
A-LEVEL

English Literature A

Unit 1: Texts in Context

LTA1C: The Struggle for Identity in Modern Literature

Mark scheme

2740

June 2015

Version V1: Final Mark Scheme

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

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 students approach answering questions show that there is never an occasion where one can assess a single assessment objective discretely.
- Some assessment objectives, such as AO1 and AO2, are present in all questions on this paper.
- In this paper, some Assessment Objectives have different weightings in different questions.
- The specification and its units have been constructed and the questions have been framed so that the Assessment Objectives are targeted in the proportions set out in the specification and reprinted below.

Weighting of Assessment Objectives for AS

The table below shows the approximate weighting of each of the Assessment Objectives in the AS units.

Assessment Objectives	Unit Weightings (%)		Overall weighting of AOs (%)
	Unit 1	Unit 2	
AO1	12	12	24
AO2	18	14	32
AO3	12	10	22
AO4	18	4	22
Overall weighting of units (%)	60	40	100

Weighting of Assessment Objectives for this paper

The table below shows the Assessment Objectives tested by each question and the approximate number of marks available.

Assessment Objectives	Question Weightings (by mark)	
	Question 1	Questions 2–7
AO1	3	15
AO2	12	15
AO3	3	15
AO4	27	–
Overall mark for questions	45	45

How to use the Grids and the marking scheme

- For each question in this unit, in addition to the Assessment Objectives common to all questions (AOs1 and 2), there is a dominant Assessment Objective which should be used in the first stage of assessing the answer. For Question 1, this is AO4; for all set text questions, this is AO3.
- Having placed the answer in a band of the grid, move on to verify this mark by considering the other relevant AO columns (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/students taking responsibility for **choice of text** and **construction of task**. In the examination, students 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 student to **make their own selection of the poems they wish to write about** (as in the poetry set text question).

It is therefore the student 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	Students 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.	Students 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.	Students 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.	Students characteristically: a) communicate limited understanding of context through descriptions of culture, text type, literary genre or historical period.
Band 2 11-22	Students 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.	Students 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.	Students 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.	Students characteristically: a) communicate some basic understanding of context through descriptions of culture, text type, literary genre or historical period.

<p>Band 3 23-34</p>	<p>Students characteristically:</p> <ul style="list-style-type: none"> 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>Students characteristically:</p> <ul style="list-style-type: none"> 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>Students characteristically:</p> <ul style="list-style-type: none"> a) explore links and connections between literary texts b) communicate understanding of the views expressed in different interpretations or readings. 	<p>Students characteristically:</p> <ul style="list-style-type: none"> 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>Band 4 35-45</p>	<p>Students characteristically:</p> <ul style="list-style-type: none"> 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>Students characteristically:</p> <ul style="list-style-type: none"> 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>Students characteristically:</p> <ul style="list-style-type: none"> 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>Students characteristically:</p> <ul style="list-style-type: none"> 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.

0	1
---	---

Read the following extract carefully. It is an edited extract from the text of a speech given in 1913 by the founder of the Women's Suffrage Movement, Emmeline Pankhurst, when she was on a fundraising trip to the USA. In Britain, Mrs Pankhurst and her followers had undertaken a campaign of law-breaking activities to gain attention for their cause of voting rights for women.

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 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 relating to gender equality, political struggle, civil rights and civil disobedience.

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

INDICATIVE CONTENT

Analysis of extract

Subject Matter: The speaker, Mrs Emmeline Pankhurst, outlines her political campaign in Britain to encourage the invited American audience to contribute to her 'fighting fund'. Emmeline Pankhurst describes herself and those who share her goals of female emancipation as soldiers in a war. She identifies her own struggle and those of her 'troops' or activists for the cause of women's suffrage, pointing out the privations and penalties for the campaign of female civil disobedience but also the tenacity and commitment of those who participate.

Form, structure and language: a prepared speech whose main purposes are to inform, inspire and persuade, Mrs Pankhurst has chosen her rhetorical devices and words with care. She outlines in strongly metaphorical language the campaign of civil disobedience, particularly that of damage to property, that has brought publicity (and some notoriety) to her campaign.

Mrs Pankhurst uses rhetorical questions and what resembles direct speech to allow her audience to hear her version of the complaints of those outraged by the campaign. As the 'general' of her army she accepts absolute responsibility for her foot soldiers' behaviour.

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

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

	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	Students characteristically: a) communicate limited knowledge and understanding of the ways Pankhurst presents her thoughts and feelings b) make few uses of appropriate terminology or examples to support interpretations of Pankhurst's speech c) attempt to communicate meaning by using inaccurate language.	Students characteristically: a) identify few aspects of form, structure and language in Pankhurst's speech b) assert some aspects with reference to how Pankhurst shapes meaning c) make limited references to Pankhurst's speech.	Students characteristically: a) make few links and connections between Pankhurst's speech and wider reading texts b) reflect the views expressed in other interpretations of SFI literature in a limited way.	Students 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	Students characteristically: a) communicate some basic knowledge and understanding of Pankhurst's speech b) make simple use of appropriate terminology or examples to support interpretations of the ways Pankhurst presents her thoughts and feelings c) communicate meaning using straightforward language.	Students characteristically: a) identify obvious aspects of form, structure and language in Pankhurst's speech b) describe some aspects with reference to how Pankhurst shapes meaning c) make related references to Pankhurst's speech.	Students characteristically: a) make straightforward links and connections between Pankhurst's speech and wider reading texts b) reflect the views expressed in other interpretations of literature about SFI in a basic way.	Students 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>Band 3 23-34</p>	<p>Students characteristically: a) communicate relevant knowledge and understanding of Pankhurst's speech b) present relevant responses to the ways Pankhurst 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.</p>	<p>Students characteristically: a) identify relevant aspects of form, structure and language in Pankhurst's speech b) explore how Pankhurst uses specific aspects to shape meaning c) use specific references to Pankhurst's speech to support their responses.</p>	<p>Students characteristically: a) explore links and connections between Pankhurst's speech and wider reading texts b) communicate understanding of the views expressed in different interpretations or readings of literature about SFI.</p>	<p>Students characteristically: a) communicate understanding of the relationships between Pankhurst's speech, 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>Band 4 35-45</p>	<p>Students characteristically: a) communicate relevant knowledge and understanding of Pankhurst's speech with confidence b) present relevant, well-informed responses to the ways Pankhurst 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.</p>	<p>Students characteristically: a) identify relevant aspects of structure, form and language in Pankhurst's speech with insight b) confidently explore how Pankhurst uses specific aspects to shape meaning c) show a mastery of detail in their use of specific references to Pankhurst's speech to support their responses.</p>	<p>Students characteristically: a) explore links and connections between Pankhurst's speech and wider reading texts with confidence b) communicate understanding of the views expressed in different interpretations or readings of literature about SFI in a mature, sophisticated manner.</p>	<p>Students characteristically: a) communicate a mature understanding of the relationships between Pankhurst's speech, wider reading texts and the context of SFI. 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.</p>

And Still I Rise – Maya Angelou

Either

0	2
---	---

 “Angelou’s poetry is all about black power.”

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 selection.

[45 marks]

FOCUS Given view/two or three poems, whole selection.

KEYWORDS Angelou’s poetry, all, about black power, how far do you agree.

INDICATIVE CONTENT

To produce a balanced debate, the student’s choice of poetry should include poems that could support the claim and/or refute it. Interest in the key word ‘all’ might allow for some evaluation of themes other than ethnicity such as gender, specifically femininity and female strength, love, tolerance, religion, sexuality and lifestyle to name but a few, but there should be some clear focus on Angelou’s interest in and expression of pride in African American heritage and how black people can and do express their confidence. The construction placed upon ‘power’ could also give rise to a range of interpretations.

- Poems that either overtly or more subtly illustrate black people as powerful and confident in their ethnicity are to be found across the selection but of particular note are: ‘Through the Inner City to the Suburbs’, ‘Willie’, ‘One More Round’, ‘Still I Rise’, ‘Ain’t That Bad?’, ‘Life Doesn’t Frighten Me’, ‘Bump D’Bump’ and ‘Thank You, Lord’.
- Counter-arguments could be made that might favour Angelou’s celebration of humanity, regardless of race, possibly extolling the power of gender, love, family bonds or self-acceptance as seen in poems like ‘Remembrance’, ‘Where We Belong, A Duet’, ‘Phenomenal Woman’, ‘Refusal’, ‘My Arkansas’, ‘Mamma Welfare Roll’, ‘Kin’, ‘Life Doesn’t Frighten Me’ and ‘Just Like Job’. Angelou’s interest in the ways people can heal division, challenge perceptions and open the way towards reconciliation **could** be provided by poems where there seems to be celebration of survival and the wisdom born of the triumph over adversity. Some of the poems cited above could be interpreted as showing Angelou’s unflinching realism as part of her momentum towards the acknowledgement of old wrongs and divides born of racial, gender and class struggle coming before acceptance and reconstruction. Poems that more overtly encompass these sentiments might be ‘Where We Belong, A Duet’, ‘Refusal’, ‘California Prodigal’, ‘Life Doesn’t Frighten Me’, ‘On Aging’, ‘Just Like Job’ and ‘Thank You, Lord’.
- Students who seek to sidestep the question by hastily dismissing Angelou’s undeniably vocal celebration of her ethnicity and preferring to explore some other major interest of their own would reveal superficial understanding of Angelou’s concerns. Similarly, those who rely heavily on biography rather than text would find themselves adrift of the key words in the question, ‘Angelou’s poetry’.

	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	Students characteristically: a) communicate limited knowledge and understanding of Angelou's poetry b) make few uses of appropriate terminology or examples to support interpretations of the ways Angelou's poetry explores black power c) attempt to communicate meaning by using inaccurate language.	Students 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.	Students 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	Students characteristically: a) communicate some basic knowledge and understanding of Angelou's poetry b) make simple use of appropriate terminology or examples to support interpretations of the ways Angelou's poetry explores black power c) communicate meaning using straightforward language.	Students 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.	Students 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	Students characteristically: a) communicate relevant knowledge and understanding of Angelou's poetry b) present relevant responses to the ways Angelou's poetry explores black power, using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing.	Students 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.	Students 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.

<p>Band 4 35-45</p>	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) communicate relevant knowledge and understanding of Angelou's poetry with confidence b) present relevant, well-informed responses to the ways Angelou's poetry explores black power, 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>Students characteristically:</p> <ul style="list-style-type: none"> a) identify relevant aspects of structure, form and language in Angelou's poetry with insight b) confidently explore how Angelou uses specific aspects to shape meaning c) show a mastery of detail in their use of specific references to Angelou's poetry to support their responses. 	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) explore links and connections between Angelou's poems with confidence b) communicate mature understanding of the given view c) consider different interpretations of Angelou's poetry in a cogent manner d) construct an illuminating debate.
---------------------------------------	---	---	---

or

0	3
---	---

 Remind yourself of 'The Lesson'.

How far do you feel that this poem would have made a fitting conclusion to the selection?

[45 marks]

FOCUS 'The Lesson'/whole text.

KEYWORDS how far, fitting conclusion, selection.

INDICATIVE CONTENT

- Analysis of 'The Lesson', featuring relevant comment on its seemingly depressing subject matter of physical frailty and decline. Some comment on its structure and form might also inform any argument for or against its suitability as a concluding poem for the selection (that has 'Thank You, Lord' in this position). Strong counter-argument could be made based on aspects of Angelou's negative diction but the rousing final line demands closer exploration of the symbolic use of metaphor that dominates the language choice. Acknowledgement of the poem's placement within the section 'Traveling' might give rise to some robust support or opposition for the claim and would invite informed linking to Angelou's themes of progression and development as part of a journey towards self-knowledge that might bring peace of mind. Consideration might also be made of the emphasis on the dichotomy between physical decline and emotional growth.
- Links to other poems where progression of understanding is shown could be made across the selection as part of a pro-argument. These poems might include aspects of 'A Kind of Love, Some Say' where a wiser persona seems to be commenting on the vexed nature of love, the spiritual growth that is confidently expressed in 'Where We Belong, A Duet', 'Phenomenal Woman', 'Men', 'Refusal' and 'Just for a Time' and with any of the poems in the 'Traveling' section. Particularly apposite links could be made to most of the poems in the 'And Still I Rise' section where there are ample examples of physical pain and suffering contrasted with confident expression of contentment.
- Counter-arguments could be based on a strongly argued and exemplified preference for 'Thank You, Lord' as a fitting expression of hard-won content or for any other appropriate poem in the selection. Crucial to any counter-argument would be an ability to articulate why the chosen poem concludes the selection more fittingly. Responses that hasten to sideline 'The Lesson' and even 'Thank You, Lord' to discuss Angelou's themes in a broad and general way are unlikely to convince.

	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	Students 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 'The Lesson' as a fitting conclusion to the selection c) attempt to communicate meaning by using inaccurate language.	Students 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.	Students characteristically: a) make few links and connections between 'The Lesson' 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	Students 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 'The Lesson' as a fitting conclusion to the selection c) communicate meaning using straightforward language.	Students 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.	Students characteristically: a) make straightforward links and connections between 'The Lesson' 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	Students characteristically: a) communicate relevant knowledge and understanding of Angelou's poetry b) present relevant responses to the idea of 'The Lesson' as a fitting conclusion 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.	Students 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.	Students characteristically: a) explore links and connections between 'The Lesson' 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>Band 4 35-45</p>	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) communicate relevant knowledge and understanding of Angelou's poetry with confidence b) present relevant, well-informed responses to the idea of 'The Lesson' as a fitting conclusion to the selection, 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>Students characteristically:</p> <ul style="list-style-type: none"> a) identify relevant aspects of structure, form and language in Angelou's poetry with insight b) confidently explore how Angelou uses specific aspects to shape meaning c) show a mastery of detail in their use of specific references to Angelou's poetry to support their responses. 	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) explore links and connections between 'The Lesson' and other Angelou poems with confidence b) communicate mature understanding of the given view c) consider different interpretations of Angelou's poetry in a cogent manner d) construct an illuminating debate.
---------------------------------------	--	---	--

Feminine Gospels – Carol Ann Duffy

or

0	4
---	---

“The collection teaches us about the joys and responsibilities of sisterhood.”

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 selection.

[45 marks]

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

KEYWORDS teaches, joys and responsibilities, sisterhood, how far do you agree.

INDICATIVE CONTENT

- To produce a balanced debate, the student’s choice of poetry should include poems that **both** support the given view **and** poems which show other important themes. The ideas of ‘joys’ and ‘responsibilities’ should both be given attention but not necessarily parity of treatment.
- Poems that support the given view **might** include any chosen from ‘The Long Queen’, ‘The Map-Woman’, ‘Beautiful’, ‘The Diet’, ‘The Woman Who Shopped’, ‘Work’, ‘Tall’, ‘Loud’, ‘History’, ‘The Laughter of Stafford Girls’ High’, ‘Sub’, ‘Anon’, ‘The Virgin’s Memo’, ‘White Writing’, ‘Light Gatherer’, ‘The Cord’, ‘Gambler’, ‘Wish’ or ‘Death And The Moon’. In fact, the only poems in the collection that appear, at face value, not to support the statement are probably ‘A Dreaming Week’ and ‘North-West’. The indicators of a relevant and informed line of argument will be the selection of detail and the validating interpretations.
- Counter-argument **could** be made by reference to aspects of poems that seem to avoid any discussion of sisterhood’s joys or responsibilities or that appear to denigrate sisterhood in some way. Careful selection from ‘Anon’, ‘Beautiful’, ‘The Woman Who Shopped’, ‘History’, ‘The Virgin’s Memo’ etc or even ‘The Laughter of Stafford Girls’ High’ could be made to support a more critical view of sisterhood.
- Counter-arguments **could** be made by suggesting that the collection teaches us more about motherhood or other aspects of the female experience than about the joys and responsibilities of sisterhood. Responses that merely cover other potential themes without any real exploration of sisterhood and its joys and responsibilities would suffer from superficiality. On the other hand, responses that clearly and persuasively compare these other themes with an exploration of sisterhood and its joys and responsibilities may well reveal insight and confidence.
- Students who read closely will **perhaps** argue that love, self-determination, individuality and freedom of expression are even more important lessons to learn than those of sisterhood or are fundamental parts of a general humanity that transcends gender. Plenty of evidence can be found across the collection to sustain personal choices and views and it is open to the student to develop plausible lines of argument.

	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	Students characteristically: a) communicate limited knowledge and understanding of Duffy's poetry b) make few uses of appropriate terminology or examples to support the given c) attempt to communicate meaning by using inaccurate language.	Students 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.	Students 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.
Band 2 11-22	Students characteristically: a) communicate some basic knowledge and understanding of Duffy's poetry b) make simple use of appropriate terminology or examples to support the given view c) communicate meaning using straightforward language.	Students 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.	Students 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	Students characteristically: a) communicate relevant knowledge and understanding of Duffy's poetry b) present relevant responses to the given view, using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing.	Students 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.	Students 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>Band 4 35-45</p>	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) communicate relevant knowledge and understanding of Duffy's poetry with confidence b) present relevant, well-informed responses to the given view, 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>Students characteristically:</p> <ul style="list-style-type: none"> 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. 	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) explore links and connections between Duffy's poems with confidence b) communicate mature understanding of the given view c) consider different interpretations of Duffy's poetry in a cogent manner d) construct an illuminating debate.
---------------------------------------	---	---	---

or

0	5
---	---

Some critics suggest that despite its central position 'The Laughter of Stafford Girls' High' has nothing in common with the rest of the collection.

To what extent do you agree?

[45 marks]

FOCUS central position, 'The Laughter of Stafford Girls' High'/whole text.

KEYWORDS To what extent, do you agree, nothing in common, collection.

INDICATIVE CONTENT

- Analysis of 'The Laughter of Stafford Girls' High', featuring relevant and well-chosen comment on subject matter and style. Such analysis might include noting of the central position and how it might act as pivotal when considering the style and content of poems that precede and follow it. This might also include reference to the gradual rise to a crescendo of the laughter and its consequences for pupils, teachers and the wider society as described within the poem. The mock heroic form of this lengthy, descriptive narrative poem may well give rise to some of the arguments for and against the statement of its sitting at odds with the rest of the collection. Similarly, the strongly drawn sketches of the teachers, in particular, their lifestyles, teaching styles, hopes dreams and relationships might ignite much discussion of the poem's typicality or atypicality in the collection.
- Pro-arguments that prove its singularity of form, content, ideas or style might rely on exploring the poem's bold scope with its large cast of discontented, repressed female characters and its intimate portrayal of relationships that contrast very clearly with the symbolic, allegorical depictions of 'History', 'Tall' 'The Long Queen', 'The Diet', 'The Woman Who Shopped' and 'The Map-Woman'.
- Links to other poems will be crucial in establishing common techniques, features or themes that could bolster a counter-argument. In terms of freedom of expression and the general theme of female voice, successful links could be made to many poems, particularly 'Loud', 'History', 'The Virgin's Memo', 'Anon', 'White Writing', 'Gambler' and even 'Sub'.
- Pro-arguments, based on important elements of Duffy's poetry and ideas not present in 'The Laughter of Stafford Girls' High' could also be used to produce a balanced debate: e.g. the more immediately personal 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 singularity of subject, theme or style but it is for students to ensure their alternatives are plausible and convincingly illustrated.

	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	Students 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 Laughter of Stafford Girls' High' having nothing in common with the rest of the collection c) attempt to communicate meaning by using inaccurate language.	Students 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.	Students characteristically: a) make few links and connections between 'The Laughter of Stafford Girls' High' 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	Students 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 Laughter of Stafford Girls' High' having nothing in common with the rest of the collection c) communicate meaning using straightforward language.	Students 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.	Students characteristically: a) make straightforward links and connections between 'The Laughter of Stafford Girls' High' 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	Students characteristically: a) communicate relevant knowledge and understanding of Duffy's poetry b) present relevant responses to the idea of 'The Laughter of Stafford Girls' High' having nothing in common with the rest of the collection, using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing.	Students 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.	Students characteristically: a) explore links and connections between 'The Laughter of Stafford Girls' High' 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.

Band 4 35-45	Students characteristically: a) communicate relevant knowledge and understanding of the Duffy's poetry with confidence b) present relevant, well-informed responses to the idea of 'The Laughter of Stafford Girls' High' having nothing in common with the rest of the collection, fluently using appropriate terminology to support informed interpretations c) structure and organise their writing in a cogent manner d) communicate content and meaning through sophisticated and mature writing.	Students 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.	Students characteristically: a) explore links and connections between 'The Laughter of Stafford Girls' High' 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**

or

0 6 “In this collection Sheers shows us that time heals all things.”

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 whole collection.

[45 marks]

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

KEYWORDS time, heals all things, how far do you agree.

INDICATIVE CONTENT

- To produce a balanced debate, the student’s choice of poetry should include **both** poems that support the critic’s view **and** poems that feature other aspects of Sheers’ writing or contradict the statement by showing time as of less significance compared to some other stated force or factor.
- Poems in support of the statement **might** include those in which Sheers explores the effacements of time and the bringing of wisdom, understanding or acceptance. There are many poems to draw on including ‘Last Act’, ‘Mametz Wood’, ‘Border Country’, ‘Farther’, ‘Trees’, ‘The Hill Fort’, ‘A Stitch in Time’, ‘Intermission’, ‘Skirrid Fawr’ and ‘Amazon’. Sound understanding and a sense of overview will allow students to make apt selection of detail supported by thoughtful interpretations and shrewd evaluations. Debate can be had as to whether the passing of time truly heals or merely tempers some of the pain caused by the world’s or life’s vicissitudes. The logical extension of such a line of thinking might be to show that only ‘death’ could be the great healer and that could be presented literally as in ‘On Going’, ‘Y Gaer’ and ‘The Wake’ or metaphorically in the death of a relationship or way of life as in ‘Keyways’, ‘Valentine’, ‘The Steelworks’ or ‘Song’.
- Counter-arguments **could** be made using poems which focus on other factors that can enhance life like love, one’s sense of identity and national heritage, family or the natural world. Poems that provide ample examples of the healing power of these, with some scope for ambivalence and quibble, are ‘Inheritance’, ‘Marking Time’ ‘Landmark’, ‘Liable to Floods’, ‘History’, ‘A Stitch in Time’, ‘The Singing Men’ and ‘Skirrid Fawr’.

	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	Students 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 shows 'time heals all things' c) attempt to communicate meaning by using inaccurate language.	Students 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.	Students 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	Students 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 shows 'time heals all things' c) communicate meaning using straightforward language.	Students 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.	Students 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	Students characteristically: a) communicate relevant knowledge and understanding of Sheers' poetry b) present relevant responses to the idea that Sheers shows 'time heals all things', using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing.	Students 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.	Students characteristically: a) explore links and connections between Sheers' poems b) communicate understanding of the given view c) consider different interpretations of Sheers' poetry d) construct a balanced debate.

<p>Band 4 35-45</p>	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) communicate relevant knowledge and understanding of Sheers' poetry with confidence b) present relevant, well-informed responses to the idea that Sheers shows 'time heals all things', 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>Students characteristically:</p> <ul style="list-style-type: none"> 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. 	<p>Students characteristically:</p> <ul style="list-style-type: none"> 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.
---------------------------------------	---	--	---

or

0	7
---	---

Some critics have stated that 'Drinking with Hitler' has nothing in common with the rest of the collection.

To what extent do you agree with this view?

[45 marks]

FOCUS 'Drinking with Hitler'/whole text.

KEYWORDS To what extent do you agree, nothing in common with, collection.

INDICATIVE CONTENT

- Evaluation of 'Drinking with Hitler', featuring relevant comment on its subject matter, a man confident of his own power, especially over women, but whose potency remains ambivalent or even overtly questioned.
- Arguments in support of the given view will seek to show that the named poem has little in common with any of the other poems and themes of the collection. In particular the central persona is portrayed as isolated and unsympathetic, quite at odds with depictions of strong males that are more sympathetically drawn in the collection as in 'Farther' and 'The Wake'. The sense of isolation as evident in the subject could take the line of demonstrating how Sheers reveals the 'otherness' and arrogance of the late Dr 'Hitler' Hunzvi or by showing that he has no connection at all to Sheers' more sympathetically drawn people and places as in 'The Hill Fort', 'Y-Gaer', 'The Equation' and even 'Farther'. Similarly, the persona has no obvious affiliation to or empathy with the natural world Sheers so often writes about. Observant students may discuss links to other poems and themes such as Sheers' interest in the exotic, as shown in 'Stitch in Time', or to Sheers' interest in flawed men, especially when contrasted with ideals of perfect women. More discerning readers may argue a case for Dr 'Hitler' Hunzvi's possible similarity to Sheers' other deluded males like the eponymous 'Joseph Jones' or the persona of 'Show'.
- Counter-arguments may be made that suggest the named poem is in fact similar to other depictions of males across the collection. There are several poems with similar subject matter (men who seem confident of their power and attractiveness) such as 'The Farrier', 'Joseph Jones', 'Late Spring', 'The Steelworks', 'Shadow Man' and 'Service'. There may well be comparison of the methods Sheers uses to reveal their flaws as well as their strength.

	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	Students characteristically: a) communicate limited knowledge and understanding of Sheers' poetry b) make few uses of appropriate terminology or examples to support the idea that 'Drinking with Hitler' has nothing in common with the rest of the collection c) attempt to communicate meaning by using inaccurate language.	Students 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.	Students characteristically: a) make few links and connections between 'Drinking with Hitler' 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	Students characteristically: a) communicate some basic knowledge and understanding of Sheers' poetry b) make simple use of appropriate terminology or examples to support the idea that 'Drinking with Hitler' has nothing in common with the rest of the collection c) communicate meaning using straightforward language.	Students 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.	Students characteristically: a) make straightforward links and connections between 'Drinking with Hitler' 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	Students characteristically: a) communicate relevant knowledge and understanding of Sheers' poetry b) present relevant responses to the idea that 'Drinking with Hitler' has nothing in common with the rest of the collection, using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing.	Students 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.	Students characteristically: a) explore links and connections between 'Drinking with Hitler' 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>Band 4 35-45</p>	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) communicate relevant knowledge and understanding of Sheers' poetry with confidence b) present relevant, well-informed responses to the idea that 'Drinking with Hitler' has nothing in common with the rest of the collection, fluently using appropriate terminology to support informed interpretations c) structure and organise their writing in a cogent manner d) communicate content and meaning through sophisticated and mature writing. 	<p>Students characteristically:</p> <ul style="list-style-type: none"> 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. 	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) explore links and connections between 'Drinking with Hitler' 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.
---------------------------------------	---	--	---