
A-LEVEL ENGLISH LITERATURE A

LTA1C Option C: The Struggle for Identity in Modern Literature
Mark scheme

2740

Summer 2014

Version/Stage: v1.0/Final

Mark schemes are prepared by the Lead Assessment Writer 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 associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts: alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.

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

Further copies of this Mark Scheme are available from aqa.org.uk

June 2014 LTA1C Mark Scheme

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 approximate weighting of each of the Assessment Objectives in this paper.

Assessment Objectives	Question Weightings (%)	
	Question 1	Questions 2-7
AO1	3	15
AO2	12	15
AO3	3	15
AO4	27	
Overall weighting of units (%)	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 (AOs1, 2 and 3 for Question1; AOs1 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	Assessment Objective 2	Assessment Objective 3	Assessment Objective 4
Assessment Objective	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers	AO4: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received
Band 1 0-10	Candidates characteristically: a) communicate limited knowledge and understanding of literary texts b) make few uses of appropriate terminology or examples to support interpretations c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of 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.
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 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.	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 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.	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.
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1. Read the following extract carefully. It is taken from the diary of a young girl, Mary Berg, published in the USA in 1945. Mary wrote her diary while living in the Warsaw Ghetto where she, her family and thousands of Jews were imprisoned by the Nazi forces occupying Poland. Mary's mother was American, which allowed the family to be exchanged for German prisoners and eventually make their way to America in March 1944.

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

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

FOCUS Extract and wider reading in the literature of the struggle for identity, particularly that relating to persecution and survival of minorities, family, society and self-determination.

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

INDICATIVE CONTENT

Analysis of diary entry

Subject Matter:

- the presentation, in tight, dramatic detail, is an eye-witness, first-person, diary entry. Mary Berg's observations and recollections are written sparingly and with great control in the main but also with some expression of her sense of isolation and frustration. Some of her information has come from additional sources (the 'informants' she mentions towards the end of the day's entry) and these allow her to piece together and better understand the things she has witnessed. Her admiration for the doctor is clear and his quiet, fatherly care that supports the children to the very end contrasts with the sense of abandonment and isolation that is evident in the first paragraph. There is irony in her reference to the exchange of neutrals as well as pathos in the description of the final walk of the children from their home to the cemetery. The description of specific items of clothing helps to emphasise the religious and cultural background of the victims as well as their dignity and courage in the face of their imminent demise. Mary notes each detail with the care of someone determined to bear witness to their sacrifice. She allows Doctor Karczak a short eulogy which reminds readers of the best of human nature that contrasts starkly with the worst of it. The final, brief paragraph reminds the writer and reader, both, of the matter-of-fact, clinical efficiency of Nazi attempts at genocide.

Form, structure and language:

- In this diary entry, written mainly as a personal account of her thoughts, feelings and experiences, Berg employs first person narrative throughout but also makes reference to information received from third parties. Her desire to understand what is happening in the ghetto, beyond its gates and in the wider world, is made clear in her choice of detail, especially in her reference to the sights, sounds and smells of the ghetto and the figurative language she uses to describe the ghetto in starkly personified, metaphoric terms ('drowning in blood') as well as the perceptive simile of its being like a 'little island amidst an ocean of blood'. The opening paragraph, where Berg rallies her emotional strength in order to make her testament and bear

witness to the acts of savagery, introduces the concept of blood in a fairly abstract, general way. This theme is further embellished in shocking detail in the subsequent paragraphs. Berg's use of rhetorical questioning further challenges the reader and makes clear her immense frustrations where she is struggling to avoid being merely a passive victim of Nazi oppression. There is unconscious irony in the subsequent reference to the truckloads of neutrals for whom deportation would be the goal but for whom extermination in the death camps was the more probable outcome. Here Berg's own ignorance of this likelihood lends the paragraph dramatic irony. Her account shifts from present to past tense as she describes both what she sees at that moment in time as well as what she saw on previous days. Berg writes compellingly about the removal and execution of the children. There is almost cinematic detail. The heroic language and detail used to describe Doctor Karczak, as well as the emphasis on colour, creates an unforgettable image in the reader's mind. The detail of some of the lengthier sentences contrasts sharply with simpler ones. Berg's decision to end her day's entry with a return to the present tense and a brief description of the empty children's home is an effective one in terms of the mood and structure of the whole extract. The children are referred to as 'murdered' which is about the only directly, censorious and emotive adjective Berg permits herself about her oppressors.

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

- other writing about autonomy, self-determination, family, cultural and religious dynamics, attitudes towards the minority cultures and their struggle for survival and recognition of that struggle in modern literature; other works about genocide as well as the guilt experienced by survivors; the determination of those survivors to bear witness, to understand and to educate those who follow (in prose, poetry and drama)
- other perspectives on attitudes to identity, loss of physical freedom, persecution, extermination, genocide, gender and self-determination (from both male and female writers)
- other diary entries or journals, third and first person descriptions, reports, 'vox pops' and accounts written for public consumption as well as private expression and catharsis.

	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 Berg presents her thoughts and feelings b) make few uses of appropriate terminology or examples to support interpretations of Berg's diary entry c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of form, structure and language in Berg's diary entry b) assert some aspects with reference to how Berg shapes meaning c) make limited references to Berg's diary entry.	Candidates characteristically: a) make few links and connections between Berg's diary entry 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 Berg's diary entry b) make simple use of appropriate terminology or examples to support interpretations of the ways Berg presents her thoughts and feelings c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of form, structure and language in Berg's diary entry b) describe some aspects with reference to how Berg shapes meaning c) make related references to Berg's diary entry.	Candidates characteristically: a) make straightforward links and connections between Berg's diary entry 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 Berg's diary entry b) present relevant responses to the ways Berg presents her 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 Berg's diary entry b) explore how Berg uses specific aspects to shape meaning c) use specific references to Berg's diary entry to support their responses.	Candidates characteristically: a) explore links and connections between Berg's diary entry 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 Berg's diary entry, 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 Berg's diary entry with confidence b) present relevant, well-informed responses to the ways Berg presents her 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 Berg's diary entry with insight b) confidently explore how Berg uses specific aspects to shape meaning c) show a mastery of detail in their use of specific references to Berg's diary entry to support their responses.	Candidates characteristically: a) explore links and connections between Berg's diary entry 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 Berg's diary entry, 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.

And Still I Rise – Maya Angelou

2. Angelou said, “Bitterness is like cancer. It eats upon the host. But anger is like fire. It burns it all clear.”

To what extent is anger shown to be a positive emotion in *And Still I Rise*?

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

Focus Given view / two or three poems, whole text

KEYWORDS to what extent, anger, positive emotion, *And Still I Rise* (i.e. across selection)

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 anger as a positive emotion **and** poems that show anger in a different light. There may be some reference to the corrosive or destructive power of bitterness as suggested in the quotation used in the question as long as this is clearly contrasted with the purgative power of anger. Alternatively, there could be discussion of the damaging effect of anger and its inability to clarify or make good especially if students can discern ambivalence of tone and discrepancy between what the voice or persona of the poem says and feels or does. Whatever lines of argument are pursued there should be a healthy and well-illustrated debate on the ways in which Angelou uses the emotion of anger in the poetry of this selection.
- Supporting poems **might** include ‘To Beat The Child Was Bad Enough’, ‘Woman Work’, ‘Willie’, ‘Men’, ‘Phenomenal Woman’ or ‘Life Doesn’t Frighten Me’, ‘One More Round’ and ‘Still I Rise’.
- A counter-argument **could** be provided by poems that explore anger in an arguably more negative, aggressive or vituperative way such as ‘Momma Welfare Roll’, ‘Lady Luncheon Club’ and ‘Junkie Monkey Reel’. Such an approach would need to evaluate the final effect of the anger identified and there would be some room for subjective comment of course. Even an excoriating expression of anger could have a positive cathartic effect for its writer or reader. Some success might be achieved by considering emotions that appear more positive such as love, acceptance and happiness but only if well counter-balanced or contrasted with anger which should remain the main focus. There could be recourse to poems where the emotions are more difficult to define and where there could be positive or negative, depending on thoughtful, informed interpretation (e.g. ‘Ain’t That Bad?’, ‘Life Doesn’t Frighten Me’ and ‘The Singer Will Not Sing’).
- Candidates who read closely will **perhaps** evaluate Angelou’s skill in expressing and evoking many conflicting emotions in the persona and in the reader. Confident readers may question the veracity of the speaker or seek to explore any hint of ambivalence but carefully avoid reliance on purely biographical readings of the poetry.

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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 in which anger may be used 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 in which anger may be used 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 support interpretations of the ways in which anger may be used 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	<p>Candidates characteristically:</p> <ul style="list-style-type: none">a) communicate relevant knowledge and understanding of Angelou's poetry with confidenceb) present relevant, well-informed responses to support interpretations of the ways in which anger may be used in Angelou's poetry, fluently using appropriate terminology to support informed interpretationsc) structure and organise their writing in a cogent mannerd) communicate content and meaning through sophisticated and mature writing.	<p>Candidates characteristically:</p> <ul style="list-style-type: none">a) identify relevant aspects of structure, form and language in Angelou's poetry with insightb) confidently explore how Angelou uses specific aspects to shape meaningc) show a mastery of detail in their use of specific references to Angelou's poetry to support their responses.	<p>Candidates characteristically:</p> <ul style="list-style-type: none">a) explore links and connections between Angelou's poems with confidenceb) communicate mature understanding of the given viewc) consider different interpretations of Angelou's poetry in a cogent mannerd) construct an illuminating debate.
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***And Still I Rise* – Maya Angelou**

3. Remind yourself of ‘Momma Welfare Roll’.

How far does the presentation of the woman in this poem reflect the depiction of women elsewhere in the selection?

FOCUS ‘Momma Welfare Roll’ / whole text

KEYWORDS How far, presentation of the woman, reflect the depiction of women, elsewhere in the selection.

INDICATIVE CONTENT

- Analysis of ‘Momma Welfare Roll’, featuring relevant comment on subject matter (e.g. the presentation of a woman who contrasts with every stereotype of feminine beauty and motherhood in western cultures and who may attract the vilification of society for her behaviour but who retains a fierce self-respect and avoids passivity), the economically, descriptive lexis and form which includes repetition and a triumphant final voicing of autonomy. The ways in which this brief poem touches on so many of a judgemental society's prejudices and spleen yet retains bounce, irrepressible energy and 'sassiness'. How the poem almost glories in negative images yet produces a defiant positivity in the persona's refusal of subservience. The poem's refusal to rhyme or flow in any predictable way and how its form helps to demonstrate the freedom of this persona with her optimism in the face of pessimism.
- Links to other poems show comparisons and contrasts with similar or different types of female. These might include 'Phenomenal Woman', 'One More Round' and 'Still I Rise' as parallels or 'Lady Luncheon Club', 'Woman Work', 'In Retrospect' and 'On Ageing' to produce more shades of contrast and debate.
- Developments of the debate over types of female and what makes a woman 'strong' should provide many avenues of argument and counter-arguments, based on understanding of Angelou's ability to depict controversial types that upend conventional values. Confident students will show breadth of exemplification with relevant evaluation that retains a firm grip on the question. Retention of focus upon women will, of course, be paramount so there should be little tolerance of extraneous matters and it would be damaging to relate the detail and comment to Angelou's colourful biography.

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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 'Momma Welfare Roll' representing the sort of women shown elsewhere in the selection 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 'Momma Welfare Roll' 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 'Momma Welfare Roll' representing the sort of women shown elsewhere in the selection 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 'Momma Welfare Roll' 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 'Momma Welfare Roll' representing the sort of women shown elsewhere in the selection, 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 'Momma Welfare Roll' 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	<p>Candidates characteristically:</p> <ul style="list-style-type: none">a) communicate relevant knowledge and understanding of Angelou's poetry with confidenceb) present relevant, well-informed responses to the idea of 'Momma Welfare Roll' representing the sort of women shown elsewhere in the selection, fluently using appropriate terminology to support informed interpretationsc) structure and organise their writing in a cogent mannerd) communicate content and meaning through sophisticated and mature writing.	<p>Candidates characteristically:</p> <ul style="list-style-type: none">a) identify relevant aspects of structure, form and language in Angelou's poetry with insightb) confidently explore how Angelou uses specific aspects to shape meaningc) show a mastery of detail in their use of specific references to Angelou's poetry to support their responses.	<p>Candidates characteristically:</p> <ul style="list-style-type: none">a) explore links and connections between 'Momma Welfare Roll' and other Angelou poems with confidenceb) communicate mature understanding of the given viewc) consider different interpretations of Angelou's poetry in a cogent mannerd) construct an illuminating debate.
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Feminine Gospels – Carol Ann Duffy

4. A critic has said of *Feminine Gospels* that it is “all sound and fury that deafens rather than delights”.

How far do you agree with this view of *Feminine Gospels*?

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

FOCUS “all sound and fury”, “deafens rather than delights”, two or three poems/whole text.

KEYWORDS How far, agree, given view.

INDICATIVE CONTENT

- To produce a balanced debate, the candidate’s choice of poetry should include poems that **both** support the critic’s view **and** poems which show Duffy’s message can be conveyed in other ways that might be quieter, more subtle or understated, examples of poems where volume and exuberance do not deafen but can delight
- Poems that support the given view **might** include ‘The Laughter of Stafford Girls’ High’, ‘The Woman Who Shopped’ ‘Tall’, ‘Loud’, ‘Work’, ‘Sub’, ‘Anon’, ‘Gambler’ ‘History’, ‘Beautiful’.
- A counter-argument **could** be provided by poems that are quieter in tone and perhaps contain fewer references to noise, activity, movement and motion and are more reflective in tone, such as ‘Light Gatherer’, ‘Wish’, ‘White Writing’, ‘The Cord’, ‘Death and the Moon’, ‘Anon’ or ‘The Diet’, ‘Work’ and ‘North-West’.
- Candidates who read closely will **perhaps** argue that loud expression of feelings could be counter-productive, achieving an almost pyrrhic victory or that female empowerment is shown to be achievable in less overtly expressive ways such as through motherhood, friendships, appreciation of beauty, acceptance of mortality and the inescapable leveller of death, **as long as these ideas are tied closely to relevant detail from appropriately selected poems in the collection**. Of course, the ways in which Duffy uses language and allows her creations to use it for themselves should be relevantly explored in conjunction with some evaluation of the relative success of the poems in delighting as well as informing a reader.

	Assessment Objective 1 (15 marks)	Assessment Objective 2 (15 marks)	Assessment Objective 3 (15 marks)
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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 show how Duffy expresses and explores her ideas. 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 show how Duffy expresses and explores her ideas. 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 how Duffy expresses and explores her ideas, 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 how Duffy expresses and explores her ideas, 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.

Feminine Gospels – Carol Ann Duffy

5. Remind yourself of the poem 'Sub'.

To what extent do you feel this poem would be a suitable introduction to the collection?

FOCUS 'Sub' / whole text

KEYWORDS To what extent, suitable introduction, the collection.

INDICATIVE CONTENT

- Analysis of 'Sub', featuring relevant comment on subject matter (e.g. the real or imaginary exploits of a woman who changes places with male sporting heroes and male celebrities through time, as well as finding time to reproduce). With its enigmatic lack of conclusion there is ample room for speculation on the achievability of the persona's exploits and the nature of her innermost desires, literally and metaphorically; how the subject is in some respects everywhere yet nowhere and how she has become an inspiration to some of her gender despite or because of her anonymity; and style (e.g. stanzaic form; first person perspective and the possibilities of the 'I' persona; witty, alliterative lexis and rhyme; use of puns as well as colloquial language; delicate imagery and contrasts achieved; humour; Duffy's perspective on her character, if discernible).
- Comparison of 'Sub' with 'The Long Queen' (which is the opening poem) where debate evaluates suitability of one over the other; links to other poems show appropriateness as a suitable introduction to the collection; poems with similar subject matter (e.g. 'Anon', 'Loud', 'History' or 'The Laughter of Stafford Girls' High') or with similar narrative style, e.g. the monologue ('The Virgin's Memo', 'White Writing', 'Wish' or 'A Dreaming Week'). Links to poems that show both light and dark shades, where wit and humour belie the sharper social, gender and cultural critiques Duffy enjoys, such as 'Anon', 'The Laughter of Stafford Girls' High' and 'The Woman Who Shopped'.
- Counter-arguments, based on those elements of Duffy's writing not evident in 'Sub', are used to produce a balanced debate: e.g. love poetry or manifestations of tragic, unfulfilled women ('White Writing', 'A Dreaming Week', , 'Beautiful', 'The Diet', 'The Woman Who Shopped'), or with more explicitly autobiographical content ('The Light Gatherer', 'The Cord', 'Wish', 'North-West' and 'Death and the Moon'). Care should be taken to avoid reference to extraneous biographical detail that cannot be linked specifically to any poem's content.

	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 'Sub' as a suitable introduction to 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 'Sub' 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 'Sub' as a suitable introduction to 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 'Sub' 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 'Sub' as a suitable introduction 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 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 'Sub' 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 'Sub' as a suitable introduction 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 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 'Sub' 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

6. “The main divide or separation in the collection is that shown between male and female.”

How far do you agree with this view of *Skirrid Hill*?

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

KEYWORDS How far do you agree, main divide, separation, men and women.

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 or topics of Sheers’ writing.
- Poems in support of the given view **might** include those in which Sheers writes about the complexity of relationships between male and female, particularly those which probe at division or discord (e.g. ‘Inheritance’, ‘Show’, ‘Winter Swans’, ‘Night Windows’, ‘Keyways’, ‘Song’, ‘The Farrier’, ‘Drinking With Hitler’ or even ‘Marking Time’.) The terms of the question allow the student to contemplate ideas and organisms beyond the merely human to include gender across nature, especially in the way Sheers uses feminine description of topography.
- A counter-argument **could** be provided by poems where Sheers explores, by contrast, ideas of harmony between the genders which could include **aspects** of all the poems cited above but which also might make specific use of poems that show understanding and acceptance of the equality of the genders (e.g. ‘Skirrid Fawr’, ‘On Going’ and ‘Landmark’) or which show that other divides are more significant, such as life and death, innocence and experience (e.g. ‘Farther’, ‘Border Country’, ‘Y Gaer’, ‘The Hill Fort’, ‘Hedge School’ and ‘Late Spring’). It would not be valid to dismiss the male/female divide entirely in favour of total focus on some other theme or divide; there needs to be adequate consideration of the focal separation before it can be relegated.

	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 the main divide in Sheers' poetry is between male and female 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 the main divide in Sheers' poetry is between male and female 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 the main divide in Sheers' poetry is between male and female, 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 the main divide in Sheers' poetry is between male and female, 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

7. Remind yourself of the poem ‘Border Country’.

To what extent do you feel this poem would provide a suitable introduction to the collection?

FOCUS ‘Border Country’ / whole text

KEYWORDS To what extent, suitable introduction, collection.

INDICATIVE CONTENT

- Expect some evaluation of ‘Border Country’, featuring relevant comment on subject matter (e.g. key Sheers themes: nature, human impact on nature, gradual effacing of human intervention by the working of nature and time; revelation; minute examination; youth and maturity; links to death and life; endurance and progression, context and exploration of identity; time shifts and the changes brought about by perspective); perhaps some consideration of where the named poem is placed (10th or 11th out of 41/42) in the collection as opposed to its being the opening poem, which is arguably ‘Last Act’ (prologue) or ‘Mametz Wood’ (first of the general collection). There could be some consideration of the named poem’s impact on the cohesive structure of the collection from its positioning. There could be exploration of shifts in relationships and comparisons of structure and form (e.g. named poem’s adherence to 9-line regular stanzas; occasional and striking couplet rhyme); its arresting use of metaphor, personification and painful imagery, the interplay of harsh and soft consonants; contrasts and the spare but telling reference to colour.
- Links to other poems are crucial to arguing why it would form an effective introduction. These links might be to poems with similar subject matter (e.g. ‘Mametz Wood’ ‘Farther’, ‘Late Spring’, ‘On Going’, ‘Y Gaer’, ‘The Hill Fort’, ‘Skirrid Fawr’, ‘Hedge School’, ‘Swallows’, ‘The Equation’ and ‘Intermission’) or with poems that illustrate various divides in a similarly metaphorical style (e.g. ‘Winter Swans’ or ‘Four Movements in the Scale of Two’).
- Counter-arguments are likely to be based on other poems which might be considered to diverge from the themes of the named poem to explore other ideas, such as those of performance and theatricality (e.g. ‘Last Act’, ‘Show’ or ‘Service’) or those inspired by a striking persona (e.g. ‘Shadow Man’, ‘Stitch in Time’, ‘Drinking With Hitler’ or ‘L. A. Evening’). Interesting debate can be had from exploring the physical compared to the metaphysical features of Sheers’ poetry and could well allow students who read more deeply than most to produce original responses. Here the main criteria should be the quality of the debate and the well-chosen textual detail that supports it.

	Assessment Objective 1 (15 marks)	Assessment Objective 2 (15 marks)	Assessment Objective 3 (15 marks)
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Band 1 0-10	Candidates characteristically: a) communicate limited knowledge and understanding of Sheers' poetry b) make few uses of appropriate terminology or examples to support the idea of 'Border Country' being a suitable introduction 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 'Border Country' and other Sheers poems b) reflect the given view in a limited way c) assert their agreement with the given view.
Band 2 11-22	Candidates characteristically: a) communicate some basic knowledge and understanding of Sheers' poetry b) make simple use of appropriate terminology or examples to support the idea of the idea of 'Border Country' being a suitable introduction 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 'Border Country' 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 'Border Country' being a suitable introduction 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 'Border Country' 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 'Border Country' being a suitable introduction 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 'Border Country' and other Sheers poems with confidence b) communicate mature understanding of the given view c) consider different interpretations of Sheers' poetry in a cogent manner d) construct an illuminating debate.