



**General Certificate of Education (A-level)**  
**June 2013**

**English Literature A**

**LTA1C**

**(Specification 2740)**

**Unit 1: Texts in Context**

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

***Final***

***Mark Scheme***

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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 students' 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 students' 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 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.

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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 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**.

	<b>Assessment Objective 1</b>	<b>Assessment Objective 2</b>	<b>Assessment Objective 3</b>	<b>Assessment Objective 4</b>
<b>Assessment Objective</b>	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
<b>Band 1 0-10</b>	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.
<b>Band 2 11-22</b>	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><b>Band 3</b> <b>23-34</b></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><b>Band 4</b> <b>35-45</b></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>

## SECTION A CONTEXTUAL LINKING

- 1 Read the following extract carefully. It is from an article published in *The Independent* newspaper in June 2010. The writer, Don Mullan, was fifteen in 1972 when he witnessed the events in Northern Ireland that came to be known as ‘Bloody Sunday’.

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 the literature of the struggle for identity? You should consider the writers’ choices of form, structure and language, as well as subject matter. (45 marks)

**FOCUS** Extract and wider reading in the literature of SFI, especially that pertaining to political struggle and human rights.

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

### INDICATIVE CONTENT

Analysis of extract

- Subject Matter: Written as an article for a relatively highbrow newspaper on the day a judge found the British Army guilty of mass murder nearly four decades after the events described, this is an emotive account. Mullan describes the shock of finding himself in the midst of a scene of horrific violence, totally at odds with the initial ordinariness of that Sunday afternoon. The tone of his opening paragraph suggests the reverberations of the event across a nation and the world as well as through those personally affected. The detail and clarity with which the event is recalled suggests it has been seared upon Mullan’s mind. As a first person narrative it is obviously subjective and the paratroopers are described as ferocious aggressors. The sight of a young boy being shot in the stomach is graphically recalled, perhaps as Mullan, aged 15 at the time, would very much identify with him. From here the language becomes more figurative with powerful metaphors and similes as well as strong verbs. The direct speech, using Irish colloquial expressions, creates pathos and emphasizes the contrast between those described as armed aggressors and ordinary members of the public. Mullan goes on to describe the aftermath of the event with the inevitable trauma sustained by himself, his family, neighbours, the entire community and, as his parting words make clear, the whole nation. Form, structure and language: powerfully descriptive, this first person narrative pulls no punches in its linguistic choices and structure. Chronologically structured to take the audience through the events as if there with young Mullan, he chooses his details with care to create maximum impact on senses and sensitivities. The short paragraphs create pace and build the tension that climaxes with the pitiful cry of the mortally wounded ‘boy’. The lexis is consciously emotive and the direct speech emphasizes the profound impact upon the peaceful protesters. The references to Jesus heighten the idea of a religious protest and the clash between military and civilian on a Sunday afternoon, as well as capturing the cadence and lilt of the Northern Irish accents of the local people. The utter disbelief and the panic that ensues is made clear in the direct speech interjections. The article goes on to explore the impact on the writer who is able, because he is recalling the event many years later, to consider what he has witnessed from a world perspective, adopt revisionist techniques and liken it to horrific scenes of oppression by government that occurred in South Africa in the days of apartheid. The point made by this analogy is that barbaric scenes of iniquity are enacted on British soil and by British soldiers not just by foreign oppressors on the other side of the world. The penultimate paragraph is particularly emotive in its descriptive detail and the contrasting of the families’ lives before and after the events. Throughout, the use of the personal pronoun ‘We’ has deep implications of collective and political identity.

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

- other writing about freedom and oppression in the literature of SFI (in prose, poetry and drama)
- other perspectives on collective struggle and the nature of oppression (from both male and female writers)
- other SFI personal testaments, diaries, memoirs and autobiographical writing
- other attempts to capture the dynamism of the struggle across different specific areas of oppression and denial of freedom.

	<b>Assessment Objective 1 (15 marks)</b>	<b>Assessment Objective 2 (15 marks)</b>	<b>Assessment Objective 3 (15 marks)</b>	<b>Assessment Objective 4 (15 marks)</b>
<b>Assessment Objective</b>	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
<b>Band 1 0-10</b>	Candidates characteristically: a) communicate limited knowledge and understanding of the ways Mullan presents his thoughts and feelings b) make few uses of appropriate terminology or examples to support interpretations of Mullan's article c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of form, structure and language in Mullan's article b) assert some aspects with reference to how Mullan shapes meaning c) make limited references to Mullan's article.	Candidates characteristically: a) make few links and connections between Mullan's article and wider reading texts b) reflect the views expressed in other interpretations of SFI literature 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.



<p><b>Band 2</b> <b>11-22</b></p>	<p>Candidates characteristically: a) communicate some basic knowledge and understanding of Mullan's article b) make simple use of appropriate terminology or examples to support interpretations of the ways Mullan presents his thoughts and feelings c) communicate meaning using straightforward language.</p>	<p>Candidates characteristically: a) identify obvious aspects of form, structure and language in Mullan's article b) describe some aspects with reference to how Mullan shapes meaning c) make related references to Mullan's article.</p>	<p>Candidates characteristically: a) make straightforward links and connections between Mullan's article and wider reading texts b) reflect the views expressed in other interpretations of literature about SFI in a basic way.</p>	<p>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.</p>
<p><b>Band 3</b> <b>23-34</b></p>	<p>Candidates characteristically: a) communicate relevant knowledge and understanding of Mullan's article b) present relevant responses to the ways Mullan 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.</p>	<p>Candidates characteristically: a) identify relevant aspects of form, structure and language in Mullan's article b) explore how Mullan uses specific aspects to shape meaning c) use specific references to Mullan's article to support their responses.</p>	<p>Candidates characteristically: a) explore links and connections between Mullan's article and wider reading texts b) communicate understanding of the views expressed in different interpretations or readings of literature about SFI.</p>	<p>Candidates characteristically: a) communicate understanding of the relationships between Mullan's article, wider reading texts and the context of SFI. b) comment appropriately on context: the influence of culture, text type, literary genre or historical period on the ways in which literary texts about SFI were written and were -and are - received</p>

<p><b>Band 4</b> <b>35-45</b></p>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) communicate relevant knowledge and understanding of Mullan's article with confidence</li> <li>b) present relevant, well-informed responses to the ways Mullan presents his thoughts and feelings, fluently using appropriate terminology to support informed interpretations</li> <li>c) structure and organise their writing in a cogent manner</li> <li>d) communicate content and meaning through sophisticated and mature writing.</li> </ul>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) identify relevant aspects of structure, form and language in Mullan's article with insight</li> <li>b) confidently explore how Mullan uses specific aspects to shape meaning</li> <li>c) show a mastery of detail in their use of specific references to Mullan's article to support their responses.</li> </ul>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) explore links and connections between Mullan's article and wider reading texts with confidence</li> <li>b) communicate understanding of the views expressed in different interpretations or readings of literature about SFI in a mature, sophisticated manner.</li> </ul>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) communicate a mature understanding of the relationships between Mullan's article, wider reading texts and the context of SFI.</li> <li>b) comment in a sophisticated manner on context: the influence of culture, text type, literary genre or historical period on the ways in which literary texts about SFI were written and were - and are – received.</li> </ul>
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**2** “Angelou’s best poetry resonates with music and song.”

To what extent are music, rhythm and song important in Angelou’s poetry?

In your answer you should **either** refer to **two** or **three** poems in detail **or** range more widely through the whole selection. (45 marks)

**FOCUS** Given view / two or three poems, whole text

**KEYWORDS** music, rhythm, song, important, Angelou’s poetry, to what extent

**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 showing the importance of music, rhythm and song **and** poems that still manage to make their impact without these features.

- Supporting poems **might** include ‘Where We Belong, A Duet’, ‘Phenomenal Woman’, ‘Junkie Monkey Reel’ or ‘Momma Welfare Roll’, ‘Woman Work’, ‘Still I Rise’, ‘Ain’t That Bad?’, ‘Life Doesn’t Frighten Me’ etc.
- A counter-argument **could** be provided by poems where music, rhythm and song seem less important or there is a quieter, more subdued mood created, such as ‘A Kind of Love, Some Say’, ‘Remembrance’, ‘Men’ or ‘Refusal’, ‘California Prodigal’, ‘My Arkansas’, ‘Through The Inner City To The Suburbs’ or ‘The Singer Will Not Sing’ etc.
- Candidates who read closely will **perhaps** evaluate the effects created by poems where musicality helps to explore the wider metaphorical value of the rhythms of life, endurance and balance. Some may develop focus on the rap, jazz and blues rhythms that permeate Angelou’s work to further emphasise pride in African American achievements and contributions to culture and life in general. Some may seek to explore the stark effects of poems where there is a conscious avoidance of musicality perhaps because the subject matter is too painful or grim to invite such features. Wherever there is a conscious effort in the candidate to explore and make meaning plausibly, this should be rewarded.

	<b>Assessment Objective 1 (15 marks)</b>	<b>Assessment Objective 2 (15 marks)</b>	<b>Assessment Objective 3 (15 marks)</b>
<b>Assessment Objective</b>	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
<b>Band 1 0-10</b>	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 music, rhythm and song are important 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.
<b>Band 2 11-22</b>	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 music, rhythm and song are important 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.

<p><b>Band 3</b> <b>23-34</b></p>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) communicate relevant knowledge and understanding of Angelou's poetry</li> <li>b) present relevant responses to the ways music, rhythm and song are important in Angelou's poetry, using appropriate terminology to support informed interpretations</li> <li>c) structure and organise their writing</li> <li>d) communicate content and meaning through expressive and accurate writing.</li> </ul>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) identify relevant aspects of structure, form and language in Angelou's poetry</li> <li>b) explore how Angelou uses specific aspects to shape meaning</li> <li>c) use specific references to Angelou's poetry to support their responses.</li> </ul>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) explore links and connections between Angelou's poems</li> <li>b) communicate understanding of the given view</li> <li>c) consider different interpretations of Angelou's poetry</li> <li>d) construct an increasingly balanced debate.</li> </ul>
<p><b>Band 4</b> <b>35-45</b></p>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) communicate relevant knowledge and understanding of Angelou's poetry with confidence</li> <li>b) present relevant, well-informed responses to the ways music, rhythm and song are important in Angelou's poetry, fluently using appropriate terminology to support informed interpretations</li> <li>c) structure and organise their writing in a cogent manner</li> <li>d) communicate content and meaning through sophisticated and mature writing.</li> </ul>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) identify relevant aspects of structure, form and language in Angelou's poetry with insight</li> <li>b) confidently explore how Angelou uses specific aspects to shape meaning</li> <li>c) show a mastery of detail in their use of specific references to Angelou's poetry to support their responses.</li> </ul>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) explore links and connections between Angelou's poems with confidence</li> <li>b) communicate mature understanding of the given view</li> <li>c) consider different interpretations of Angelou's poetry in a cogent manner</li> <li>d) construct an illuminating debate.</li> </ul>

**3** Remind yourself of 'One More Round'.

How far do you feel that this poem is central to the whole selection?

**FOCUS** 'One More Round' / whole text

**KEYWORDS** how far do you feel, central, selection.

**INDICATIVE CONTENT**

- Analysis of 'One More Round', featuring relevant comment on subject matter (e.g. the physical labour initially imposed on an enslaved people and the toll such labour exacts. However, Angelou is constant in pointing out the difference between work and slavery, perhaps insinuating that the latter is a state of mind which can become the greatest oppressor of them all. She moves across general examples to family and personal experience and the refrain suggests solidarity across all the workers to 'heave down' injustice, indignity, oppression? The examples given show the importance of labour and the dignity of those engaged in it that allows them to transcend ethnic or gender stereotypes. The stanza lengths create pace and way the rhyme skips between couplets and alternate rhyme moves the poem along at great speed until the emphatic, unifying final stanza where the refrain becomes reminiscent of the caller/answerer patterns of the chain gang, itself an echo of community effort in labouring in the fields and in African tribal villages. The refrain evocatively links the distant past to the present and the continuing struggle to outface oppression).
- Links to other poems with similar subject matter show appropriateness as a central poem (e.g. 'Life Doesn't Frighten Me', 'Ain't That Bad?', 'Phenomenal Woman', 'Where We Belong, A Duet', 'Still I Rise' or even 'Kin' and 'The Memory') or with similar style (eg 'Life Doesn't Frighten Me', 'Just Like Job' or 'Ain't That Bad?').
- Counter-arguments, based on those elements of Angelou's writing about the dignity of work not present in 'One More Round' or even the way in which work could drag down individuals and create damage, could be used to produce a balanced debate. Alternatively, it could be argued that other themes are more central to Angelou's collection, e.g. relationships, love, self-determination, unity, compassion and sexuality. It is for the candidate to construct a plausible and compelling argument.

	<b>Assessment Objective 1 (15 marks)</b>	<b>Assessment Objective 2 (15 marks)</b>	<b>Assessment Objective 3 (15 marks)</b>
<b>Assessment Objective</b>	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
<b>Band 1 0-10</b>	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 'One More Round' as central to 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 'One More Round' and other Angelou poems b) reflect the given view in a limited way c) assert their agreement with the given view.
<b>Band 2 11-22</b>	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 'One More Round' as central to 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 'One More Round' and other Angelou poems b) reflect the given view in a basic way c) simply agree/disagree with the given view.
<b>Band 3 23-34</b>	Candidates characteristically: a) communicate relevant knowledge and understanding of Angelou's poetry b) present relevant responses to the idea of 'One More Round' as central to 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 'One More Round' 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.

<p><b>Band 4</b> <b>35-45</b></p>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) communicate relevant knowledge and understanding of Angelou's poetry with confidence</li> <li>b) present relevant, well-informed responses to the idea of 'One More Round' as central to the selection, fluently using appropriate terminology to support informed interpretations</li> <li>c) structure and organise their writing in a cogent manner</li> <li>d) communicate content and meaning through sophisticated and mature writing.</li> </ul>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) identify relevant aspects of structure, form and language in Angelou's poetry with insight</li> <li>b) confidently explore how Angelou uses specific aspects to shape meaning</li> <li>c) show a mastery of detail in their use of specific references to Angelou's poetry to support their responses.</li> </ul>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) explore links and connections between 'One More Round' and other Angelou poems with confidence</li> <li>b) communicate mature understanding of the given view</li> <li>c) consider different interpretations of Angelou's poetry in a cogent manner</li> <li>d) construct an illuminating debate.</li> </ul>
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**4** “Love is the most important theme in this collection.”

How far do you agree with this view?

In your answer you should **either** refer to **two** or **three** poems in detail **or** range more widely through the whole collection. (45 marks)

**FOCUS** Given view of collection / two or three poems, whole text

**KEYWORDS** love, most important theme, selection, how far do you agree

**INDICATIVE CONTENT**

- To produce a balanced debate, the candidate’s choice of poetry should include **both** poems that support the given view **and** poems which show other important themes.
- Poems that support the given view **might** include ‘The Laughter of Stafford Girls’ High’, ‘White Writing’, ‘Light Gatherer’, ‘The Cord’, ‘Wish’ or ‘Death And The Moon’.
- A counter-argument **could** be provided by poems where love seems to be absent or secondary to other themes, such as ‘The Long Queen’, ‘The Map-Woman’, ‘Beautiful’, ‘The Diet’, ‘The Woman Who Shopped’, ‘Work’, ‘Tall’, ‘Loud’, ‘Sub’ or ‘History’.
- Candidates who read closely will **perhaps** argue that self-determination, balance, progression, sisterhood, freedom of expression, the righting of wrongs, humour and change for the better are more important than love. Plenty of evidence can be found across the collection to sustain personal choices and views and it is for the candidate to develop plausible lines of argument.

	<b>Assessment Objective 1 (15 marks)</b>	<b>Assessment Objective 2 (15 marks)</b>	<b>Assessment Objective 3 (15 marks)</b>
<b>Assessment Objective</b>	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
<b>Band 1 0-10</b>	Candidates characteristically: a) communicate limited knowledge and understanding of Duffy's poetry b) make few uses of appropriate terminology or examples to support the view that love is the most important theme in the selection c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of structure, form, and language in the Duffy's poetry b) assert some aspects with reference to how Duffy shapes meaning c) make limited references to the Duffy's poetry	Candidates characteristically: a) make few links and connections between the Duffy's poems b) reflect the given view in a limited way c) assert their agreement with the given view.
<b>Band 2 11-22</b>	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 view that love is the most important theme in the selection 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.
<b>Band 3 23-34</b>	Candidates characteristically: a) communicate relevant knowledge and understanding of Duffy's poetry b) present relevant responses to the view that love is the most important theme 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 Duffy's poetry b) explore how Duffy uses specific aspects to shape meaning c) use specific references to the 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.

<p><b>Band 4</b> <b>35-45</b></p>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) communicate relevant knowledge and understanding of Duffy's poetry with confidence</li> <li>b) present relevant, well-informed responses to the view that love is the most important theme in the selection, fluently using appropriate terminology to support informed interpretations</li> <li>c) structure and organise their writing in a cogent manner</li> <li>d) communicate content and meaning through sophisticated and mature writing.</li> </ul>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) identify relevant aspects of structure, form and language in Duffy's poetry with insight</li> <li>b) confidently explore how Duffy uses specific aspects to shape meaning</li> <li>c) show a mastery of detail in their use of specific references to Duffy's' poetry to support their responses.</li> </ul>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) explore links and connections between Duffy's poems with confidence</li> <li>b) communicate mature understanding of the given view</li> <li>c) consider different interpretations of Duffy's poetry in a cogent manner</li> <li>d) construct an illuminating debate.</li> </ul>
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**5** Duffy has chosen to begin *The Feminine Gospels* with 'The Long Queen'.

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

(45 marks)

**FOCUS** 'The Long Queen' / whole text

**KEYWORDS** To what extent, do you feel, suitable introduction, collection.

**INDICATIVE CONTENT**

- Analysis of 'The Long Queen', featuring relevant comment on subject matter (e.g. The personification of matriarchy with her laws extending to encompass childhood, blood, tears and childbirth. Powerful evocations of the invisible bonds that unite women across experience, age, culture and time. The Long Queen is icon, myth, saviour, harsh ruler, compassionate friend, partner and lover. All these attributes are vividly depicted in this strongly allegorical poem) and style (e.g. regular sestet stanza form; internal rhyme; the way the four laws work against the regular seven stanza sestets; elemental, mystical, naturalistic diction; eloquent, regal, formal language).
- Links to other poems show appropriateness as an introduction to the collection: poems with similar subject matter (e.g., 'The Map-Woman', 'Beautiful', 'The Diet', 'Tall', 'Loud', 'The Woman Who Shopped', 'Work', 'History' or 'Sub') or with similar style (e.g. 'A Dreaming Week' or 'The Cord') or that take a similar broad and long view of female subjugation and emancipation like 'The Laughter of Stafford Girls' High'.
- Counter-arguments, based on those elements of Duffy's poetry not present in 'The Long Queen', are used to produce a balanced debate: e.g. the more personal or autobiographical poetry ('White Writing', 'North-West', 'The Cord' or 'Death And The Moon'). Many other themes may be offered as evidence of the named poem's inability to be representative but it is for candidates to ensure their alternatives are plausible and convincingly illustrated.

	<b>Assessment Objective 1 (15 marks)</b>	<b>Assessment Objective 2 (15 marks)</b>	<b>Assessment Objective 3 (15 marks)</b>
<b>Assessment Objective</b>	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
<b>Band 1 0-10</b>	Candidates characteristically: a) communicate limited knowledge and understanding of Duffy's poetry b) make few uses of appropriate terminology or examples to support the idea of 'The Long Queen' 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 Duffy's poetry b) assert some aspects with reference to how Duffy shapes meaning c) make limited references to Duffy's poetry	Candidates characteristically: a) make few links and connections between 'The Long Queen' and other Duffy poems b) reflect the given view in a limited way c) assert their agreement with the given view.
<b>Band 2 11-22</b>	Candidates characteristically: a) communicate some basic knowledge and understanding of Duffy's poetry b) make simple use of appropriate terminology or examples to support the idea of 'The Long Queen' 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 Duffy's poetry b) describe some aspects with reference to how Duffy shapes meaning c) make related references to Duffy's poetry.	Candidates characteristically: a) make straightforward links and connections between 'The Long Queen' and other Duffy poems b) reflect the given view in a basic way c) simply agree/disagree with the given view.
<b>Band 3 23-34</b>	Candidates characteristically: a) communicate relevant knowledge and understanding of Duffy's poetry b) present relevant responses to the idea of 'The Long Queen' 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 Duffy's poetry b) explore how Duffy uses specific aspects to shape meaning c) use specific references to the Duffy's poetry to support their responses.	Candidates characteristically: a) explore links and connections between 'The Long Queen' and other Duffy poems b) communicate understanding of the given view c) consider different interpretations of the Duffy's poetry d) construct an increasingly balanced debate.

<p><b>Band 4</b> <b>35-45</b></p>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) communicate relevant knowledge and understanding of the Duffy's poetry with confidence</li> <li>b) present relevant, well-informed responses to the idea of 'The Long Queen' being a suitable introduction to the collection, fluently using appropriate terminology to support informed interpretations</li> <li>c) structure and organise their writing in a cogent manner</li> <li>d) communicate content and meaning through sophisticated and mature writing.</li> </ul>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) identify relevant aspects of structure, form and language in Duffy's poetry with insight</li> <li>b) confidently explore how Duffy uses specific aspects to shape meaning</li> <li>c) show a mastery of detail in their use of specific references to Duffy's poetry to support their responses.</li> </ul>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) explore links and connections between 'The Long Queen' and other Duffy poems with confidence</li> <li>b) communicate mature understanding of the given view</li> <li>c) consider different interpretations of Duffy's poetry in a cogent manner</li> <li>d) construct an illuminating debate.</li> </ul>
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**6** “Central to his poems is Sheers’ admiration for traditional skills and crafts.”

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

In your answer you should **either** refer to **two** or **three** poems in detail **or** range more widely through the collection. (45 marks)

**FOCUS** given view / two or three poems, whole text

**KEYWORDS** central, Sheers’ admiration, traditional skills, crafts, how far do you agree.

**INDICATIVE CONTENT**

- To produce a balanced debate, the candidate’s choice of poetry should include **both** poems that support the critic’s view **and** poems that feature other aspects of Sheers’ writing.
- Poems in support of the critic **might** include those in which Sheers explores crafts and skills (e.g. ‘The Farrier’, ‘Farther’, ‘Late Spring’, ‘Inheritance’, ‘Four Movements In The Scale Of Two’, ‘Joseph Jones’, ‘The Equation’, ‘Intermission’, ‘Shadow Man’, ‘Service’, ‘The Fishmonger’, ‘Stitch In Time’, ‘The Singing Men’ or ‘The Wake’) **or** those in which he shows off his own skilful techniques (the choice is, of course, wide and entirely for the candidate to validate but might include cleverly wrought poems such as ‘Winter Swans’, ‘Keyways’, ‘Y Gaer’ and ‘The Hill Fort’).
- A counter-argument **could** be provided by poems which appear less consciously crafted (rare with Sheers) or more indebted to nature and celebratory of her benevolence, or even poems that seem more personal and autobiographical, about love or clearly family-centric, or those that celebrate the works of nature but do not explore or demonstrate the over-working that some critics deem a flaw in Sheers’ work (e.g. ‘Song’, ‘Amazon’, ‘Valentine’, ‘Night Windows’ or ‘L.A. Evening’).

	<b>Assessment Objective 1 (15 marks)</b>	<b>Assessment Objective 2 (15 marks)</b>	<b>Assessment Objective 3 (15 marks)</b>
<b>Assessment Objective</b>	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
<b>Band 1 0-10</b>	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' admiration for traditional skills and crafts is central 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.
<b>Band 2 11-22</b>	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' admiration for traditional skills and crafts is central 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.



<p><b>Band 3</b> <b>23-34</b></p>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) communicate relevant knowledge and understanding of Sheers' poetry</li> <li>b) present relevant responses to the idea that Sheers' admiration for traditional skills and crafts is central, using appropriate terminology to support informed interpretations</li> <li>c) structure and organise their writing</li> <li>d) communicate content and meaning through expressive and accurate writing.</li> </ul>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) identify relevant aspects of structure, form and language in Sheers' poetry</li> <li>b) explore how Sheers uses specific aspects to shape meaning</li> <li>c) use specific references to Sheers' poetry to support their responses.</li> </ul>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) explore links and connections between Sheers' poems</li> <li>b) communicate understanding of the given view</li> <li>c) consider different interpretations of Sheers' poetry</li> <li>d) construct a balanced debate.</li> </ul>
<p><b>Band 4</b> <b>35-45</b></p>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) communicate relevant knowledge and understanding of Sheers' poetry with confidence</li> <li>b) present relevant, well-informed responses to the idea that Sheers' admiration for traditional skills and crafts is central, fluently using appropriate terminology to support informed interpretations</li> <li>c) structure and organise their writing in a cogent manner</li> <li>d) communicate content and meaning through sophisticated and mature writing.</li> </ul>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) identify relevant aspects of structure, form and language in Sheers' poetry with insight</li> <li>b) confidently explore how Sheers uses specific aspects to shape meaning</li> <li>c) show a mastery of detail in their use of specific references to Sheers' poetry to support their responses.</li> </ul>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) explore links and connections between Sheers' poems with confidence</li> <li>b) communicate mature understanding of the given view</li> <li>c) consider different interpretations of Sheers' poetry in a cogent manner</li> <li>d) construct an illuminating debate.</li> </ul>

**7** “Although it is short, ‘Calendar’ is the key to the collection.”

To what extent do you agree with this view?

(45 marks)

**FOCUS** ‘Calendar’ / whole text

**KEYWORDS** To what extent do you agree, key to the collection.

**INDICATIVE CONTENT**

- Evaluation of ‘Calendar’, featuring relevant comment on subject matter (e.g. a superficially very simple tribute to the year’s progression, expressed in a love song. Whether the object of the love is a person or Nature personified is less clear cut but Sheers deftly and economically celebrates the rhythms of life and, in trademark form, includes hints of disease and mortality in the final stanza) and style (e.g. four neat stanzas in tercet form that show ‘Calendar’ is modelled on the Japanese haiku, which traditionally allow for meditation on a clear central image; here Sheers uses sensuous imagery, reliant mainly on the sounds of the seasons although other senses are appealed to; there is sexual symbolism as befits a poem about the ‘biological imperative’ of nature, expressed in characteristically colloquial terms with bees going down on the lips of foxgloves etc.; the range of moods better serves the importance of this poem as one that could demonstrate Sheers’ fascination with life and death and how inextricably these forces are combined in all we do; powerful metaphors reliant on natural imagery, sensual language and ideas of metaphysics and transcendence).
- Links to other relevant poems: poems with similar subject matter (e.g. ‘Song’, ‘Swallows’, ‘Inheritance’, ‘Marking Time’, ‘Night Windows’, ‘Y Gaer’, ‘The Hill Fort’ or ‘Skirrid Fawr’) or with broadly similar (tercet, if not haiku) form (e.g. ‘Shadow Man’ or ‘Late Spring’, ‘Y Gaer’, ‘The Hill Fort’).
- Counter-arguments, based on other poems which might be argued have greater claim to being the pulse of the collection (possibly, ‘Y Gaer’, ‘The Hill Fort’, ‘Skirrid Hill’ or ‘Song’) could be selected by the candidate; counter-arguments would need to be shaped by informed personal response; ‘pulse’ to be open to some interpretation but generally should reflect the idea of a life-giving beat that imbues vigour, colour and even movement to the collection.

	<b>Assessment Objective 1 (15 marks)</b>	<b>Assessment Objective 2 (15 marks)</b>	<b>Assessment Objective 3 (15 marks)</b>
<b>Assessment Objective</b>	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
<b>Band 1 0-10</b>	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 'Calendar' as the key to the collection c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of structure, form, and language in Sheers' poetry b) assert some aspects with reference to how Sheers shapes meaning c) make limited references to Sheers' poetry.	Candidates characteristically: a) make few links and connections between 'Calendar' and other Sheers poems b) reflect the given view in a limited way c) assert their agreement with the given view.
<b>Band 2 11-22</b>	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 'Calendar' as the key to the collection c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of structure, form, and language in Sheers' poetry b) describe some aspects with reference to how Sheers shapes meaning c) make related references to Sheers' poetry.	Candidates characteristically: a) make straightforward links and connections between 'Calendar' and other Sheers poems b) reflect the given view in a basic way c) simply agree/disagree with the given view.
<b>Band 3 23-34</b>	Candidates characteristically: a) communicate relevant knowledge and understanding of Sheers' poetry b) present relevant responses to the idea of 'Calendar' as the key to the collection, using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing.	Candidates characteristically: a) identify relevant aspects of structure, form and language in Sheers' poetry b) explore how Sheers uses specific aspects to shape meaning c) use specific references to Sheers' poetry to support their responses.	Candidates characteristically: a) explore links and connections between 'Calendar' and other Sheers poems b) communicate understanding of the given view c) consider different interpretations of Sheers' poetry d) construct an increasingly balanced debate.

<p><b>Band 4</b> <b>35-45</b></p>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) communicate relevant knowledge and understanding of Sheers' poetry with confidence</li> <li>b) present relevant, well-informed responses to the idea of 'Calendar' as the key to the collection, fluently using appropriate terminology to support informed interpretations</li> <li>c) structure and organise their writing in a cogent manner</li> <li>d) communicate content and meaning through sophisticated and mature writing.</li> </ul>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) identify relevant aspects of structure, form and language in Sheers' poetry with insight</li> <li>b) confidently explore how Sheers uses specific aspects to shape meaning</li> <li>c) show a mastery of detail in their use of specific references to Sheers' poetry to support their responses.</li> </ul>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) explore links and connections between 'Calendar' and other Sheers poems with confidence</li> <li>b) communicate mature understanding of the given view</li> <li>c) consider different interpretations of Sheers' poetry in a cogent manner</li> <li>d) construct an illuminating debate.</li> </ul>
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