



**General Certificate of Education (A-level)
January 2012**

English Literature A

LTA1C

(Specification 2740)

Unit 1: 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 events which all examiners participate in and is the scheme which was used by them in this examination. The standardisation process 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 standardisation each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, examiners encounter unusual answers which have not been raised 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 form, structure 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 form, structure and language b) describe some aspects with reference to how they shape meaning c) make related references to texts.	Candidates characteristically: a) make straightforward links and connections between literary texts b) reflect the views expressed in other interpretations of literary texts in a basic way.	Candidates characteristically: a) communicate some basic understanding of context through descriptions of culture, text type, literary genre or historical period.

<p>Band 3 23-34</p>	<p>Candidates characteristically: a) communicate relevant knowledge and understanding of literary texts b) present relevant responses, using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing</p>	<p>Candidates characteristically: a) identify relevant aspects of form, structure and language in literary texts b) explore how writers use specific aspects to shape meaning c) use specific references to texts to support their responses.</p>	<p>Candidates characteristically: a) explore links and connections between literary texts b) communicate understanding of the views expressed in different interpretations or readings</p>	<p>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</p>
<p>Band 4 35-45</p>	<p>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.</p>	<p>Candidates characteristically: a) identify relevant aspects of form, structure and language in literary texts with insight b) confidently explore how writers use specific aspects to shape meaning c) show a mastery of detail in their use of specific references to texts to support their responses.</p>	<p>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.</p>	<p>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.</p>

CONTEXTUAL LINKING

- 01.** Read the following extract carefully. It is the concluding part of a speech given by Harvey Milk at a dinner for the gay members of the California Democratic Caucus in March 1978. Milk was the first openly gay man to be elected to public office in California.

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 in literature about the struggle for identity? You should consider the writers' choices of form, structure and language.

FOCUS Extract and wider reading in the literature of the struggle for identity, particularly that relating to gender and sexual identity.

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

INDICATIVE CONTENT

Analysis of speech

- Subject Matter: the need for homosexuals to seek public office in order to dispel the myths surrounding them; ideas about the past and the future; alignment with the political representation successfully sought by other marginalized and minority groups; the idea of homosexual people standing in solidarity with other groups through political representation; bringing together peoples of all ages and backgrounds; breaking free of society's stereotyped views and attitudes in order to give people hope and fulfilment; refusal to be intimidated and constrained by outmoded attitudes and prejudice; healthier societal values.

-Form, structure and language: oratorical and rhetorical devices, reflective, illustrating the struggle by paralleling and reference to allied struggles, positive language choices and inspirational imagery, wide-ranging, empathetic choice of anecdote and detail, intensely personal detail set alongside effective use of inclusive pronouns 'us', 'we' as well as empowering, rallying use of 'you', humble conclusion.

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

- other writing about sexual identity in modern literature (in prose, poetry and drama)
- other perspectives on attitudes to sexual identity and self-determination (from both male and female writers)
- other speeches, personal writing for public consumption, articles or political tracts (from media sources)
- other attempts to raise awareness of attitudes towards sexual identity and self-determination

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

Section B

In your response to this section of the paper you should consider the form, structure and language of the poems you choose to write about, as well as their subject matter.

- 02.** In her dedication to the selection, Angelou acknowledges the importance of laughing and crying to “make life bearable”.

To what extent are laughter and tears balanced in Angelou’s poetry?

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

FOCUS Given view / two or three poems, whole text

KEYWORDS Laughter and tears, balanced, to what extent, form, structure, language, subject matter

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 shows her ability to balance happy and sad emotions **and** poems that reveal any bias to one emotion or another or other aspects of her writing that help people to ‘make life bearable’.

- Supporting poems **might** include ‘Phenomenal Woman’, ‘One More Round’, ‘Life Doesn’t Frighten Me’, ‘Refusal’, ‘The Lesson’ or ‘Ain’t That Bad?’.
- A counter-argument **could** be provided by poems with no explicit references to laughter or tears, such as ‘Remembrance’, ‘Men’, ‘Lady Luncheon Club’ or ‘In Retrospect’.
- Candidates who read closely will **perhaps** evaluate the effects created on determination and mood by the people and places, family and shared experience in poems such as ‘Kin’, ‘Willie’, ‘California Prodigal’, ‘Where We Belong, A Duet’ or ‘My Arkansas’.

	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 laughter and tears or other emotions are presented in Angelou's poetry 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 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 laughter and tears or other emotions are presented in Angelou's poetry 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 laughter and tears or other emotions are presented 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 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 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 ways laughter and tears or other emotions are presented 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 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.

3. 'Thank You, Lord' is the last poem of the selection.

How far do you feel that this poem forms an appropriate conclusion to *And Still I Rise*?

FOCUS 'Thank You, Lord' / whole text

KEYWORDS How far do you feel, appropriate conclusion, form, structure, language, subject matter.

INDICATIVE CONTENT

- Analysis of 'Thank You, Lord', featuring relevant comment on subject matter (eg the speaker's contentment and gratitude for life and gratitude to God; sense of belonging to the church community and black community; pride in ethnic and cultural roots) and style (eg lyrical, song-like rhythms; simple rhymes; repetition and reassuring effect of it; acknowledgement of past and acceptance of the moment; humility and gratitude for life itself).
- Links to other poems show appropriateness as a conclusion to the collection: poems with similar subject matter (eg, 'Just Like Job', 'On Aging' or 'Where We Belong, A Duet') or with similar style (eg 'Phenomenal Woman', 'Still I Rise' or 'One More Round').
- Counter-arguments, based on those elements of Angelou's writing not present in 'Thank You, Lord', are used to produce a balanced debate: eg edgier, ironic poems ('Junkie Monkey Reel', 'Momma Welfare Roll', 'Lady Luncheon Club'), defiant, angrier, darker poems ('To Beat The Child Was Bad Enough', 'The Singer Will Not Sing', 'Refusal') or more negatively retrospective poems ('The Memory', 'In Retrospect').

	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 'Thank You, Lord' as an appropriate conclusion 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 'Thank You, Lord' and other Angelou poems b) reflect the given view in a limited way c) assert their agreement with the given view.
Band 2 11-22	Candidates characteristically: a) communicate some basic knowledge and understanding of Angelou's poetry b) make simple use of appropriate terminology or examples to support the idea of 'Thank You, Lord' as an appropriate conclusion 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 'Thank You, Lord' 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 'Thank You, Lord' as an appropriate conclusion, 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 'Thank You, Lord' 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 'Thank You, Lord' as an appropriate conclusion, 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 'Thank You, Lord' 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. “Change is the most important theme in Duffy’s poetry.”

How far do you agree with this view in relation to *The World’s Wife*?

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

FOCUS Given view of the Duffy’s poetry / two or three poems, whole text

KEYWORDS Change is the most important theme, how far do you agree, form, structure, language, subject matter.

INDICATIVE CONTENT

- To produce a balanced debate, the candidate’s choice of poetry should include poems that **both** support the given view **and** poems which show other important themes.
- Poems that support the given view **might** include ‘Thetis’, ‘from Mrs Tiresias’ ‘Pygmalion’s Bride’, ‘Mrs Midas’.
- A counter-argument **could** be provided by poems in which change is not an important theme, such as ‘Frau Freud’, ‘Mrs Darwin’, ‘Mrs Icarus’, ‘Circe’, ‘Elvis’s Twin Sister’ or ‘The Devil’s Wife’.
- Candidates who read closely will **perhaps** argue that change is an important element even in those poems where other themes predominate (eg ‘Little Red Cap’, ‘The Kray Sisters’, ‘Anne Hathaway’ or ‘Demeter’).

	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 importance of change in the Duffy's poetry 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 with the given view.
Band 2 11-22	Candidates characteristically: a) communicate some basic knowledge and understanding of Duffy's poetry b) make simple use of appropriate terminology or examples to support interpretations of the importance of change in Duffy's poetry 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 Duffy's poetry b) present relevant responses to the importance of change in Duffy'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 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 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 importance of change in 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 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 the Duffy's poetry in a cogent manner d) construct an illuminating debate.

- 05.** Mrs Beast's confident boast, "I had the language, girls", suggests this poem should be the triumphant conclusion to the collection.

To what extent do you agree?

FOCUS 'Mrs Beast' / whole text

KEYWORDS To what extent do you agree, should be, triumphant conclusion, form, structure, language, subject matter.

INDICATIVE CONTENT

- Analysis of 'Mrs Beast', featuring relevant comment on subject matter (eg Mrs Beast's background, motives and comments on the Beast in particular and men and animals in general; how she addresses her audience; her views and conclusions) and style (eg stanzaic form; dramatic monologue and oratorical style; blunt, animalistic diction and imagery; use of shocking and colloquial language; delicate imagery and contrasts achieved; rhetorical features; Duffy's perspective on her character if discernible).
- Links to other poems show appropriateness as a conclusion: poems with similar subject matter (eg, 'Circe' or 'Little Red Cap', 'Queen Kong') or with similar style (eg 'Eurydice', 'Mrs Sisyphus' or 'Frau Freud').
- Counter-arguments, based on those elements of Duffy's writing not present in 'Mrs Beast', are used to produce a balanced debate: eg elegiac love poetry ('Anne Hathaway', 'Demeter'), explicitly autobiographical content ('Little Red Cap') or the presentation of a contemporary real life persona ('The Devil's Wife').

	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 Beast' as an appropriate conclusion 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 'Mrs Beast' and other Duffy poems b) reflect the given view in a limited way c) assert their agreement with the given view.
Band 2 11-22	Candidates characteristically: a) communicate some basic knowledge and understanding of Duffy's poetry b) make simple use of appropriate terminology or examples to support the idea of 'Mrs Beast' as an appropriate conclusion 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 'Mrs Beast' 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 the Duffy's poetry b) present relevant responses to the idea of 'Mrs Beast' as an appropriate conclusion, 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 'Mrs Beast' 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 Beast' as an appropriate conclusion, 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 'Mrs Beast' 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 has been described as “a poet fascinated by strong women”.

How far do you agree with this claim?

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

FOCUS Given view of Sheers’ poetry / two or three poems, whole text

KEYWORDS A poet fascinated by strong women, how far do you agree, form, structure, language, subject matter.

INDICATIVE CONTENT

- To produce a balanced debate, the candidate’s choice of poetry should include poems that **both** support the given view **and** poems that feature other aspects of Sheers’ writing.
- Poems in support of the given view **might** include those in which Sheers uses ideas about female strength and self-determination (eg, ‘Valentine’, ‘Amazon’ or ‘Drinking With Hitler’) **or** those in which female strength is less overt but nonetheless evident (eg ‘Show’ or ‘Skirrid Fawr’).
- A counter-argument **could** be provided by poems where Sheers explores, by contrast, male strength or a fascination for other matters such as nature, topography, etc. (eg ‘Border Country’, ‘Farther’, ‘Joseph Jones’, ‘The Farrier’, ‘The Fishmonger’ or ‘Calendar’) or those which suggest vulnerability of females (eg ‘Marking Time’ or ‘ On Going’).

	Assessment Objective 1 (15 marks)	Assessment Objective 2 (15 marks)	Assessment Objective 3 (15 marks)
Assessment Objective	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers
Band 1 0-10	Candidates characteristically: a) communicate limited knowledge and understanding of Sheers' poetry b) make few uses of appropriate terminology or examples to support interpretations of the idea that Sheers' poetry reveals his fascination for strong women 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 Sheers' poems b) reflect the given view in a limited way c) assert their agreement with the given view.
Band 2 11-22	Candidates characteristically: a) communicate some basic knowledge and understanding of Sheers' poetry b) make simple use of appropriate terminology or examples to support interpretations of the idea that Sheers' poetry reveals his fascination for strong women 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' poetry reveals his fascination for strong 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 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 the idea that Sheers' poetry reveals his fascination for strong 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 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.** In addition to the forty-one poems in this collection, Sheers has given his readers the poem 'Last Act' as a preface.

To what extent does 'Last Act' provide an appropriate introduction to the collection?

FOCUS 'Last Act' / whole text

KEYWORDS To what extent do you agree, an appropriate introduction, form, structure, language, subject matter.

INDICATIVE CONTENT

- Evaluation of 'Last Act', featuring relevant comment on subject matter (eg key Sheers themes: revelation; minute examination; links to death and life; progression, context and exploration of identity; careful placement within the context of the structure of the collection; relationships) and style (eg use of rhyme, half-rhyme and assonance; narrative stance and relationship to audience; extended metaphor; witty, ironic, almost oxymoronic diction, including that of title; references to nature and topography).
- Links to other relevant poems: poems with similar subject matter (eg, 'Inheritance', 'Keyways', 'Y Gaer', 'The Hill Fort', 'Skirrid Fawr', 'Flag' or 'History', 'Voices from Things Growing in a Churchyard') or with similar style (eg 'Farther').
- Counter-arguments, based on other poems which might be considered more appropriate alternative introductions to the collection selected by the candidate; counter-arguments shaped by informed personal response.

	Assessment Objective 1 (15 marks)	Assessment Objective 2 (15 marks)	Assessment Objective 3 (15 marks)
Assessment Objective	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers
Band 1 0-10	Candidates characteristically: a) communicate limited knowledge and understanding of Sheers' poetry b) make few uses of appropriate terminology or examples to support the idea of 'Last Act' forming an appropriate opening to the anthology 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 'Last Act' and other Sheers poems b) reflect the given view in a limited way c) assert their agreement with the given view.
Band 2 11-22	Candidates characteristically: a) communicate some basic knowledge and understanding of Sheers' poetry b) make simple use of appropriate terminology or examples to support the idea of the idea of 'Last Act' forming an appropriate opening to the anthology 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 'Last Act' 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 'Last Act' forming an appropriate opening to the anthology, 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 'Last Act' 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 'Last Act' forming an appropriate opening to the anthology, 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 'Last Act' 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.