems might include ‘The Memory’, ‘The Traveler’, ‘To Beat The Child Was Bad Enough’, ‘Lady Luncheon Club’ and even ‘Kin’.

Form, structure and language: candidate’s own choice of poetry to illustrate approach to given view. A full range of Angelou’s poetic techniques, encompassing the humorous, mocking, ironic, shocking, celebratory, incantatory, polemical and the sardonic.

The ways Angelou uses language, point of view, historical events, emotive choices of diction, form and structure, will require analysis and evaluation to help further define any ambivalence in the treatment and expression of the ‘love’ of the question’s focus.

	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 the 'necessity of love' 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/disagreement 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 necessity of love" 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/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 'necessity of love' 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 an increasingly 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 'necessity of love' 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. To what extent do you agree that 'Kin' 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, 'Kin', whole collection

KEYWORDS how far you agree, central importance to the collection

INDICATIVE CONTENT:

Analysis of named poem, linked poems where appropriate.

Subject Matter: the title; ways in which identity – specifically, gender, social and racial – are explored in the poem and in other poems in the collection. Some contextualising of 'Kin' would be helpful in validating its centrality or otherwise in the collection. Analysis of 'Kin' featuring relevant comment on subject matter (eg commonality of experience, gender solidarity or otherwise, attitudes through time to gender and race, struggle and empowerment) and ways of expressing the ideas (eg interesting choices of personal pronouns, shifts in tense from past to present to future and conditional).

Links to other poems will show degree of agreement/disagreement with the idea of centrality to collection's themes and ideas; poems with similar subject matter, eg 'Arkansas', 'Phenomenal Woman', 'Still I Rise', and 'One More Round'.

Counter-arguments, based on themes and elements of Angelou's writing not found in 'Kin', used to produce a well-argued debate could include reference to poems such as 'Lady Luncheon Club', 'The Traveler' and even 'Woman Work'.

Form, structure and language: candidate's line of argument to illustrate approach to given view. A full range of Angelou's poetic techniques with some emphasis on the power of her metaphors with their apocryphal and apocalyptic undertones, Old and New Testament references, possibilities of allegorical interpretations, literal and metaphorical choices of diction. Shaping and progressing of ideas as linked to stanza form and structure. Language choice including the variety of personal pronouns and the effect produced.

	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 'Kin' as of central importance 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 'Kin' and other Angelou poems b) reflect the given view in a limited way c) assert their agreement/disagreement 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 'Kin' as of central importance 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 'Kin' and other Angelou poems b) reflect the given view in a basic way c) simply agree/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 'Kin' as of central importance 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 'Kin' and other Angelou poems b) communicate understanding of the given view c) consider different interpretations of Angelou's poetry d) construct an increasingly 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 'Kin' as of central importance 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 'Kin' 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. Duffy has been described as ‘a provocative poet’. Based on your reading of the World’s Wife, how far do you agree with this assessment? In your answer you should **either** refer to **two** or **three** poems in detail **or** range more widely across the whole collection.

FOCUS given view, two or three poems, whole collection

KEYWORDS how far you agree, ‘provocative poet’, in detail, range more widely

INDICATIVE CONTENT

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

Subject Matter: Full range of possible poems in collection that could be argued to support given view or offer some dissent. View implies Duffy challenges and even disturbs her reader with her language, concepts and expressions of them. Opportunities to explore abound and candidates could make strong personal and/or philosophical arguments, well supported with textual reference drawn from almost anywhere in the collection but might sample the especially provocative ‘Mrs Quasimodo’, ‘Medusa’, ‘Mrs Lazarus’, ‘from Mrs Tiresias’.

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 should be explored. The ways Duffy uses form, language choice, imagery and viewpoint will inform the cases made in relation to wit and her ability to provoke and challenge. The evaluation of her ability and success in making her reader think by provoking and even shocking will be a key element of the most successful responses. Duffy’s motives for so doing will be a valuable area for consideration. Candidates may wish to explore the amoral stance of speaker and/or poet.

	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 provocative nature 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/disagreement 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 the provocative nature of Duffy's poetry 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/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 alleged provocative nature of Duffy's poetry 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 an increasingly 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 provocative nature 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. How far do you agree that 'Little Red Cap' forms an appropriate opening to the collection? In your answer you should consider form, structure and language as well as subject matter.

FOCUS given view, 'Little Red Cap', whole text

KEYWORDS how far you agree, appropriate opening/collection, form, structure, language, subject matter.

INDICATIVE CONTENT

Analysis of named poem, linked poems where appropriate. Exploration of poem's suitability as an opener or otherwise.

Subject Matter: poem's title and its connotations; exploration of identity of the speaker and how her title was arrived at; exploration of issues which may include: society's expectations of women; male social dominance; treatment of women who do/do not fit socially acceptable stereotype; exploitation; retribution; contrasts created between public perception and private world; identity, image and self-doubt; personal responsibility; free-will and self-determination; fulfilment and equality. Links to the fairytale and its subversion. Position of poem as opener to collection for its ideas and treatment of issues raised which could be linked to evidence from Duffy's own experience and past

Counter-argument might support alternative poem(s) whose content might make them better choices as openers but would need careful rationalisation.

Form, structure and language – versification; language choice, imagery and effect; internal rhyme and its effects; language of discrimination or empowerment; imagery including the strongly aural sort, rhythms of speech, alliteration, onomatopoeia, assonance and their impact on the reader; allegorical, narrative technique; puns and wordplay.

	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 'Little Red Cap' forming an appropriate opening 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 'Little Red Cap' and other Duffy poems b) reflect the given view in a limited way c) assert their agreement/disagreement 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 'Little Red Cap' forming an appropriate opening to the collection 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 'Little Red Cap' and other Duffy poems b) reflect the given view in a basic way c) simply agree/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 'Little Red Cap' forming an appropriate opening 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 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 'Little Red Cap' and other Duffy poems b) communicate understanding of the given view c) consider different interpretations of Duffy's poetry d) construct an increasingly 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 'Little Red Cap' forming and appropriate opening 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 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 'Little Red Cap' 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. To what extent do you agree that Sheers is mainly concerned with exploring loss in his poetry? 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, mainly concerned, loss

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/or a possible counter-argument. Supporting poems might be drawn from anywhere in collection as validated by the candidate but particularly useful could be, 'Keyways', 'Border Country', 'On Going', 'Winter Swans', 'Hedge School', 'Marking Time', 'Amazon', 'Late Spring', 'Y Gaer', 'The Hill Fort', 'Mametz Wood'. A counter-argument might cite and explore examples of more celebratory poems such as 'The Equation', 'Trees', 'Inheritance', 'Service' and 'Stitch in Time'.

Form, structure and language: candidate's choice of poems and their features to illustrate approach to given view. A full range of features and techniques that illustrate Sheers' skill in making some uncomfortable and disturbing explorations of place, people, relationships and life, in general, can be explored. The way Sheers' use of language, point of view, variety of structure and form, etc. affect presentation, provides many possibilities.

	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 given view as seen in Sheer's poetry 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/ disagreement 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 given view as seen in Sheer's poetry 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/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 given view as seen in Sheer'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 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 an increasingly 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 given view as seen in Sheer'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 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 that 'Farther' is the key to this collection?

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

FOCUS given view, 'Farther', whole collection

KEYWORDS how far you agree, key, whole collection

INDICATIVE CONTENT

Analysis of named poem, linked poems where appropriate. Justification of view in support of or refuting question's claim that named poem is the key to the collection.

Subject Matter: focus on named poem, its title with its particular significance in terms of its punning on the homophonic 'father', with the implications and inferences developed in the poem; its celebration of topographical features and keen evocation of mood, time and place. Some sense of the constantly ambivalent ideas of the permanent (kinship, the cycles and repetition of the natural world, geology, reverence, links between past and present, loss, physicality, gender, identity including national/familial, contrast, endurance, irony, et cetera) forming a suitable reiteration or culmination of mood, theme and the subjects expressed elsewhere in collection. Counter-arguments based on some validation of poem not being the key, with reasons.

Form, structure and language: distinctive unified form reliant upon assonance rather than rhyme for its impact; strong metaphor and descriptive vocabulary; pathetic fallacy; affecting imagery of defiance and endurance; arresting use of contrasts including those of unity/division and uniqueness/similarity; gender-specific diction; relationship between the people of the poem and their relationship with the setting.

	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 the idea of 'Farther' 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 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 'Farther' and other Sheers poems b) reflect the given view in a limited way c) assert their agreement/disagreement 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 'Farther' as key to the collection reflecting essential features of 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 'Farther' and other Sheers poems b) reflect the given view in a basic way c) simply agree/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 'Farther' 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 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 'Farther' and other Sheers poems b) communicate understanding of the given view c) consider different interpretations of Sheers' poetry d) construct an increasingly 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 'Farther' 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 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 'Farther' 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.