
AS

English Literature A

Unit 1: Texts in Context

LTA1C The Struggle for Identity in Modern Literature

Mark scheme

2740

June 2016

Version: 1.0 Final

Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

Further copies of this mark scheme are available from aqa.org.uk.

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
AO	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.

Band 3 23-34	Students 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.	Students 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.	Students characteristically: a) explore links and connections between literary texts b) communicate understanding of the views expressed in different interpretations or readings.	Students characteristically: a) communicate understanding of the relationships between literary texts and their contexts b) comment appropriately on the influence of culture, text type, literary genre or historical period on the ways in which literary texts were written and were - and are – received.
Band 4 35-45	Students 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.	Students 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.	Students 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.	Students 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.

0 1 Read the following extract carefully. It is an edited version of a letter written by the black playwright and activist Lorraine Hansberry (1930–1965). Hansberry was replying to a letter she had received from a young white college student in which he asked what she thought about the use of violence in the struggle to achieve civil rights for black Americans. The leading black activist of the time, Dr. Martin Luther King, had sworn to avoid violence.

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 the struggle for identity, particularly that relating to the civil rights movement, equality, society and self-determination

Key Words: Thoughts and feelings, similar to, different from, form, structure and language

Indicative Content

Analysis of extract

Lorraine Hansberry sets out her thoughts and feelings about the nature of the struggle for civil rights in this letter, responding warmly and with a total lack of condescension to the young white student, Kenneth Merryman, who has asked for her opinion. She writes on behalf of her generation, stating plainly her belief that Martin Luther King's non-violent mode of resistance to racial oppression will not be enough to win the battle. She takes a global view, linking the civil rights struggle within the USA with the struggles of 'black folk throughout the world.' Declaring herself a 'dedicated American patriot', Hansberry solemnly predicts an increase in racial tension and an escalation of violence, believing that the 'white community' has little understanding of the depth of anger within those African-Americans of the generation below her own. She tells her young white addressee that inequality and racism are not solely a 'black problem' but one that faces all citizens. She foresees a widespread and all-encompassing struggle ahead in which no form of protest is off-limits and states that the only 'action' that could shame her community is to do nothing. She ends with a warm invitation to Kenneth Merryman to continue their 'conversation' and exhorts him to make the most of his opportunities to study at college and thus broaden his horizons.

Form, structure and language:

Hansberry's letter is formally and logically structured, beginning with a typical greeting/salutation to someone she has never met but in whom she is clearly interested and feels warmly about. The letter is a personal account of her thoughts and feelings on the subject of the civil rights struggle in which she remorselessly (albeit respectfully) critiques the methods employed by the leader of the movement, Martin Luther King. Indeed her ideas unfold as a passionately argued thesis or polemic. Her tone is serious and full of foreboding as she predicts an escalation of violence and a widening of the struggle as yet undreamed of by the largely oblivious white community.

Her tone throughout is serious and she uses italics to emphasise key ideas, never downplaying her grave and genuine concerns about the nature of the forthcoming struggle. Her rhetorical listing technique is very striking: following a stream of adjectives describing the possible types of struggle that may be necessary, Hansberry produces a stream of vivid active verbs to show the range of actions the black community will engage in to achieve their aims. This tense section culminates in the final shocking possibility of shooting dead white racists when necessary.

The climax of her argument is stated in a single-sentence paragraph: that passive acceptance of the status quo is the only impossible option. Following this, Hansberry moves graciously into the closing paragraphs of her letter, treating her young correspondent, Kenneth Merryman, with warm respect. She avoids patronising the young man, denying having written an 'essay' and instead claiming to be involved in a two-way 'conversation' with him, should he wish to continue it. After inviting Kenneth Merryman to engage in an ongoing debate with her, Hansberry ends by wishing him well in his college studies – a typical closing comment addressed to a clearly intelligent and thoughtful student.

Typicality:

- As a young black woman, Hansberry deals explicitly here with one aspect of the struggle for identity, ie race, but her powerfully expressed thoughts and feelings about the need for autonomy and resistance in the face of oppression is wholly typical of the literature of the struggle for identity. Thus students should be able to extrapolate across the full range of their wider reading from the starting point of the given extract.

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

- other modern literature in poetry, prose and drama offering a wide range of perspectives on autonomy, self-determination, resistance to oppression and the dynamics of social, cultural and political change
- other modern literature that expresses strong thoughts and feelings about inequality, unfairness, persecution and subjugation – not just racially-based, but also due to gender, class or sexuality – by both male and female writers
- other texts written in the form of letters, diary entries, journals or first person narratives, whether for public consumption or as a means of self-expression or personal catharsis.

	Assessment Objective 1 (3 marks)	Assessment Objective 2 (12 marks)	Assessment Objective 3 (3 marks)	Assessment Objective 4 (27 marks)
AO	Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	Explore connections and comparisons between different literary texts, informed by interpretations of other readers	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 Lorraine Hansberry's letter b) make few uses of appropriate terminology or examples to support interpretations of Lorraine Hansberry's letter c) attempt to communicate meaning by using inaccurate language.	Students characteristically: a) identify few aspects of form, structure and language in Lorraine Hansberry's letter b) assert some aspects with reference to how Lorraine Hansberry shapes meaning c) make limited references to Lorraine Hansberry's letter	Students characteristically: a) make few links and connections between Lorraine Hansberry's letter and wider reading texts b) reflect the views expressed in other interpretations of literature about the SFI 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 the SFI.
Band 2 11-22	Students characteristically: a) communicate some basic knowledge and understanding of Lorraine Hansberry's letter b) make simple use of appropriate terminology or examples to support interpretations of the ways Lorraine Hansberry presents her thoughts and feelings c) communicate meaning using straightforward language.	Students characteristically: a) identify obvious aspects of form, structure and language in Lorraine Hansberry's letter b) describe some aspects with reference to how Lorraine Hansberry shapes meaning c) make related references to Lorraine Hansberry's letter.	Students characteristically: a) make straightforward links and connections between Lorraine Hansberry's letter and wider reading texts b) reflect the views expressed in other interpretations of literature about the 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 the SFI.

<p>Band 3 23-34</p>	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) communicate relevant knowledge and understanding of Lorraine Hansberry's letter b) present relevant responses to the ways Hansberry 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>Students characteristically:</p> <ul style="list-style-type: none"> a) identify relevant aspects of form, structure and language in Lorraine Hansberry's letter b) explore how Lorraine Hansberry uses specific aspects to shape meaning c) use specific references to Lorraine Hansberry's letter to support their responses. 	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) explore links and connections between Lorraine Hansberry's letter and wider reading texts b) communicate understanding of the views expressed in different interpretations or readings of literature about the SFI. 	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) communicate understanding of the relationships between Lorraine Hansberry's letter, wider reading texts and the context of the 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 the SFI 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 Lorraine Hansberry's letter with confidence b) present relevant, well-informed responses to the ways Lorraine Hansberry 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>Students characteristically:</p> <ul style="list-style-type: none"> a) identify relevant aspects of structure, form and language in Lorraine Hansberry's letter with insight b) confidently explore how Lorraine Hansberry uses specific aspects to shape meaning c) show a mastery of detail in their use of specific references to Lorraine Hansberry's letter to support their responses. 	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) explore links and connections between Lorraine Hansberry's letter and wider reading texts with confidence b) communicate understanding of the views expressed in different interpretations or readings of literature about the SFI in a mature, sophisticated manner. 	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) communicate a mature understanding of the relationships between Lorraine Hansberry's letter, wider reading texts and the context of the 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 the SFI were written and were – and are – received.

And Still I Rise – Maya Angelou**Question 2**

0 2 “Angelou’s poetry explores pain and suffering but remains silent on love.”

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: pain and suffering/silent on love

Key Words: How far do you agree/pain and suffering/love/two or three poems/whole selection

Indicative Content

- To produce a balanced debate, the student’s choice of poetry should include poems that **both** support the idea that Angelou’s poetry explores pain and suffering but remains silent about love **and** poems that appear to challenge that view. Alternatively students **might** discern some ambivalence within Angelou’s treatment of these strong emotions or see that love may be interpreted in different ways by different readers. There **may** be some reference to the idea that love itself can bring about pain and suffering, and that some of Angelou’s poems explore the dual pleasure and pain of love. The main focus of the student’s answer should be on Angelou’s presentation of pain, suffering and love and whatever lines of argument are pursued there should be a healthy and well-illustrated debate about the ways in which the poet presents pain, suffering love within the selection.
- Supporting poems **might** include poems that focus upon pain and suffering and do not feature love (eg ‘To Beat The Child Was Bad Enough’, ‘Woman Work’, ‘Willie’, ‘Phenomenal Woman’ or ‘Life Doesn’t Frighten Me’, ‘One More Round’, ‘Still I Rise’, ‘Momma Welfare Roll’, ‘Lady Luncheon Club’ or ‘Junkie Monkey Reel’).
- A counter-argument **might** be provided by referring to poems which do feature love and loving relationships (eg ‘The Singer Will Not Sing’, ‘Country Lover’, ‘Remembrance’, ‘Refusal’, or ‘Where we Belong, A Duet’)
- Some students **may** explore poems which arguably portray **both** pain and suffering and love, such as ‘A Kind of Love, Some Say’, ‘Just For A Time’ or ‘Men’ and will **perhaps** evaluate Angelou’s skill in creating complex poems that defy easy categorisation. Students who read closely will **perhaps** evaluate Angelou’s skill in expressing and evoking many conflicting emotions both in her personas/speakers and in the reader, perhaps questioning the veracity of the speaker or seeking to explore any hint of ambivalence.

	Assessment Objective 1 (15 marks)	Assessment Objective 2 (15 marks)	Assessment Objective 3 (15 marks)
AO	Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	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 Angelou's poetry 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 pain, suffering and love in Angelou's poetry 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 support interpretations of pain, suffering and love in Angelou's poetry, using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing.	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 interpretations of pain, suffering and love in Angelou's poetry, fluently using appropriate terminology to support informed interpretations c) structure and organise their writing in a cogent manner d) communicate content and meaning through sophisticated and mature writing. 	<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.
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0 3 Remind yourself of 'In Retrospect'.

How far do you agree that this poem would make a fitting conclusion to the selection?

[45 marks]

Focus: 'In Retrospect'/whole selection

Key Words: How far/fitting conclusion/selection

Indicative Content

- Analysis of 'In Retrospect', featuring relevant comment on its subject matter and possible typicality, eg its nostalgic reminiscence on lost love. The poem's title, which hints at looking back, together with its position close to the ending of the third section of the selection, may be seen to support the question's central premise. There may be a challenge to the given view, with some acknowledgement that it does not deal with any of what may be seen as Angelou's central concerns, eg gender, race and empowerment as do poems such as 'Phenomenal Woman' or 'Still I Rise', to add more shades of contrast and debate.
- Comparison of 'In Retrospect' with 'Thank You, Lord' (which is the final poem in the selection) where debate evaluates the suitability of one over the other; links to other poems which might be appropriate as conclusions to the selection; comparisons with other poems with similar subject matter (eg 'The Singer Will Not Sing', 'A Kind of Love, Some Say', 'Country Lover', 'Remembrance', 'Where We Belong, A Duet' or 'Kin').
- Counter-arguments, based on those elements of Angelou's writing not evident in 'In Retrospect' may be used to produce a balanced debate: eg the evocation of powerful women impossible to ignore in poems such as 'Mamma Welfare Roll' or 'Phenomenal Woman', or the more explicitly political poems of black struggle such as 'Still I Rise', 'Ain't That Bad?', 'Life Doesn't Frighten Me' or 'Thank You, Lord'.

	Assessment Objective 1 (15 marks)	Assessment Objective 2 (15 marks)	Assessment Objective 3 (15 marks)
AO	Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	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 'In Retrospect' being 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 'In Retrospect' 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 to support interpretations of 'In Retrospect' being 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 'In Retrospect' 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 support interpretations of 'In Retrospect' being 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 'In Retrospect' and other Angelou poems b) communicate understanding of the given view c) consider different interpretations of Angelou's poems 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 support interpretations of 'In Retrospect' being 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 'In Retrospect' 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.
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Feminine Gospels – Carol Ann Duffy

0 4 “In *Feminine Gospels*, Duffy’s most interesting female characters are weak and passive victims.”

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/two or three poems/whole text

Key Words: How far, most interesting, female characters, weak and passive victims, whole collection

Indicative Content

- To produce a balanced debate, the student’s choice of poetry should include poems that **both** support the idea that Duffy’s most interesting female characters are weak and passive victims **and** poems that present female speakers in a different light as strong and active. There may be some reference or challenge to the idea of weak and passive speakers being the ‘most interesting’ characters as suggested in the quotation used in the question. Alternatively students might discern some ambivalence of tone or see that certain voices and personas may be interpreted in different ways by different readers and not easily pigeonholed as ‘weak and passive’ or the opposite. The main focus of the student’s answer should be on Duffy’s female characters and whatever lines of argument are pursued there should be a healthy and well-illustrated debate about the ways in which the poet presents female characters within the *Feminine Gospels* collection.
- Supporting poems **might** include ‘The Virgin’s Memo’, ‘The Diet’, ‘The Woman Who Shopped’, ‘White Writing’, ‘A Dreaming Week’ or ‘Loud’.
- A counter-argument **might** be provided by referring to poems that arguably present strong and active women in interesting ways such as ‘The Long Queen’, ‘The Map-Woman’, ‘Sub’ or ‘The Laughter of Stafford Girls’ High’.
- Some students **may** explore poems which arguably portray **both** strength and weakness, such as ‘Beautiful’, ‘Work’, ‘Tall’, ‘History’ and ‘Anon’, and will **perhaps** evaluate Duffy’s skill in creating and voicing multifaceted characters who defy easy categorisation.

	Assessment Objective 1 (15 marks)	Assessment Objective 2 (15 marks)	Assessment Objective 3 (15 marks)
AO	Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	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 show how Duffy expresses and explores her ideas 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 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 show how Duffy presents interesting female characters 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 show how Duffy presents interesting female characters, 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 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 how Duffy presents interesting female characters, 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.
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- 0 5** Look again at the poem 'The Virgin's Memo', which one critic has described as "a scrap of nonsense".

To what extent do you feel that this poem would make a suitable introduction to this collection?

[45 marks]

Focus: 'The Virgin's Memo'/whole collection

Key Words: To what extent, suitable introduction, collection

Indicative Content

- Analysis of 'The Virgin's Memo', featuring relevant comment on its subject matter and possible typicality eg the marginalisation and apparent silencing of the central female/mother figure and the way in which her wisdom and sympathy are ignored by her all-important son. The poem's title, which explicitly refers to the Virgin Mary, might be seen as especially relevant to this collection given the religious connotations of the title *Feminine Gospels* and students **may** debate ideas about what may be seen to constitute the 'gospel truth'. There **may** be agreement with the description of the poem as 'a scrap of nonsense', since its unique italicised font, enigmatic structure (reminiscent of an unfinished list) and apparently 'illegible' and 'untranslatable' elements may convey the sense of a story that is all too easily dismissed, suppressed or ignored. There **may** be a challenge to the given view, with some acknowledgement that while the poem's italicised font is unique in the collection, its sly wit and sharp humour links it with the social, cultural and gender-based critiques Duffy presents elsewhere (eg in 'Sub' or 'The Laughter of Stafford Girls' High').
- Comparison of 'The Virgin's Memo' with 'The Long Queen' (which is the opening poem in the collection) where debate evaluates the suitability of one over the other; links to other poems which might be appropriate as introductions to the collection; comparisons with other poems with similar subject matter (eg 'Anon', 'History' or 'Work') or which are presented as dramatic monologues (eg 'Sub', 'White Writing', 'Wish' or 'A Dreaming Week').
- Counter-arguments, based on those elements of Duffy's writing not evident in 'The Virgin's Memo', may be used to produce a balanced debate, eg love poetry or recreations of powerful women impossible to ignore such as 'Sub' and 'The Long Queen' or the more explicitly autobiographical poems which form the final third of the collection, such as 'The Light Gatherer', 'The Cord', 'Wish', 'North-West' and 'Death and the Moon'.

	Assessment Objective 1 (15 marks)	Assessment Objective 2 (15 marks)	Assessment Objective 3 (15 marks)
AO	Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	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 Virgin's Memo' being a suitable introduction to 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 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 idea of 'The Virgin's Memo' being a suitable introduction to 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 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, using appropriate terminology, to the idea of 'The Virgin's Memo' being a suitable introduction to the collection 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 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 idea of 'The Virgin's Memo' being a suitable introduction to the collection, fluently using appropriate terminology to support informed interpretations c) structure and organise their writing in a cogent manner d) communicate content and meaning through sophisticated and mature writing. 	<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 poems in a cogent manner d) construct an illuminating debate.
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Skirrid Hill – Owen Sheers

0 6 How far do you agree that, in *Skirrid Hill*, Sheers' focus is on only Welsh culture and traditions?

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: Welsh culture and traditions/whole text

Key Words: How far do you agree/only Welsh culture and traditions/two or three poems/ whole collection

Indicative Content

- To produce a balanced debate, the student's choice of poetry should include **both** poems that support the idea that Sheers' is 'only' focused on Welsh culture and traditions **and** poems that present other interests and concerns. There **may** be some reference or challenge to the idea of his interest being *only* in Welsh culture and traditions, as if this were not a theme of sufficient interest to sustain a whole collection and given that much of the collection is set in Wales (the companion poems 'Y Gaer' and 'The Hill Fort' are positioned facing each other right at the centre of the collection and 'Skirrid Fawr' is placed right at the end). Alternatively students might discern ways in which certain poems deal **both** with aspects of Welsh culture and traditions **and** other themes, and that poems may be interpreted in different ways by different readers. The main focus of the student's answer should be on Sheers' presentation of Welsh culture and traditions, and whatever lines of argument are pursued there should be a healthy and well-illustrated debate about the ways in which the poet presents this theme within the *Skirrid Hill* collection. It is not valid to dismiss the given view in favour of total focus on some other theme.
- Supporting poems **might** include 'Mametz Wood', 'Y Gaer', 'The Hill Fort', 'Flag', 'History' or 'Skirrid Fawr'.
- A counter-argument **might** be provided by referring to poems that arguably present other key themes, such as men and women or gender issues (eg 'Marking Time', 'Show', 'Valentine', 'Winter Swans', 'Night Windows' or 'Keyways') or war and conflict (eg 'Happy Accidents' or 'Liable to Floods').
- Some students **may** explore poems which arguably portray **both** Welsh culture and traditions **and** other allied themes such as division and separation, life and death, innocence and experience, Sheers' literary and family inheritance or the topography and landscape of Wales (eg 'Trees', 'The Equation', 'Farther', 'Late Spring', 'Border Country', 'Hedge School', 'The Steelworks' or 'Inheritance') and will **perhaps** evaluate Sheers' skill in dealing with several interlinking themes that defy easy categorisation.

	Assessment Objective 1 (15 marks)	Assessment Objective 2 (15 marks)	Assessment Objective 3 (15 marks)
AO	Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	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 Sheers' poetry 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 the idea that Sheers' focus is on only Welsh culture and traditions 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' focus is on only Welsh culture and traditions, 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 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 Sheers' focus is on only Welsh culture and traditions, 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.
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0 7 Look again at Sheers' description of the old man in 'The Wake'.

To what extent do you agree that the ways in which Sheers presents masculinity in this poem are typical of his treatment of masculinity in the collection as a whole?

[45 marks]

Focus: the old man/'The Wake'/whole collection

Key Words: To what extent do you agree/ways in which Sheers presents/typical of his treatment of masculinity in the whole collection

Indicative Content

- Analysis of 'The Wake', featuring relevant comment on its subject matter and possible typicality eg its elegiac qualities and the central conceit of the grandfather as a ship linking with his previous profession as a senior Navy doctor. There **may** be agreement with the description of the poem as 'typical' of Sheers' treatment of the theme of masculinity given that his descriptions of the old man, the sea, the ship and the natural world may be linked with the quiet masculinity present in such poems as 'Late Spring', 'The Hill Fort', 'The Farrier' and 'Trees'. The regular three-line stanzaic pattern may be compared with other poems about men such as 'The Fishmonger'. There **may** be a challenge to the given view, with some acknowledgement that there are other representations of masculinity within the collection which seem at odds with 'The Wake', eg 'Drinking With Hitler' or 'Joseph Jones'. To produce a balanced debate, the student's choice of poetry should include poems that **both** support the given view **and** poems that feature other aspects of Sheers' writing about men and masculinity not present in 'The Wake'.
- Supporting poems **might** include those in which Sheers explores male actions, thoughts and feelings and relationships between males (eg 'Late Spring', 'The Farrier', 'Trees', 'Border Country', 'Farther', 'Y Gaer' and 'The Hill Fort').
- A counter-argument **might** be offered, referring to poems arguably based on those elements of Sheers' presentation of men not evident in 'The Wake', such as poems which consider male responses to failed relationships (eg 'Stitch in Time', 'Service', 'Valentine' or 'Keyways') or enigmatic/sinister representations of men as in 'Joseph Jones', 'Hedge School' or 'Drinking with Hitler'.
- Some students **may** explore poems in which Sheers arguably portrays or evaluates traditional and less traditional male skills or roles (eg 'Mametz Wood', 'Late Spring', 'The Steelworks', 'The Fishmonger', 'The Farrier', 'Happy Accidents' or 'Shadow Man') to produce a balanced debate and will **perhaps** evaluate Sheers' skill in dealing with the theme of masculinity in a variety of ways that defy easy categorisation.

	Assessment Objective 1 (15 marks)	Assessment Objective 2 (15 marks)	Assessment Objective 3 (15 marks)
AO	Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	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 the ways in which Sheers presents masculinity in 'The Wake' is typical of his treatment of masculinity across the collection as a whole 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 'The Wake' and Sheers' other 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 the ways in which Sheers presents masculinity in 'The Wake' is typical of his treatment of masculinity across the collection as a whole 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 between 'The Wake' and Sheers' other poems b) reflect the given view in a basic way c) simply agree/disagree with the given view.

<p>Band 3 23-34</p>	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) communicate relevant knowledge and understanding of Sheers' poetry b) present relevant responses to the idea that the ways in which Sheers presents masculinity in 'The Wake' is typical of his treatment of masculinity across the collection as a whole, 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 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. 	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) explore links and connections between 'The Wake' and Sheers' other 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 the ways in which Sheers presents masculinity in 'The Wake' is typical of his treatment of masculinity across the collection as a whole, 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 'The Wake' and Sheers' other 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.