



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 - June series

This mark scheme uses the [new numbering system](#) which is being introduced for examinations from June 2010

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.
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.

01 Read the following extract carefully. It is taken from *Jarhead* (2003), an autobiography by Anthony Swofford, an American soldier. In this extract Swofford recalls his father, an airman in the Vietnam War which ended in 1975. Swofford was conceived whilst his father was on leave in Honolulu, Hawaii.

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.

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: Swofford's memoir/autobiography and wider reading

Subject Matter: reflection and comment on circumstances relating to his parents and family life, especially the pressures arising from stress after father's wartime experiences; description of some of the conditions endured and onset of father's neurosis; detail of mental, physical and emotional and family breakdown; helplessness and despair; viewpoints of powerless observers, not always sympathetic; child's perspective combined with adult revisionist commentary; reference to medium of film and possible impact on memoir; attitudes of military, medical profession; loss of identity, alienation and introspection; author's scepticism and implied criticism of the military; ironic that author joined the military? Many links in content, theme, viewpoint, attitudes etc. to wider reading.

Form, structure and language: level of detail, cataloguing the misery and paralysis (physical and emotional) of writer's father; use of American terminology and culturally evocative detail; reported speech incorporating the critical tone of unsympathetic mother; pathos of direct speech; colloquial expression juxtaposed with intellectual and academic; arresting contrast in syntax, sentence lengths and impact; clear sense of writer's own anger and frustrations emerging through lexical choice and style.

	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 Swofford presents his thoughts and feelings b) make few uses of appropriate terminology or examples to support interpretations of Swofford's autobiography c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of form, structure and language in Swofford's autobiography b) assert some aspects with reference to how Swofford shapes meaning c) make limited references to Swofford's autobiography.	Candidates characteristically: a) make few links and connections between Swofford'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 "how typical" or 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 Swofford's autobiography b) make simple use of appropriate terminology or examples to support interpretations of the ways Swofford presents his thoughts and feelings c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of form, structure and language in Swofford's autobiography b) describe some aspects with reference to how Swofford shapes meaning c) make related references to Swofford's autobiography.	Candidates characteristically: a) make straightforward links and connections between Swofford's autobiography and wider reading texts b) reflect the views expressed in other interpretations of literature about SFI in a basic way.	Candidates characteristically: a) communicate some basic understanding of or 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 Swofford's autobiography b) present relevant responses to the ways Swofford 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 Swofford's autobiography b) explore how Swofford uses specific aspects to shape meaning c) use specific references to Swofford's autobiography to support their responses.	Candidates characteristically: a) explore links and connections between Swofford's autobiography 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 Swofford's autobiography, 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

<p>Band 4 35-45</p>	<p>Candidates characteristically:</p> <p>a) communicate relevant knowledge and understanding of Swofford's autobiography with confidence</p> <p>b) present relevant, well-informed responses to the ways Swofford presents his thoughts and feelings, fluently using appropriate terminology to support informed interpretations</p> <p>c) structure and organise their writing in a cogent manner</p> <p>d) communicate content and meaning through sophisticated and mature writing.</p>	<p>Candidates characteristically:</p> <p>a) identify relevant aspects of form, structure and language in Swofford's autobiography with insight</p> <p>b) confidently explore how Swofford uses specific aspects to shape meaning</p> <p>c) show a mastery of detail in their use of specific references to Swofford's autobiography to support their responses.</p>	<p>Candidates characteristically:</p> <p>a) explore links and connections between Swofford's autobiography and wider reading texts with confidence</p> <p>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:</p> <p>a) communicate a mature understanding of the relationships between Swofford's autobiography, wider reading texts and context of SFI</p> <p>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.</p>
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02 Maya Angelou has said, “I long, as does every human being, to be at home wherever I find myself.”

How important is the idea of ‘home’ in 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 important, idea of ‘home’, two or three poems in detail, range more widely

INDICATIVE CONTENT

Angelou’s expressed view/2 or 3 poems/whole text. Exploration of central premise of ‘at home’ by surveying selection.

Subject Matter: range of possible poems that support the central premise and other views.

Wide interpretation of ‘at home’ linking to the central ideas of SFI, eg comfort, security, acceptance, equality, celebration, strength in adversity and resolve. Clear links to national, cultural and even racial identities. Ample examples across collection to support varied lines of argument.

Form, structure and language: Candidate’s choice of poetry to illustrate and exemplify approach to given statement of Angelou’s expression of longing. A full range of forms, structures and language choices, imagery and poetic technique to express identity, quest for acceptance and other views.

	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 / 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 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 / 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 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 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.

03 “Angelou’s appetite for life is evident in all her poems but never more so than in ‘Life Doesn’t Frighten Me’.”

How far do you agree that ‘Life Doesn’t Frighten Me’ provides an insight into important ideas expressed in the collection as a whole?

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

FOCUS Life Doesn’t Frighten Me’/whole collection

KEYWORDS how far do you agree, insight into important ideas, whole collection.

INDICATIVE CONTENT

Given view. Analysis of named poem, other linked poems as appropriate.

Subject Matter: Engagement with challenge issued by poem’s title, analysis of content featuring relevant comment on subject matter, widening to explore ideas in named poem and across the collection. Broadening further to incorporate themes in SFI, especially personal, cultural and socio-historical contexts. Particular reference to Black African roots and American attitudes alluded to in named poem, explored/developed in other poems such as ‘Still I Rise’, ‘One More Round’, ‘Woman Work’. Some counter-argument possible by selection of other poems with less buoyant tone and mood, eg ‘The Singer Will Not Sing’, ‘The Traveler’ and ‘To Beat the Child Was Bad Enough’.

Form, structure and language: Series of shaped stanzas, chant-like rhythmicity, multiple rhymes and powerful repetition; metaphor; simple language belying complexity of socio-historic allusions; potential of ‘dreams’ especially when linked to ‘fear’ hinted at in line 35.

	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 'Life Doesn't Frighten Me' 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 'Life Doesn't Frighten Me' 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 'Life Doesn't Frighten Me' 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 'Life Doesn't Frighten Me' 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 'Life Doesn't Frighten Me' 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 'Life Doesn't Frighten Me' 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 'Life Doesn't Frighten Me' 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 'Life Doesn't Frighten Me' 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.

04 “Duffy is entirely hostile towards men in *The World’s Wife*.”

How far do you agree with this view of the ways Duffy presents men in this collection?

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 entirely hostile, men, 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: Plenty of scope and range of possible poems in support of given view. Counter-argument possible with careful selection and use of poems like ‘Anne Hathaway’, Pilate’ wife and ‘Queen Kong’. Evaluation and discernment will be evident in response to nuance and subtler detail drawn from poems.

Form, structure and language: Candidate’s choice of poetry to illustrate approach to given view.

A full range of forms, structures and language that explore and express Duffy’s attitudes towards men.

	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 / 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 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 / 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 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 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.

05 How far do you agree that 'Mrs Faust' is key to the collection as a whole?

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

FOCUS given view, 'Mrs Faust', whole text

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

INDICATIVE CONTENT

Analysis of named poem, other linked poems as appropriate.

Subject Matter: Selection of persona; relevant comment on content; features of named poems; links to key ideas and themes in Duffy's collection; development and evaluation of named poem's centrality to collection. Counter-arguments, based on case made for other poems' centrality that reveals more key ideas and themes, would need to demonstrate clear links to illustration of Duffy's perspectives and intent.

Form structure and language: regular stanzas/irregular effect; selection of language including late 20th century 'buzzwords' and vernacular; prosaic style and deliberate use of linguistic cliché; broad sweep and range of images presented; puns and wordplays; restrained use of figurative language; use and impact of contrasts.

	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 'Mrs Faust' 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 'Mrs Faust' 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 'Mrs Faust' as key 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 shape meaning c) make related references to Duffy's poetry.	Candidates characteristically: a) make straightforward links and connections between 'Mrs Faust' 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 'Mrs Faust' 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 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 'Mrs Faust' 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 'Mrs Faust' 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 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 'Mrs Faust' 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.

06 Sheers' poetry is said to show "an awareness of moments of separation between men and women, childhood and adulthood."

How far do you think the poems in *Skirrid Hill* show this separation?

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 moments of separation, men and women, childhood and adulthood, 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 poems revealing and exploring separation of different sorts, eg physical, geographical, emotional, social, between generations, moments in time etc.

Candidate's selection of appropriate poems should clearly illustrate separation but could explore other themes.

Form, structure and language: Candidate's choice of poetry and features illustrate approach to given view. A full range of form, structures and language choices to express poet's reflections/views of separation and other areas of interest.

	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 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.

07 “‘Y Gaer’ and ‘The Hill Fort’ are essential to *Skirrid Hill*: this pair of poems is the heart of the collection.”

How far do you agree with this view of the collection as a whole?

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

FOCUS Given view/ ‘Y Gaer’ and ‘The Hill Fort’

KEYWORDS heart, how far do you agree, subject matter and style, essential features of collection.

INDICATIVE CONTENT

Analysis of named pair of poems, other linked poems as appropriate.

Subject Matter: Titles; their mutual dependence and independence, mirroring symmetry/reversals and reflections; relevant comment on subject matter; some comparison and contrast of content; perspectives/viewpoints; relationships explored; sense of place and the way human experience, in its universality, offers a transcendence; fellowship and understanding ensuing from adversity; links between life/death, man/nature explored. Validation of pair of poems’ centrality or case made for alternative choice although not to exclusion of careful consideration of named pair. Clear sense of poet’s need to connect past, present and future and to empathise with others’ suffering.

Form, structure and language: commonality of form with some notable differences and effect produced (eg 7 stanzas/8 stanzas); use of metaphor; tense choices and the interest created by varying from present continuous in ‘Y Gaer’ to past historic in ‘The Hill Fort’ until final stanza’s simple present; contrasts and ironies.

	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 'Y Gaer' and 'The Hill Fort' reflecting essential features of 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 'Y Gaer' and 'The Hill Fort' 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 'Y Gaer' and 'The Hill Fort' 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 'Y Gaer' and 'The Hill Fort' 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 'Y Gaer' and 'The Hill Fort' reflecting essential features of 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 'Y Gaer' and 'The Hill Fort' 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 'Y Gaer' and 'The Hill Fort' reflecting essential features of 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 'Y Gaer' and 'The Hill Fort' 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.