



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

English Literature A

LTA1C

(Specification 2740)

Unit 1: Texts in Context

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

Mark Scheme

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

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

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

Copyright © 2013 AQA and its licensors. All rights reserved.

Copyright

AQA retains the copyright on all its publications. However, registered schools/colleges for AQA are permitted to copy material from this booklet for their own internal use, with the following important exception: AQA cannot give permission to schools/colleges to photocopy any material that is acknowledged to a third party even for internal use within the centre.

Set and published by the Assessment and Qualifications Alliance.

The Assessment Objectives

- Assessment in English Literature is unlike that in most other subjects where Assessment Objectives can be assessed discretely.
- Experience of examining in this subject and research conducted into how candidates approach answering questions show that there is never an occasion where one can assess a single assessment objective discretely.
- Some assessment objectives, such as AO1 and AO2, are present in all questions on this paper.
- In this paper, some Assessment Objectives have different weightings in different questions.
- The specification and its units have been constructed and the questions have been framed so that the Assessment Objectives are targeted in the proportions set out in the specification and reprinted below.

Weighting of Assessment Objectives for AS

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

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

Weighting of Assessment Objectives for this paper

The table below shows the approximate weighting of each of the Assessment Objectives in this paper.

Assessment Objectives	Question Weightings (%)			
	Question 1		Questions 2-7	
AO1	3		15	
AO2	12		15	
AO3	3		15	
AO4	27			
Overall weighting of units (%)	45		45	

How to use the Grids and the marking scheme

- For each question in this unit, in addition to the Assessment Objectives common to all questions (AOs1 and 2), there is a dominant Assessment Objective which should be used in the first stage of assessing the answer. For Question 1, this is AO4; for all set text questions, this is AO3.
- Having placed the answer in a band of the grid, move on to verify this mark by considering the other relevant AO columns (AOs1, 2 and 3 for Question1; AOs1 and 2 for the set text questions).
- This is a skills based mark scheme. The whole specification is designed to encourage the development of the **autonomous reader**. In the coursework, this is encouraged through teachers/candidates taking responsibility for **choice of text** and **construction of task**. In the examination, candidates are invited to answer questions which present **unprepared material** and require reference to **individualised wider reading** (like the context question

here) and **open questions** which invite the candidate to **make their own selection of the poems they wish to write about** (as in the poetry set text question).

It is therefore the candidate who sets the agenda and chooses the relevant material with which to answer the question. The examiner will be judging the **appropriateness, the relevance and the accuracy of those choices**.

	Assessment Objective 1	Assessment Objective 2	Assessment Objective 3	Assessment Objective 4
Assessment Objective	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers	AO4: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received
Band 1 0-10	Candidates characteristically: a) communicate limited knowledge and understanding of literary texts b) make few uses of appropriate terminology or examples to support interpretations c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of form, structure and language b) assert some aspects with reference to how they shape meaning c) make limited references to texts.	Candidates characteristically: a) make few links and connections between literary texts b) reflect the views expressed in other interpretations of literary texts in a limited way.	Candidates characteristically: a) communicate limited understanding of context through descriptions of culture, text type, literary genre or historical period.
Band 2 11-22	Candidates characteristically: a) communicate some basic knowledge and understanding of literary texts b) make simple use of appropriate terminology or examples to support interpretations c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of form, structure and language b) describe some aspects with reference to how they shape meaning c) make related references to texts.	Candidates characteristically: a) make straightforward links and connections between literary texts b) reflect the views expressed in other interpretations of literary texts in a basic way.	Candidates characteristically: a) communicate some basic understanding of context through descriptions of culture, text type, literary genre or historical period.
Band 3 23-34	Candidates characteristically: a) communicate relevant knowledge and understanding of literary texts b) present relevant responses, using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing	Candidates characteristically: a) identify relevant aspects of form, structure and language in literary texts b) explore how writers use specific aspects to shape meaning c) use specific references to texts to support their responses.	Candidates characteristically: a) explore links and connections between literary texts b) communicate understanding of the views expressed in different interpretations or readings	Candidates characteristically: a) communicate understanding of the relationships between literary texts and their contexts b) comment appropriately on the influence of culture, text type, literary genre or historical period on the ways in which literary texts were written and were - and are - received
Band 4 35-45	Candidates characteristically: a) communicate relevant knowledge and understanding of literary texts with confidence b) present relevant, well-informed responses, fluently using appropriate terminology to support informed interpretations c) structure and organise their writing in a cogent manner d) communicate content and meaning through sophisticated and mature writing.	Candidates characteristically: a) identify relevant aspects of form, structure and language in literary texts with insight b) confidently explore how writers use specific aspects to shape meaning c) show a mastery of detail in their use of specific references to texts to support their responses.	Candidates characteristically: a) explore links and connections between literary texts with confidence b) communicate understanding of the views expressed in different interpretations or readings in a mature, sophisticated manner.	Candidates characteristically: a) communicate a mature understanding of the relationships between literary texts and their contexts b) comment in a sophisticated manner on the influence of culture, text type, literary genre or historical period on the ways in which literary texts were written and were - and are – received.

1. Read the following extract carefully. It is taken from *Red Dust Road* (2010), the autobiography of the writer, Jackie Kay. The illegitimate daughter of a Scottish mother and Nigerian father, Kay was adopted as a baby by a family with whom she was to live happily. Here Kay describes her search for her birth parents.

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

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

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

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

INDICATIVE CONTENT

Analysis of autobiographical extract

- Subject Matter: the deliberation process of a woman questioning the virtues of tracing her birth parents when she is in her forties and an otherwise confident, mature individual. Kay discusses the different decisions adopted children might make, possibly wishing she could be satisfied with not knowing all the answers and arguably regretting her own curiosity. Her uncertainty is reflected in the numerous questions she poses. She speculates on the confusion that not knowing one's birth parents can cause as well as considering the sense of freedom that not having traditional family 'baggage' can also offer. Her apprehension about meeting the parents she has traced but not yet faced is evident, as is her desire to proclaim the uniqueness and autonomy she feels she has already forged for herself.

- Form, structure and language: Kay adopts a clear, almost conversational approach that contains elements of gentle polemics as she presents the arguments for and against the quest for knowledge of birth parents. From time to time snippets of colloquial internal monologue/dialogue intrude (*You and me, baby, ...Please, God, ...Help!*) revealing the struggle she is experiencing and the need to externalize what has clearly been a frequently internalized debate. The frequency of rhetorical questioning serves to emphasise her uncertainty as well as striking up an interesting relationship between writer and audience. Kay's choices of language, including metaphors of journeys, roads to be taken/not taken, incomplete jigsaw puzzles and even porridge, suggest a consciously prosaic style in a writer who is also a published and acclaimed poet. The first paragraph serves as an introduction to the dilemma, the second illustrates and exemplifies different decisions and the third suggests Kay has resolved some of her indecisions, although moments of uncertainty and even panic (real or humorous for effect?) intrude. There is also an interesting use of first person singular and plural pronouns that back up Kay's need to weigh her own choice against the choices of others with whom she thought she shared common ground. The final few sentences are short and seem confidently declarative until the final one that reintroduces self-doubt and uncertainty.

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

- other writing about autonomy, self-determination, family dynamics, societal attitudes and identity in modern literature (in prose, poetry and drama)
- other perspectives on attitudes to identity and self-determination (from both male and female writers)

- other autobiographies, diaries, confessional writings, personal writing for public consumption
- other attempts to raise awareness of attitudes towards adoption, family breakdown, family secrets, societal attitudes and self-determination

	Assessment Objective 1 (3 marks)	Assessment Objective 2 (12 marks)	Assessment Objective 3 (3 marks)	Assessment Objective 4 (27 marks)
Assessment Objective	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers	AO4: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received
Band 1 0-10	Candidates characteristically: a) communicate limited knowledge and understanding of the ways Kay presents her thoughts and feelings b) make few uses of appropriate terminology or examples to support interpretations of Kay's autobiography c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of form, structure and language in Kay's autobiography b) assert some aspects with reference to how Kay shapes meaning c) make limited references to Kay's autobiography.	Candidates characteristically: a) make few links and connections between Kay's autobiography and wider reading texts b) reflect the views expressed in other interpretations of literature of SFI in a limited way.	Candidates characteristically: a) communicate limited understanding of context through descriptions of culture, text type, literary genre or the modern era and ideas about SFI.
Band 2 11-22	Candidates characteristically: a) communicate some basic knowledge and understanding of Kay's autobiography b) make simple use of appropriate terminology or examples to support interpretations of the ways Kay presents her thoughts and feelings c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of form, structure and language in Kay's autobiography b) describe some aspects with reference to how Kay shapes meaning c) make related references to Kay's autobiography.	Candidates characteristically: a) make straightforward links and connections between Kay's autobiography and wider reading texts b) reflect the views expressed in other interpretations of literature about SFI in a basic way.	Candidates characteristically: a) communicate some basic understanding of context through descriptions of culture, text type, literary genre or the modern era and ideas about SFI.

<p>Band 3 23-34</p>	<p>Candidates characteristically: a) communicate relevant knowledge and understanding of Kay's autobiography b) present relevant responses to the ways Kay 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>Candidates characteristically: a) identify relevant aspects of form, structure and language in Kay's autobiography b) explore how Kay uses specific aspects to shape meaning c) use specific references to Kay's autobiography to support their responses.</p>	<p>Candidates characteristically: a) explore links and connections between Kay's autobiography and wider reading texts b) communicate understanding of the views expressed in different interpretations or readings of literature about SFI.</p>	<p>Candidates characteristically: a) communicate understanding of the relationships between Kay's autobiography, wider reading texts and the context of SFI. b) comment appropriately on context: the influence of culture, text type, literary genre or the modern era on the ways in which literary texts about SFI were written and were - and are – received.</p>
<p>Band 4 35-45</p>	<p>Candidates characteristically: a) communicate relevant knowledge and understanding of Kay's autobiography with confidence b) present relevant, well-informed responses to the ways Kay 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>Candidates characteristically: a) identify relevant aspects of structure, form and language in Kay's autobiography with insight b) confidently explore how Kay uses specific aspects to shape meaning c) show a mastery of detail in their use of specific references to Kay's autobiography to support their responses.</p>	<p>Candidates characteristically: a) explore links and connections between Kay's autobiography 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>Candidates characteristically: a) communicate a mature understanding of the relationships between Kay's autobiography, wider reading texts and the context of SFI. b) comment in a sophisticated manner on context: the influence of culture and ideas, text type, literary genre or historical period on the ways in which literary texts about SFI were written and were - and are – received.</p>

2. A critic has written of Angelou's "enthusiasm for exploring stereotypes."

To what extent does Angelou make use of stereotypes in *And Still I Rise*?

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

FOCUS Given view / two or three poems, whole text

KEYWORDS enthusiasm, make use of, exploring stereotypes, to what extent

INDICATIVE CONTENT

To produce a balanced debate, the candidate's choice of poetry should include **both** poems that support the idea that Angelou's poetry shows her exploration of stereotypes **and** poems that clearly do not. There may be some discussion of Angelou's use of stereotypes as both a useful tool and as a possible flaw in her style.

- Supporting poems **might** include 'Ain't That Bad?', 'Woman Work', 'Willie', 'Men', 'Phenomenal Woman' or 'Life Doesn't Frighten Me', 'Mamma Welfare Roll' and 'Thank You, Lord'.
- A counter-argument **could** be provided by poems that avoid recourse to gender, age and ethnic references and/or challenge any notion of stereotyping, such as 'On Aging', 'Remembrance', 'A Kind of Love, Some Say' or 'The Singer Will Not Sing'.
- Candidates who read closely will **perhaps** evaluate Angelou's skill in using what some might perceive as short cuts or stereotypes in order to criticise and question or even deliberately shock and offend in such poems as 'Through The Inner City To The Suburbs', 'Lady Luncheon Club' and 'Still I Rise'.

	Assessment Objective 1 (15 marks)	Assessment Objective 2 (15 marks)	Assessment Objective 3 (15 marks)
Assessment Objective	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers
Band 1 0-10	Candidates characteristically: a) communicate limited knowledge and understanding of Angelou's poetry b) make few uses of appropriate terminology or examples to support interpretations of the ways in which stereotypes may be used in Angelou's poetry c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of structure, form, and language in Angelou's poetry b) assert some aspects with reference to how Angelou shapes meaning c) make limited references to Angelou's poetry.	Candidates characteristically: a) make few links and connections between Angelou's poems b) reflect the given view in a limited way c) assert their agreement with the given view.
Band 2 11-22	Candidates characteristically: a) communicate some basic knowledge and understanding of Angelou's poetry b) make simple use of appropriate terminology or examples to support interpretations of the ways in which stereotypes may be used in Angelou's poetry c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of structure, form, and language in Angelou's poetry b) describe some aspects with reference to how Angelou shapes meaning c) make related references to Angelou's poetry.	Candidates characteristically: a) make straightforward links and connections between Angelou's poems b) reflect the given view in a basic way c) simply agree/disagree with the given view.
Band 3 23-34	Candidates characteristically: a) communicate relevant knowledge and understanding of Angelou's poetry b) present relevant responses to support interpretations of the ways in which stereotypes may be used in Angelou's poetry, using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing.	Candidates characteristically: a) identify relevant aspects of structure, form and language in Angelou's poetry b) explore how Angelou uses specific aspects to shape meaning c) use specific references to Angelou's poetry to support their responses.	Candidates characteristically: a) explore links and connections between Angelou's poems b) communicate understanding of the given view c) consider different interpretations of Angelou's poetry d) construct an increasingly balanced debate.

<p>Band 4 35-45</p>	<p>Candidates 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 the ways in which stereotypes may be used 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>Candidates 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>Candidates 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.
---------------------------------------	---	---	---

3. 'A Kind of Love, Some Say' is the first poem in the collection.

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

FOCUS 'A Kind of Love, Some Say' / whole text

KEYWORDS How far do you feel, appropriate introduction.

INDICATIVE CONTENT

- Analysis of 'A Kind of Love, Some Say', featuring relevant comment on subject matter (e.g. the exploration of relationships in an economical, blunt way; the disturbingly close relationship between love and hate; domestic violence and the death or resilience of love) and style (e.g. rhetorical question used at the outset; alliterative detail and impact of the sometimes monosyllabic lexis; restrained rhyme; uneven form; harsh lexis; its profound, philosophical conclusions; pessimism in the face of optimism or optimism in the face of pessimism; its quiet understatement).
- Links to other poems show appropriateness as an introduction to the collection: poems with similar subject matter (e.g. 'Men', 'Junkie Monkey Reel', 'To Beat The Child Was Bad Enough' or 'The Lesson') or with similar style (e.g. 'The Traveler', 'The Lesson' or 'In Retrospect').
- Counter-arguments, based on those elements of Angelou's writing not present in 'A Kind of Love, Some Say', are used to produce a balanced debate: e.g. happier, more elegiac or celebratory poems ('Remembrance', 'Where We Belong, A Duet', 'Phenomenal Woman' and 'Still I Rise'), quieter, 'softer' poems ('In Retrospect', 'Just Like Job', 'Country Lover') or more negatively retrospective poems ('The Memory', 'In Retrospect').

	Assessment Objective 1 (15 marks)	Assessment Objective 2 (15 marks)	Assessment Objective 3 (15 marks)
Assessment Objective	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers
Band 1 0-10	Candidates characteristically: a) communicate limited knowledge and understanding of Angelou's poetry b) make few uses of appropriate terminology or examples to support the idea of 'A Kind Of Love, Some Say' as an appropriate introduction c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of structure, form, and language in Angelou's poetry b) assert some aspects with reference to how Angelou shapes meaning c) make limited references to Angelou's poetry.	Candidates characteristically: a) make few links and connections between 'A Kind of Love, Some Say' and other Angelou poems b) reflect the given view in a limited way c) assert their agreement with the given view.
Band 2 11-22	Candidates characteristically: a) communicate some basic knowledge and understanding of Angelou's poetry b) make simple use of appropriate terminology or examples to support the idea of 'A Kind Of Love, Some Say' as an appropriate introduction c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of structure, form, and language in Angelou's poetry b) describe some aspects with reference to how Angelou shapes meaning c) make related references to Angelou's poetry.	Candidates characteristically: a) make straightforward links and connections between 'A Kind Of Love, Some Say' and other Angelou poems b) reflect the given view in a basic way c) simply agree/disagree with the given view.
Band 3 23-34	Candidates characteristically: a) communicate relevant knowledge and understanding of Angelou's poetry b) present relevant responses to the idea of 'A Kind Of Love, Some Say' as an appropriate introduction, using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing.	Candidates characteristically: a) identify relevant aspects of structure, form and language in Angelou's poetry b) explore how Angelou uses specific aspects to shape meaning c) use specific references to Angelou's poetry to support their responses.	Candidates characteristically: a) explore links and connections between 'A Kind Of Love, Some Say' 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>Candidates 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 'A Kind Of Love, Some Say' as an appropriate introduction, 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>Candidates 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>Candidates characteristically:</p> <ul style="list-style-type: none"> a) explore links and connections between 'A Kind Of Love, Some Say' 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.
---------------------------------------	--	---	--

4. “Duffy’s talent in *Feminine Gospels* is to show us clearly what women want most.”

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 collection.

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

KEYWORDS Show clearly, what women most want, how far do you agree.

INDICATIVE CONTENT

- To produce a balanced debate, the candidate’s choice of poetry should include **both** poems that support the given view **and** poems which show other important themes.
- Poems that support the given view **might** include ‘Beautiful’, ‘Wish’, ‘Loud’, ‘History’, ‘Sub’, ‘The Laughter of Stafford Girls’ High’.
- A counter-argument **could** be provided by poems that are less explicit about women’s wants and needs or which seem to suggest what they do not want, such as ‘The Long Queen’, ‘The Map-Woman’, ‘Work’, ‘The Virgin’s Memo’, ‘Death and The Moon’ or ‘The Diet’.
- Candidates who read closely will **perhaps** argue that female desires are not easy to categorise and Duffy may be ambivalent or even ironic in depicting attitudes towards them (e.g. ‘The Cord’, ‘Light Gatherer’, ‘White Writing’ or ‘Tall’).

	Assessment Objective 1 (15 marks)	Assessment Objective 2 (15 marks)	Assessment Objective 3 (15 marks)
Assessment Objective	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers
Band 1 0-10	Candidates characteristically: a) communicate limited knowledge and understanding of Duffy's poetry b) make few uses of appropriate terminology or examples to show how Duffy explores what women want most c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of structure, form, and language in Duffy's poetry b) assert some aspects with reference to how Duffy shapes meaning c) make limited references to Duffy's poetry	Candidates characteristically: a) make few links and connections between Duffy's poems b) reflect the given view in a limited way c) assert their agreement with the given view.
Band 2 11-22	Candidates characteristically: a) communicate some basic knowledge and understanding of Duffy's poetry b) make simple use of appropriate terminology or examples to show how Duffy explores what women want most c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of structure, form, and language in Duffy's poetry b) describe some aspects with reference to how Duffy shapes meaning c) make related references to Duffy's poetry.	Candidates characteristically: a) make straightforward links and connections between Duffy's poems b) reflect the given view in a basic way c) simply agree/disagree with the given view.
Band 3 23-34	Candidates characteristically: a) communicate relevant knowledge and understanding of Duffy's poetry b) present relevant responses to how Duffy explores what women want most, using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing.	Candidates characteristically: a) identify relevant aspects of structure, form and language in Duffy's poetry b) explore how Duffy uses specific aspects to shape meaning c) use specific references to Duffy's poetry to support their responses.	Candidates characteristically: a) explore links and connections between Duffy's poems b) communicate understanding of the given view c) consider different interpretations of Duffy's poetry d) construct an increasingly balanced debate.

<p>Band 4 35-45</p>	<p>Candidates 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 explores what women want most, 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>Candidates 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>Candidates 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 the Duffy's poetry in a cogent manner d) construct an illuminating debate.
---------------------------------------	--	---	---

5. Look again at the poem 'Anon'.

How far do you feel this poem is of central importance to the collection?

FOCUS 'Anon' / whole text

KEYWORDS How far, central importance, the collection.

INDICATIVE CONTENT

- Analysis of 'Anon', featuring relevant comment on subject matter (e.g. the impossibility of tracing the subject's identity and how this relates to female struggle for identity across time, self-effacement and finding one's voice, literally and metaphorically; how the subject is in some respects everywhere yet nowhere and how she has become an inspiration to some of her gender despite or because of her anonymity) and style (e.g. stanzaic form; first person perspective and the possibilities of the 'I' persona; witty, alliterative lexis and rhyme; use of puns as well as colloquial language; delicate imagery and contrasts achieved; humour; Duffy's perspective on her character).
- Links to other poems show appropriateness as a central poem: poems with similar subject matter (e.g. 'Sub', 'Loud', 'History' or 'The Laughter of Stafford Girls' High') or with similar style (e.g. 'The Virgin's Memo' or 'Work').
- Counter-arguments, based on those elements of Duffy's writing not evident in 'Anon', are used to produce a balanced debate: e.g. more personal or love poetry ('White Writing', 'A Dreaming Week'), or explicitly autobiographical content ('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)
Assessment Objective	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers
Band 1 0-10	Candidates characteristically: a) communicate limited knowledge and understanding of Duffy's poetry b) make few uses of appropriate terminology or examples to support the idea of 'Anon' being of central importance to the collection c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of structure, form, and language in Duffy's poetry b) assert some aspects with reference to how Duffy shapes meaning c) make limited references to Duffy's poetry	Candidates characteristically: a) make few links and connections between 'Anon' and other Duffy poems b) reflect the given view in a limited way c) assert their agreement with the given view.
Band 2 11-22	Candidates characteristically: a) communicate some basic knowledge and understanding of Duffy's poetry b) make simple use of appropriate terminology or examples to support the idea of 'Anon' being of central importance to the collection c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of structure, form, and language in Duffy's poetry b) describe some aspects with reference to how Duffy shapes meaning c) make related references to Duffy's poetry.	Candidates characteristically: a) make straightforward links and connections between 'Anon' and other Duffy poems b) reflect the given view in a basic way c) simply agree/disagree with the given view.
Band 3 23-34	Candidates characteristically: a) communicate relevant knowledge and understanding of the Duffy's poetry b) present relevant responses to the idea of 'Anon' being of central importance to the collection, using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing.	Candidates characteristically: a) identify relevant aspects of structure, form and language in Duffy's poetry b) explore how Duffy uses specific aspects to shape meaning c) use specific references to Duffy's poetry to support their responses.	Candidates characteristically: a) explore links and connections between 'Anon' and other Duffy poems b) communicate understanding of the given view c) consider different interpretations of Duffy's poetry d) construct an increasingly balanced debate.

<p>Band 4 35-45</p>	<p>Candidates 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 'Anon' being of central importance 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>Candidates 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>Candidates characteristically:</p> <ul style="list-style-type: none"> a) explore links and connections between 'Anon' 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.
---------------------------------------	---	---	--

6. “Sheers shows us in his poetry that life is a richly-patterned mosaic.”

How far do you agree with this claim?

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

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

KEYWORDS life, richly-patterned, mosaic, how far do you agree.

INDICATIVE CONTENT

- To produce a balanced debate, the candidate’s choice of poetry should include poems that **both** support the given view **and** poems that feature other aspects of Sheers’ writing.
- Poems in support of the given view **might** include those in which Sheers writes about the delicacy and intricacy of nature and the human condition (e.g. ‘Mametz Wood’, ‘Winter Swans’, ‘Stitch in Time’, ‘Amazon’ or ‘Liable to Flood’) **or** those which seem more concerned with artisanal skill, larger than life personalities, relationships and heritage (e.g. ‘The Farrier’, ‘Show’, ‘Joseph Jones’, ‘Flag’ or ‘Under the Superstition Mountains’).
- A counter-argument **could** be provided by poems where Sheers explores, by contrast, themes of death and the vastness of nature, flamboyance and even vulgarity as opposed to its nature’s intricate delicacy (e.g. ‘The Wake’, ‘Intermission’, ‘Service’, ‘Joseph Jones’, ‘L.A. Evening’ or ‘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	Candidates characteristically: a) communicate limited knowledge and understanding of Sheers' poetry b) make few uses of appropriate terminology or examples to support interpretations of the idea that Sheers' poetry shows us that life is a richly-patterned mosaic c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of structure, form, and language in Sheers' poetry b) assert some aspects with reference to how Sheers shapes meaning c) make limited references to Sheers' poetry.	Candidates characteristically: a) make few links and connections between Sheers' poems b) reflect the given view in a limited way c) assert their agreement with the given view.
Band 2 11-22	Candidates characteristically: a) communicate some basic knowledge and understanding of Sheers' poetry b) make simple use of appropriate terminology or examples to support interpretations of the idea that Sheers' poetry shows us that life is a richly-patterned mosaic c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of structure, form, and language in Sheers' poetry b) describe some aspects with reference to how Sheers shapes meaning c) make related references to Sheers' poetry.	Candidates characteristically: a) make straightforward links and connections between Sheers' poems b) reflect the given view in a basic way c) simply agree/disagree with the given view.
Band 3 23-34	Candidates characteristically: a) communicate relevant knowledge and understanding of Sheers' poetry b) present relevant responses to the idea that Sheers' poetry shows us that life is a richly-patterned mosaic, using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing.	Candidates characteristically: a) identify relevant aspects of structure, form and language in Sheers' poetry b) explore how Sheers uses specific aspects to shape meaning c) use specific references to Sheers' poetry to support their responses.	Candidates characteristically: a) explore links and connections between Sheers' poems b) communicate understanding of the given view c) consider different interpretations of Hardy's poetry d) construct an increasingly balanced debate.

<p>Band 4 35-45</p>	<p>Candidates 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' poetry shows us that life is a richly-patterned mosaic, 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>Candidates 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>Candidates 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.
---------------------------------------	---	--	---

7. Look again at the poem, 'Amazon'.

To what extent do you agree that 'Amazon' is of central importance to the collection?

FOCUS 'Amazon' / whole text

KEYWORDS To what extent, do you agree, of central importance, collection.

INDICATIVE CONTENT

- Evaluation of 'Amazon', featuring relevant comment on subject matter (e.g. key Sheers themes: revelation; minute examination; links to death and life; endurance and progression, context and exploration of identity; time shifts; careful placement within the context of the structure of the anthology; relationships) and style (e.g. shifting from tercets to two-line stanzas, rhyme; the use of alliteration and the interplay of harsh and soft consonants; contrasts and the final paradox between the mundane and the extraordinary changes wrought by the disease; extended metaphor; the juxtapositioning of contemporary and ancient societies and their attitudes to female bravery).
- Links to other relevant poems: poems with similar subject matter (e.g. 'Farther', 'Late Spring', 'On Going', 'Y Gaer', 'The Hill Fort', 'Skirrid Fawr', 'Happy Accidents' or 'Intermission') or with similar style (e.g. 'Winter Swans' or 'Four Movements in the Scale of Two').
- Counter-arguments, based on other poems which might be considered of greater importance and centrality shaped by informed personal response, could include references to 'Y Gaer', 'The Hill Fort', 'Border Country', 'Skirrid Fawr' or any other well-validated choice.

	Assessment Objective 1 (15 marks)	Assessment Objective 2 (15 marks)	Assessment Objective 3 (15 marks)
Assessment Objective	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers
Band 1 0-10	Candidates characteristically: a) communicate limited knowledge and understanding of Sheers' poetry b) make few uses of appropriate terminology or examples to support the idea of 'Amazon' being of central importance to the collection c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of structure, form, and language in Sheers' poetry b) assert some aspects with reference to how Sheers shapes meaning c) make limited references to Sheers' poetry.	Candidates characteristically: a) make few links and connections between 'Amazon' and other Sheers poems b) reflect the given view in a limited way c) assert their agreement with the given view.
Band 2 11-22	Candidates characteristically: a) communicate some basic knowledge and understanding of Sheers' poetry b) make simple use of appropriate terminology or examples to support the idea of the idea of 'Amazon' being of central importance to the collection c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of structure, form, and language in Sheers' poetry b) describe some aspects with reference to how Sheers shapes meaning c) make related references to Sheers' poetry.	Candidates characteristically: a) make straightforward links and connections between 'Amazon' and other Sheers poems b) reflect the given view in a basic way c) simply agree/disagree with the given view.
Band 3 23-34	Candidates characteristically: a) communicate relevant knowledge and understanding of Sheers' poetry b) present relevant responses to the idea of 'Amazon' being of central importance to the collection, using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing.	Candidates characteristically: a) identify relevant aspects of structure, form and language in Sheers' poetry b) explore how Sheers uses specific aspects to shape meaning c) use specific references to Sheers' poetry to support their responses.	Candidates characteristically: a) explore links and connections between 'Amazon' 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>Candidates 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 of 'Amazon' being of central importance 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>Candidates 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>Candidates characteristically:</p> <ul style="list-style-type: none"> a) explore links and connections between 'Amazon' 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.
---------------------------------------	---	--	---

8. “If *The World’s Wife* teaches us anything about love, it is that love goes bad.”

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.

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

KEYWORDS teaches, anything about love, love goes bad, how far do you agree

INDICATIVE CONTENT

- To produce a balanced debate, the candidate’s choice of poetry should include poems that **both** support the given view **and** poems which show other important themes.
- Poems that support the given view **might** include ‘The Devil’s Wife’, ‘Medusa’ ‘Mrs Beast’, ‘Mrs Quasimodo’, ‘Mrs Faust’, ‘Mrs Lazarus’.
- A counter-argument **could** be provided by poems that celebrate love of an arguably healthier hue or which remove love from the scene altogether, such as ‘Elvis’s Twin Sister’, ‘The Kray Sisters’, ‘Circe’, ‘Demeter’ or ‘Anne Hathaway’.
- Candidates who read closely will **perhaps** argue that love is a very complex emotion and comes in many different manifestations that challenge traditional societal views (e.g. ‘Queen Herod’, ‘Pope Joan’ and ‘Queen Kong’).

	Assessment Objective 1 (15 marks)	Assessment Objective 2 (15 marks)	Assessment Objective 3 (15 marks)
Assessment Objective	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers
Band 1 0-10	Candidates characteristically: a) communicate limited knowledge and understanding of Duffy's poetry b) make few uses of appropriate terminology or examples to show how Duffy explores love c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of structure, form, and language in Duffy's poetry b) assert some aspects with reference to how Duffy shapes meaning c) make limited references to Duffy's poetry	Candidates characteristically: a) make few links and connections between Duffy's poems b) reflect the given view in a limited way c) assert their agreement with the given view.
Band 2 11-22	Candidates characteristically: a) communicate some basic knowledge and understanding of Duffy's poetry b) make simple use of appropriate terminology or examples to show how Duffy explores love c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of structure, form, and language in Duffy's poetry b) describe some aspects with reference to how Duffy shapes meaning c) make related references to Duffy's poetry.	Candidates characteristically: a) make straightforward links and connections between Duffy's poems b) reflect the given view in a basic way c) simply agree/disagree with the given view.
Band 3 23-34	Candidates characteristically: a) communicate relevant knowledge and understanding of Duffy's poetry b) present relevant responses to how Duffy explores love, using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing.	Candidates characteristically: a) identify relevant aspects of structure, form and language in Duffy's poetry b) explore how Duffy uses specific aspects to shape meaning c) use specific references to Duffy's poetry to support their responses.	Candidates characteristically: a) explore links and connections between Duffy's poems b) communicate understanding of the given view c) consider different interpretations of Duffy's poetry d) construct an increasingly balanced debate.
Band 4 35-45	Candidates characteristically: a) communicate relevant knowledge and understanding of Duffy's poetry with confidence b) present relevant, well-informed responses to how Duffy explores love, fluently using appropriate terminology to support informed interpretations c) structure and organise their writing in a cogent manner d) communicate content and meaning through sophisticated and mature writing.	Candidates characteristically: a) identify relevant aspects of structure, form and language in Duffy's poetry with insight b) confidently explore how Duffy uses specific aspects to shape meaning c) show a mastery of detail in their use of specific references to Duffy's poetry to support their responses.	Candidates characteristically: a) explore links and connections between Duffy's poems with confidence b) communicate mature understanding of the given view c) consider different interpretations of the Duffy's poetry in a cogent manner d) construct an illuminating debate.

9. A critic has claimed that 'The Kray Sisters' is Duffy's strongest presentation of female solidarity in the collection.

How far do you agree with this view?

FOCUS 'The Kray Sisters' / whole text

KEYWORDS 'The Kray Sisters', strongest presentation of female solidarity, how far do you agree

INDICATIVE CONTENT

- Analysis of 'The Kray Sisters', featuring relevant comment on subject matter (e.g. a robust defence of female emancipation across three generations of East End matriarchy, encompassing some mile stones in the progress of women's liberation in wittily irreverent cockney rhyming slang) and paying tribute to icons as diverse as Germaine Greer and Nancy Sinatra) and style (e.g. irregular stanzas; dramatic dialogue and swaggering braggadocio style; subversions of cockney rhyming slang; use of covertly aggressive lexis that creates an ominous tone of lightly veiled violence and menace, colloquial, witty language and snatches of musical lyric; syntax that creates a cracking pace; mockery and more subtle humour; Duffy's perspective on her characters).
- Links to other poems show how well the poem imparts the message of female solidarity: poems with similar subject matter or style (e.g. 'Little Red Cap', 'Circe', 'Frau Freud', 'Queen Herod', 'Mrs Beast', 'Eurydice' or 'Salome').
- Counter-arguments, based on a perception of messages other than female solidarity and not present in 'The Kray Sisters', are used to produce a balanced debate: e.g. messages of love in the elegiac love poetry ('Anne Hathaway', 'Demeter', 'Queen Kong'), those about birth and renewal ('Pope Joan' or 'Demeter'), poems of a more explicitly autobiographical content ('Little Red Cap') or the presentation of female individuality ('Mrs Rip Van Winkle', 'Penelope' or 'Thetis').

	Assessment Objective 1 (15 marks)	Assessment Objective 2 (15 marks)	Assessment Objective 3 (15 marks)
Assessment Objective	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers
Band 1 0-10	Candidates characteristically: a) communicate limited knowledge and understanding of Duffy's poetry b) make few uses of appropriate terminology or examples to support the idea of 'The Kray Sisters' showing the strongest presentation of female solidarity in the collection c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of structure, form, and language in Duffy's poetry b) assert some aspects with reference to how Duffy shapes meaning c) make limited references to Duffy's poetry	Candidates characteristically: a) make few links and connections between 'The Kray Sisters' and other Duffy poems b) reflect the given view in a limited way c) assert their agreement with the given view.
Band 2 11-22	Candidates characteristically: a) communicate some basic knowledge and understanding of Duffy's poetry b) make simple use of appropriate terminology or examples to support the idea of 'The Kray Sisters' showing the strongest presentation of female solidarity in the collection c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of structure, form, and language in Duffy's poetry b) describe some aspects with reference to how Duffy shapes meaning c) make related references to Duffy's poetry.	Candidates characteristically: a) make straightforward links and connections between 'The Kray Sisters' and other Duffy poems b) reflect the given view in a basic way c) simply agree/disagree with the given view.
Band 3 23-34	Candidates characteristically: a) communicate relevant knowledge and understanding of the Duffy's poetry b) present relevant responses to the idea of 'The Kray Sisters' showing the strongest presentation of female solidarity in the collection, using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing.	Candidates characteristically: a) identify relevant aspects of structure, form and language in Duffy's poetry b) explore how Duffy uses specific aspects to shape meaning c) use specific references to Duffy's poetry to support their responses.	Candidates characteristically: a) explore links and connections between 'The Kray Sisters' and other Duffy poems b) communicate understanding of the given view c) consider different interpretations of Duffy's poetry d) construct an increasingly balanced debate.

<p>Band 4 35-45</p>	<p>Candidates 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 Kray Sisters' showing the strongest presentation of female solidarity in 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>Candidates 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>Candidates characteristically:</p> <ul style="list-style-type: none"> a) explore links and connections between 'The Kray Sisters' 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.
---------------------------------------	---	---	--