

Version 1.0



**General Certificate of Education
January 2011**

English Literature A 1741

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

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

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

| | Assessment Objective 1 (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. Written in March 1963, it is from A.R. Taysom, an officer of the Australian Trade Commissioner Service, to his director. The minute paper outlines nine reasons why the writer believes women should not be appointed as trade commissioners.

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 writer's choices of form, structure and language, as well as subject matter.

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

KEY WORDS Thoughts and feelings, similar to, different from, form, structure and language.

INDICATIVE CONTENT: Analysis of extract

Subject Matter: effectively this enquiry into the appointment of female TCs starts as an attempt at balancing the debate but rapidly becomes a list of reasons against their appointment revealing the bigoted views of the writer, whilst purporting to offer a balanced appraisal of the possibilities; voicing of many stereotypical and prejudicial attitudes of the time (1963) towards gender, age, class, physical appearance, intellectual, emotional and physical competence etc. in the jobs market; clear promotion of the status quo ironically providing copious evidence of why women found it almost impossible to break through 'the glass ceiling' at the time.

Form, structure and language: layout and format appropriate to official documents; formal register with occasional colloquialisms e.g. "battleaxe"; sexist, classist nature of language choices; disparaging terminology that clearly reveals writer's bias whilst purporting to give an impartial, professional and dispassionate exploration of the 'facts'; statistical inclusions to render case against female TCs more convincing; revealing use of personal pronouns 'we/us'; revealing reference to the predominance of males in the civil service and business worlds (confirmed by the inclusion of another male view in the Postscript) and the attitude expressed that this should be the norm.

Possible Links to Wider Reading: candidate to find links in terms of both similarity and difference with wider reading:

- writing about gender issues and equality (in prose, poetry and drama)
- other views of equality, self determination, discrimination and the workplace
- other descriptions of relationships between genders in society in general, relationships and in the workplace
- other memoranda, aide-memoires, minutes, official documentation, policies etc.

| | 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 Taysom presents his thoughts and feelings b) make few uses of appropriate terminology or examples to support Taysom's minute c) attempt to communicate meaning by using inaccurate language. | Candidates characteristically: a) identify few aspects of structure, form and language in Taysom's minute b) assert some aspects with reference to how Taysom shapes meaning c) make limited references to Taysom's minute. | Candidates characteristically: a) make few links and connections between Taysom's minute and wider reading texts b) reflect the views expressed in other interpretations of SFI in a limited way. | Candidates characteristically: a) communicate limited understanding of context through descriptions of culture, text type, literary genre or the modern era and ideas about SFI. |
| Band 2 11-22 | Candidates characteristically: a) communicate some basic knowledge and understanding of Taysom's minute b) make simple use of appropriate terminology or examples to support interpretations of the ways Taysom presents his thoughts and feelings c) communicate meaning using straightforward language. | Candidates characteristically: a) identify obvious aspects of structure, form and language in Taysom's minute b) describe some aspects with reference to how Taysom shapes meaning c) make related references to Taysom's minute. | Candidates characteristically: a) make straightforward links and connections between Taysom's minute 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 Taysom's minute b) present relevant responses to the ways Taysom 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 structure, form and language in Taysom's minute b) explore how Taysom uses specific aspects to shape meaning c) use specific references to Taysom's minute to support their responses. | Candidates characteristically: a) explore links and connections between Taysom's minute 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 Taysom's minute, wider reading texts and the context of SFI. b) comment appropriately on the influence of culture, text type, literary genre or historical period 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 Taysom's minute with confidence b) present relevant, well-informed responses to the ways Taysom 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 structure, form and language in Taysom's minute with insight b) confidently explore how Taysom uses specific aspects to shape meaning c) show a mastery of detail in their use of specific references to Taysom's minute to support their responses. | Candidates characteristically: a) explore links and connections between Taysom's minute 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 Taysom's minute, 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 historical period on the ways in which literary texts about SFI were written and were - and are - received. |

And Still I Rise – Maya Angelou

02. “Angelou’s poetry is haunted by memories of childhood.”

To what extent do you agree with this view?

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

FOCUS given view / two or three poems, whole text

KEYWORDS Haunted by memories of childhood, to what extent you agree

INDICATIVE CONTENT

To produce a balanced debate, the candidate’s choice of poetry should include both poems that support the idea that Angelou’s poetry is haunted by memories of childhood **and** poems that reveal contrasting aspects of her writing. Candidates may interpret ‘haunted’ positively, negatively or both.

- supporting poems **might** include ‘Men’, ‘Bump D’Bump’, ‘Kin’, ‘The Memory’, ‘My Arkansas’, ‘To Beat the Child’, ‘Life Doesn’t Frighten Me’ and others.
- a counter-argument **could** be provided by poems with no explicit reference to childhood such as ‘The Traveler’, ‘On Aging’, ‘Call Letters: Mrs. V.B.’ and ‘Still I Rise’.
- candidates who read closely will **perhaps** evaluate the effects created by occasional childhood references in ‘California Prodigal’, ‘Where We Belong, A Duet’ or even ‘Just like Job’.

| | 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 interpretations of the ways Angelou's poetry is haunted by memories of childhood c) attempt to communicate meaning by using inaccurate language. | Candidates characteristically: a) identify few aspects of structure, form 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 interpretations of the ways Angelou's poetry is haunted by memories of childhood c) communicate meaning using straightforward language. | Candidates characteristically: a) identify obvious aspects of structure, form 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 ways Angelou's poetry is haunted by memories of childhood 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 Angelou's poetry b) explore how Angelou uses specific aspects to shape meaning c) use specific references to Angelou's poetry to support their responses. | Candidates characteristically: a) explore links and connections between Angelou's poems b) communicate understanding of the given view c) consider different interpretations of Angelou's poetry d) construct a balanced debate. |
| Band 4 35-45 | Candidates characteristically: a) communicate relevant knowledge and understanding of Angelou's poetry with confidence b) present relevant, well-informed responses to the ways Angelou's poetry is haunted by memories of childhood, 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 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. |

And Still I Rise – Maya Angelou

03. Remind yourself of the poem 'Just like Job'.

To what extent do you feel that this poem sums up Angelou's themes and ideas in the collection?

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

FOCUS 'Just like Job' / whole text

KEYWORDS To what extent do you feel, sums up, form, structure, language, subject matter.

INDICATIVE CONTENT:

- analysis of 'Just like Job' featuring relevant comment on subject matter (eg trust in God and reliance upon reward at the end of life, keeping the faith, optimism in the face of great adversity, hymnal/biblical/psalm-like references, rhetorical questions that belie the optimism) and style (e.g. lyrical, hymnal form; simple language; biblical references; repetitions and chorus effect; Angelou as undefeated rhetorician).
- links to other poems shown as a summary of poet's themes and ideas: poems with similar subject matter (e.g., 'Thank You Lord', 'Still I Rise' and 'One More Round') or similar style (e.g. 'Ain't That Bad?', 'Momma Welfare Roll' and even 'Junkie Monkey Reel')
- counter-arguments, based on those elements of Angelou's writing not present in 'Just like Job', are used to produce a balanced debate: e.g. 'Through the Inner City to the Suburbs', 'Refusal' and 'Just For a Time' to name but three.

| | 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 'Just like Job' as an appropriate summary. c) attempt to communicate meaning by using inaccurate language. | Candidates characteristically: a) identify few aspects of structure, form 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 'Just like Job' 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 'Just like Job' as an appropriate summary c) communicate meaning using straightforward language. | Candidates characteristically: a) identify obvious aspects of structure, form 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 'Just like Job' 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 'Just like Job' as an appropriate summary, 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 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 'Just like Job' and other Angelou poems b) communicate understanding of the given view c) consider different interpretations of Angelou's poetry d) construct a balanced debate. |
| Band 4 35-45 | Candidates characteristically: a) communicate relevant knowledge and understanding of Angelou's poetry with confidence b) present relevant, well-informed responses to the idea of 'Just like Job' as an appropriate summary, 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 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 'Just like Job' 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. |

The World's Wife – Carol Ann Duffy

04. “Hell hath no fury like a woman scorned.”

How far do you agree that Duffy presents only angry women in the collection?

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 of Duffy's women / two or three poems, whole text

KEYWORDS fury, a woman scorned, only angry women, how far you agree.

INDICATIVE CONTENT

- To produce a balanced debate, the candidate's choice of poetry should include both poems that support the idea of scorned **and** furious women and poems which show other emotions.
- poems featuring scorned and furious women **might** include 'Mrs. Aesop', 'Mrs. Sisyphus', 'Circe' or even 'Mrs. Icarus'
- a counter argument **could** be provided by poems such as 'Queen Herod', 'Pilate's Wife', 'Queen Kong', 'Anne Hathaway', 'Demeter' and even 'Little Red Cap'
- candidates who read closely will **perhaps** argue the subtext that is in the detail and tone of carefully chosen poems and the more subtle motives of Duffy herself.

| | 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 Duffy's presentation of women c) attempt to communicate meaning by using inaccurate language. | Candidates characteristically: a) identify few aspects of structure, form 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 presentation of women c) communicate meaning using straightforward language. | Candidates characteristically: a) identify obvious aspects of structure, form 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 the Duffy's' poetry b) present relevant responses to Duffy's presentation of women, using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing. | Candidates characteristically: a) identify relevant aspects of structure, form and language in Duffy's poetry b) explore how Duffy uses specific aspects to shape meaning c) use specific references to Duffy's poetry to support their responses. | Candidates characteristically: a) explore links and connections between Duffy's poems b) communicate understanding of the given view c) consider different interpretations of Duffy's poetry d) construct a balanced debate. |
| Band 4 35-45 | Candidates characteristically: a) communicate relevant knowledge and understanding of the Duffy's poetry with confidence b) present relevant, well-informed responses to Duffy's presentation of women, fluently using appropriate terminology to support informed interpretations c) structure and organise their writing in a cogent manner d) communicate content and meaning through sophisticated and mature writing. | Candidates characteristically: a) identify relevant aspects of structure, form 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. |

***The World's Wife* – Carol Ann Duffy**

- 05.** A critic has said, “The articulate and witty voices heard in ‘The Kray Sisters’ reveal strong women at the height of their power.”

To what extent do you agree that this poem presents the strongest women in the collection?

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

FOCUS ‘The Kray Sisters’ / whole text

KEYWORDS To what extent do you agree, named poem, strongest women, form, structure, language, subject matter, articulate, witty voices.

INDICATIVE CONTENT

- analysis of ‘The Kray Sisters’, featuring relevant comment on subject matter (e.g. deceptions of powerful female role models; ideas about matriarchy and societal attitudes, media presentation and attitudes toward female role models, exploration, power struggles, the language of sexism, humour, irony etc.)
- links to and comparisons with other poems will allow evaluation of the concept of strength and female power
- counter-arguments, based on cases made that other poems reveal more impressive areas or definitions of female strength, will depend for their cogency on the aptness of selection and the deftness of the debate. Such poems could include ‘Mrs Darwin’, ‘Queen Herod’, ‘Little Red Cap’ and ‘Mrs Aesop’.

| | 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 'The Kray Sisters' or any alternative(s) showing the strongest women in the collection c) attempt to communicate meaning by using inaccurate language. | Candidates characteristically: a) identify few aspects of structure, form 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 'The Kray Sisters' 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 'The Kray Sisters' or any alternative(s) showing the strongest women in the collection c) communicate meaning using straightforward language. | Candidates characteristically: a) identify obvious aspects of structure, form 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 'The Kray Sisters' 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 'The Kray Sisters' or any alternative(s) showing the strongest women in 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 'The Kray Sisters' and other Duffy poems b) communicate understanding of the given view c) consider different interpretations of Duffy's poetry d) construct a balanced debate. |
| Band 4 35-45 | Candidates characteristically: a) communicate relevant knowledge and understanding of Duffy's poetry with confidence b) present relevant, well-informed responses to the idea of 'The Kray Sisters' or any alternative(s) showing the strongest women in 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 structure, form 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 'The Kray Sisters' 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. |

Skirrid Hill – Owen Sheers

06. A critic has written that Sheers' techniques are "as clinical as a forensic scientist's".

How far do you agree with this view of Sheers' poetry?

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

FOCUS Critic's view of Sheers' techniques / two or three poems, whole text

KEYWORDS as clinical as a forensic scientist's, how far do you agree

INDICATIVE CONTENT

- to produce a balanced debate, the candidate's choice of poetry should include both poems that support the critic's view **and** poems that feature other aspects of Sheers' technique.
- poems in support of the critic **might** include those in which Sheers uses incisive or probing language (e.g. 'Night Windows', 'Keyways' or 'Four Movements in the Scale of Two') **or** those in which he takes an analytic approach (e.g. 'Stitch in Time', 'Trees', 'Shadow Man' or 'The Steelworks')
- a counter-argument **could** be provided by more traditional or conventional poems such as 'Hedge School', 'Late Spring' or 'Swallows'.

| | Assessment Objective 1 (15 marks) | Assessment Objective 2 (15 marks) | Assessment Objective 3 (15 marks) |
|-----------------------------|---|--|---|
| Assessment Objective | AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression | AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts | AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers |
| Band 1 0-10 | Candidates characteristically: a) communicate limited knowledge and understanding of Sheers' poetry b) make few uses of appropriate terminology or examples to support interpretations of the idea that Sheers' techniques are as clinical as a forensic scientist's 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 that Sheers' techniques are as clinical as a forensic scientist's c) communicate meaning using straightforward language. | Candidates characteristically: a) identify obvious aspects of structure, form 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 the idea that Sheers' techniques are as clinical as a forensic scientist's 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 Sheers' poetry b) explore how Sheers uses specific aspects to shape meaning c) use specific references to Sheers' poetry to support their responses. | Candidates characteristically: a) explore links and connections between Sheers' poems b) communicate understanding of the given view c) consider different interpretations of Sheers' poetry d) construct a balanced debate. |
| Band 4 35-45 | Candidates characteristically: a) communicate relevant knowledge and understanding of Sheers' poetry with confidence b) present relevant, well-informed responses to the idea that Sheers' techniques are as clinical as a forensic scientist's, 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 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. |

Skirrid Hill – Owen Sheers

07. Remind yourself of the poem 'History'.

To what extent do you agree with the view that this poem is the key to the whole collection?

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

FOCUS 'History' / whole text

KEYWORDS To what extent do you agree, the key, to the whole collection, form, structure, language, subject matter.

INDICATIVE CONTENT

- analysis of 'History', featuring relevant comment on subject matter (e.g. Sheers' interest in underlying patterns, wounds and scars; ideas about heritage and learning lessons from the past; wild places and decaying relationships) and form, structure and language (e.g. stanzaic form; poetic language with the use of harsh and softer aspects of nature; didactic voice: second person singular or wider plural ambivalence).
- links to other poems support the idea of the key to the collection: poems with similar subject matter (e.g., 'Landmark', 'Flag', 'Inheritance' or 'Skirrid Fawr') or with similarly unusual form, structure and language (e.g. 'Joseph Jones', 'Valentine' or even 'Service').
- counter-arguments, based on those poems in which Sheers tackles other subjects from other perspectives: e.g. the outsider's loneliness in a 'foreign' environment ('Stitch in Time', 'L.A. Evening' and 'Under the Superstition Mountains').

| | 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 'History' as the key to the collection c) attempt to communicate meaning by using inaccurate language. | Candidates characteristically: a) identify few aspects of structure, form 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 'History' 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 'History' as the key to the collection c) communicate meaning using straightforward language. | Candidates characteristically: a) identify obvious aspects of structure, form 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 'History' 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 'History' as the key to the collection, using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing. | Candidates characteristically: a) identify relevant aspects of structure, form 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 'History' and other Sheers poems b) communicate understanding of the given view c) consider different interpretations of Sheers' poetry d) construct a balanced debate. |
| Band 4 35-45 | Candidates characteristically: a) communicate relevant knowledge and understanding of Sheers' poetry with confidence b) present relevant, well-informed responses to the idea of 'History' as the key to the collection, fluently using appropriate terminology to support informed interpretations c) structure and organise their writing in a cogent manner d) communicate content and meaning through sophisticated and mature writing. | Candidates characteristically: a) identify relevant aspects of structure, form 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 'History' 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. |