



General Certificate of Education (A-level)
June 2011

English Literature A

LTA1C

(Specification 2740)

Unit 1: Text in Context: Option C

The Struggle for Identity in Modern Literature

Post-Standardisation

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 candidates' 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 candidates' 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 candidates' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

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The Assessment Objectives

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

Weighting of Assessment Objectives for AS

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

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

Weighting of Assessment Objectives for this paper

The table below shows the Assessment Objectives tested by each question and the approximate numbers 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 weighting of 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 **key 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 (AOs 1, 2 and 3 for Question1; AOs 1 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 (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 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 structure, form, 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 structure, form, and language b) describe some aspects with reference to how they shape meaning c) make related references to texts.	Candidates characteristically: a) make straightforward links and connections between literary texts b) reflect the views expressed in other interpretations of literary texts in a basic way.	Candidates characteristically: a) communicate some basic understanding of context through descriptions of culture, text type, literary genre or historical period.

<p>Band 3 23-34</p>	<p>Candidates characteristically: a) communicate relevant knowledge and understanding of literary texts b) present relevant responses, using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing.</p>	<p>Candidates characteristically: a) identify relevant aspects of structure, form and language in literary texts b) explore how writers use specific aspects to shape meaning c) use specific references to texts to support their responses.</p>	<p>Candidates characteristically: a) explore links and connections between literary texts b) communicate understanding of the views expressed in different interpretations or readings</p>	<p>Candidates characteristically: a) communicate understanding of the relationships between literary texts and their contexts b) comment appropriately on the influence of culture, text type, literary genre or historical period on the ways in which literary texts were written and were - and are – received.</p>
<p>Band 4 35-45</p>	<p>Candidates characteristically: a) communicate relevant knowledge and understanding of literary texts with confidence b) present relevant, well-informed responses, fluently using appropriate terminology to support informed interpretations c) structure and organise their writing in a cogent manner d) communicate content and meaning through sophisticated and mature writing.</p>	<p>Candidates characteristically: a) identify relevant aspects of structure, form and language in literary texts with insight b) confidently explore how writers use specific aspects to shape meaning c) show a mastery of detail in their use of specific references to texts to support their responses.</p>	<p>Candidates characteristically: a) explore links and connections between literary texts with confidence b) communicate understanding of the views expressed in different interpretations or readings in a mature, sophisticated manner.</p>	<p>Candidates characteristically: a) communicate a mature understanding of the relationships between literary texts and their contexts b) comment in a sophisticated manner on the influence of culture, text type, literary genre or historical period on the ways in which literary texts were written and were - and are – received.</p>

CONTEXTUAL LINKING

01. Read the following extract carefully. It is taken from a written statement made to a Nigerian Military Court by the writer, Ken Saro-Wiwa. An activist for the Ogoni people of the Niger Delta, he was on trial for anti-government protests. He had previously criticised foreign companies who were extracting oil from Nigeria's Delta region. Saro-Wiwa was executed a short time after making this statement, submitted in November 1995.

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

How far is the extract similar to and different from your wider reading 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 all reading in literature about the Struggle for Identity (SFI).

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

INDICATIVE CONTENT:

Analysis of article - Subject Matter: personal struggle in the face of intimidation and repression; bullying of the villagers and local tribes people; families and children; environmental exploration; call for solidarity and unity across tribal or local divides; emphasis on political corruption and the complicity of the entire structure of powerful society and organizations; an angry, articulate militant's perspective; passing on the torch of responsibility.

Form, structure and language: formal, descriptive, complex; rhetorical and valedictory; literary vocabulary; religious references; powerful use of pronouns that highlight universal struggle and individual courage; warning tone; 'willing martyr's' oratorical but resigned tones(?); strongly derogatory expressions and imagery; emotive expressions; visceral language, cyclical structure commencing and ending with reminder of history, invocation of God as higher witness and judge of individual conscience.

Possible links to wider reading:

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

- writing about social issues (in prose, poetry and drama)
- other views of equality, self-determination, self-sacrifice and political resistance
- other descriptions of oppression, environment, family, community and political dissent
- other letters/statements/public appeals/addresses

	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 way Saro-Wiwa presents his thoughts and feelings b) make few uses of appropriate terminology or examples to support Interpretations of Saro-Wiwa's statement c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of structure, form and language in Saro-Wiwa's statement b) assert some aspects with reference to how Saro-Wiwa shapes meaning c) make limited references to Saro-Wiwa's statement.	Candidates characteristically: a) make few links and connections between Saro-Wiwa's statement and wider reading texts b) reflect the views expressed in other interpretations of SFI in a limited way.	Candidates characteristically: 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 Interpretations of Saro-Wiwa's statement b) make simple use of appropriate terminology or examples to support interpretations of the ways Saro-Wiwa presents his thoughts and feelings c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of structure, form and language in Interpretations of Saro-Wiwa's statement b) describe some aspects with reference to how Saro-Wiwa shapes meaning c) make related references to Saro-Wiwa's statement.	Candidates characteristically: a) make straightforward links and connections between Saro-Wiwa's statement and wider reading texts b) reflect the views expressed in other interpretations of literature about SFI in a basic way.	Candidates characteristically: communicate some basic understanding of context through descriptions of culture, text type, literary genre or the modern era and ideas about SFI.
Band 3 23-34	Candidates characteristically: a) communicate relevant knowledge and understanding of Saro-Wiwa's statement b) present relevant responses to the ways Saro-Wiwa presents his thoughts and feelings, using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing.	Candidates characteristically: a) identify relevant aspects of structure, form and language in Saro-Wiwa's statement b) explore how Saro-Wiwa uses specific aspects to shape meaning c) use specific references to Interpretations of Saro-Wiwa's statement to support their responses.	Candidates characteristically: a) explore links and connections between Saro-Wiwa's statement and wider reading texts b) communicate understanding of the views expressed in different interpretations or readings of literature about SFI.	Candidates characteristically: a) communicate understanding of the relationships between Interpretations of Saro-Wiwa's statement, wider reading texts and the context of SFI. b) comment appropriately on context: the influence of culture, text type, literary genre or historical period on the ways in which literary texts about SFI were written and were - and are - received
Band 4 35-45	Candidates characteristically: a) communicate relevant knowledge and understanding of Interpretations of Saro-Wiwa's statement with confidence b) present relevant, well-informed responses to the ways Saro-Wiwa presents his thoughts and feelings, fluently using appropriate terminology to support informed interpretations c) structure and organise their writing in a cogent manner d) communicate content and meaning through sophisticated and mature writing.	Candidates characteristically: a) identify relevant aspects of form, structure and language in Saro-Wiwa's statement with insight b) confidently explore how Saro-Wiwa uses specific aspects to shape meaning c) show a mastery of detail in their use of specific references to Saro-Wiwa's statement to support their responses.	Candidates characteristically: a) explore links and connections between Interpretations of Saro-Wiwa's statement and wider reading texts with confidence b) communicate understanding of the views expressed in different interpretations or readings of literature about SFI in a mature, sophisticated manner.	Candidates characteristically: a) communicate a mature understanding of the relationships between Saro-Wiwa's statement, wider reading texts and the context of SFI. b) comment in a sophisticated manner on the influence of culture and ideas, text type, literary genre or historical period on the ways in which literary texts about SFI were written and were - and are - received.

And still I Rise – Maya Angelou

02. Angelou has said ‘I gave birth to one child, a son, but I have thousands of daughters.’

To what extent do you agree that Angelou’s poetry presents the female struggle for identity more effectively than the male struggle?

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 to what extent agree, Angelou’s poetry presents female more effectively than male.

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 is more reflective of the female struggle for identity **and** poems that reveal contrasting aspects of her writing.

- supporting poems might include ‘Phenomenal Woman’, ‘Just For A Time’, ‘Lady Luncheon Club’, ‘Women Work’ and ‘Kin’.
- a counter-argument **could** be provided by poems with no explicit reference to female struggle, more reference to male struggle or those that appear gender neutral eg ‘Country Lover’, ‘Remembrance’, ‘Where We Belong, A Duet’, ‘Men’, ‘California Prodigal’, ‘Willie’, ‘Ain’t That Bad?’ or even ‘Thank You, Lord’.
- candidates who read closely will **perhaps** evaluate the effects created by references that transcend gender in ‘Refusal’, ‘Junkie Monkey Reel’, ‘To Beat the Child Was Bad Enough’, ‘One More Round’ and even strongly assertive poems like ‘Still I Rise’ and ‘Life Doesn’t Frighten Me’.

	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 Angelou's poetry reflects female and male struggles for identity 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/disagreement 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 Angelou's poetry reflects female and male struggles for identity 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 Angelou's poetry reflects female and male struggles for identity, 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 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 a balanced debate.
Band 4 35-45	Candidates characteristically: a) communicate relevant knowledge and understanding of Angelou's poetry with confidence b) present relevant, well-informed responses to support interpretations to the ways Angelou's poetry reflects female and male struggles for identity, 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 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.	Candidates characteristically: 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.

And still I Rise – Maya Angelou

3. 'Ain't That Bad?' can be seen as Angelou's best expression of her pride in her African-American ethnicity.

To what extent do you agree that 'Ain't That Bad?' is Angelou's most powerful exploration of pride in African-American identity?

In your answer you should consider form, structure and language, as well as subject matter.

FOCUS 'Ain't That Bad?' / whole text

KEYWORDS To what extent do you feel, 'Ain't That Bad?', best expression of pride, form, structure, language, subject matter.

INDICATIVE CONTENT:

- analysis of 'Ain't That Bad?', featuring relevant comment on subject matter (eg references to typical features of African- American lifestyle, appearance and culture; the naming of African-American role models) and style (eg lyric form; simple language; colloquial expression; repetitions and chorus effect; Angelou as undefeated rhetorician).
- links to other poems showing how they do/do not better show pride in the experiences of a 'person of color': poems with similar subject matter (eg, 'Still I Rise', 'Willie', 'Thank You, Lord') or with similar style (eg, 'Phenomenal Woman', 'Through the Inner City to the Suburbs').
- Counter-arguments, based on those elements of Angelou's writing about ethnic pride not captured in 'Ain't That Bad?' or with some hint of criticism of African-American types (eg, 'A Kind of Love, Some Say', 'Men', or even 'Kin'). Success will depend on how the examples are used to produce a balanced debate.

	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 that 'Ain't That Bad' is the best expression of ethnic pride in the collection. c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of form, structure 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 'Ain't That Bad' and other Angelou poems b) reflect the given view in a limited way c) assert their agreement/disagreement 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 that 'Ain't That Bad' is the best expression of ethnic pride in the collection. c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of form, structure 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 'Ain't That Bad' 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 that 'Ain't That Bad' is the best expression of ethnic pride 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 form, structure 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 'Ain't That Bad' and other Angelou poems b) communicate understanding of the given view c) consider different interpretations of Angelou's poetry d) construct a balanced debate.
Band 4 35-45	Candidates characteristically: a) communicate relevant knowledge and understanding of Angelou's poetry with confidence b) present relevant, well-informed responses to the idea that 'Ain't That Bad' is the best expression of ethnic pride 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.	Candidates characteristically: a) identify relevant aspects of form, structure 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.	Candidates characteristically: a) explore links and connections between 'Ain't That Bad' 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.

***The World's Wife* – Carol Ann Duffy**

04. 'If violence is a human failing, it is a liberating one that is not specific to the male gender.'

How far do you agree that Duffy's main objective is to explore the nature and purpose of female violence in *The World's Wife* ?

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 how far you agree, main aim, Duffy explores, nature and purpose, female violence

INDICATIVE CONTENT

- to produce a balanced debate, the candidate's choice of poetry should include **both** poems that explore the nature and purpose of female violence **and** poems which show other emotions or are more focused on the exploration of male violence
- poems exploring female violence **might** include 'Delilah', 'The Devil's Wife', 'Mrs Beast', 'Circe', Queen Herod' and 'The Kray Sisters'
- a counter argument **could** be provided by poems such as 'Anne Hathaway', 'Demeter', 'Pilate's Wife' and 'Queen Kong'
- candidates who read closely will **perhaps** argue the motives of the females in the poems and those of Duffy herself as well as presenting arguments that refuse to polarise the genders.

	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 interpretations of Duffy's presentation of the nature and purpose of female violence c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of form, structure 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/disagreement 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 interpretations of Duffy's presentation of the nature and purpose of female violence 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 interpretations of Duffy's presentation of the nature and purpose of female violence, 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 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 a 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 Duffy's presentation of the nature and purpose of female violence, 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 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 Duffy's poetry in a cogent manner d) construct an illuminating debate.

***The World's Wife* – Carol Ann Duffy**

05. 'Demeter' is the last poem in the collection.

To what extent do you agree that this poem is an effective conclusion to *The World's Wife*?

In your answer you should consider form, structure and language as well as subject matter.

FOCUS 'Demeter' / whole text

KEYWORDS To what extent do you feel, effective conclusion, form, structure, language, subject matter.

INDICATIVE CONTENT

- analysis of 'Demeter', featuring relevant comment on subject matter (eg Demeter's reflections on the past and the present; the passage of time; ideas about the freedom of the spirit and female symbolism; grief and recovery) form, structure and language (eg stanzaic form; sonnet; natural imagery and pathetic fallacy; possibly autobiographical voice?).
- links to other poems show effectiveness as a conclusion; poems with similar subject matter (eg, 'Anne Hathaway', 'Queen Kong', 'Queen Herod') or with similar style (eg 'Anne Hathaway' or possibly 'Frau Freud')
- counter-arguments, based on those elements of Duffy's writing not present in 'Demeter' are used to produce a balanced debate: eg 'Salome', 'Circe', 'The Devil's Wife' or 'Eurydice'.

	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 'Demeter' as an effective conclusion 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 'Demeter' and other Duffy poems b) reflect the given view in a limited way c) assert their agreement/disagreement 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 'Demeter' as an effective conclusion 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 'Demeter' 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 Duffy's poetry b) present relevant responses to the idea of 'Demeter' as an effective conclusion, 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 'Demeter' and other Duffy poems b) communicate understanding of the given view c) consider different interpretations of Duffy's poetry d) construct a balanced debate.
Band 4 35-45	Candidates characteristically: a) communicate relevant knowledge and understanding of Duffy's poetry with confidence b) present relevant, well-informed responses to the idea of 'Demeter' forming and appropriate opening to the collection, fluently using appropriate terminology to support informed interpretations c) structure and organise their writing in a cogent manner d) communicate content and meaning through sophisticated and mature writing.	Candidates characteristically: a) identify relevant aspects of structure, form and language in Duffy's poetry with insight b) confidently explore how Duffy uses specific aspects to shape meaning c) show a mastery of detail in their use of specific references to Duffy's poetry to support their responses.	Candidates characteristically: a) explore links and connections between 'Demeter' and other Duffy poems with confidence b) communicate mature understanding of the given view c) consider different interpretations of Duffy's poetry in a cogent manner d) construct an illuminating debate.

Skirrid Hill – Owen Sheers

06. A critic has written that Sheers' poetry 'hurts like a badly healed wound'

How far do you agree that Sheers' poetry is preoccupied with pain?

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

FOCUS Critic's view of Sheers' poetry / two or three poems, whole text

KEYWORDS how far do you agree, hurts, badly healed wound

INDICATIVE CONTENT

- to produce a balanced debate, the candidate's choice of poetry should include **both** poems that support the critic's view **and** poems that feature other aspects of Sheers' writing
- poems in support of the critic **might** include those in which Sheers explores the pain of relationships and separations (eg 'Marking Time', 'Amazon', 'On Going', 'Border Country', 'Keyways', 'Y Gaer', 'The Wake', 'The Hill Fort' and 'Liable to Floods') **or** those in which he presents arguably more positive outcomes (eg 'Song', 'Valentine', 'Winter Swans', 'The Equation', 'Shadow Man' and 'Swallows'.)
- counter-arguments **could** be provided by reference to the poems that explore the traditional crafts of the artisan in a celebration of manual labour or those that extol the healing power of nature on the human soul (eg 'The Farrier', 'Intermission', 'Service', 'Stitch in Time' or 'The Singing Men'.) Alternative readings of poems – is the poetry 'painful to read', or is it that it's about pain?

	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 or refute the idea that Sheers' poetry hurts like a badly healed wound 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/disagreement 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 or refute the idea that Sheers' poetry hurts like a badly healed wound 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 support or refute the idea that Sheers' poetry hurts like a badly healed wound, using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing.	Candidates characteristically: a) identify relevant aspects of structure, form and language in Sheers' poetry b) explore how Sheers uses specific aspects to shape meaning c) use specific references to Sheers' poetry to support their responses.	Candidates characteristically: a) explore links and connections between Sheers' poems b) communicate understanding of the given view c) consider different interpretations of Sheers' poetry d) construct a balanced debate.
Band 4 35-45	Candidates characteristically: a) communicate relevant knowledge and understanding of Sheers' poetry with confidence b) present relevant, well-informed responses to support or refute the idea that Sheers' poetry hurts like a badly healed wound, fluently using appropriate terminology to support informed interpretations c) structure and organise their writing in a cogent manner d) communicate content and meaning through sophisticated and mature writing.	Candidates characteristically: a) identify relevant aspects of structure, form and language in Sheers' poetry with insight b) confidently explore how Sheers uses specific aspects to shape meaning c) show a mastery of detail in their use of specific references to Sheers' poetry to support their responses.	Candidates characteristically: a) explore links and connections between Sheers' poems with confidence b) communicate mature understanding of the given view c) consider different interpretations of Sheers' poetry in a cogent manner d) construct an illuminating debate.

Skirrid Hill – Owen Sheers

07. Remind yourself of the poem 'Inheritance'

To what extent do you agree that this poem is of central importance to this collection?

In your answer you should consider form, structure and language, as well as subject matter.

FOCUS 'Inheritance'/ whole text

KEYWORDS To what extent do you agree, of central importance, form, structure, subject matter.

INDICATIVE CONTENT

- analysis of 'Inheritance', featuring relevant comment on subject matter (eg Sheers' interest in words that arrest attention and create a stir, features of the land and the nature of the elements; ideas about pain in the pleasure; pride in labour and the resilience of relationships) and style (eg stanzaic form; poetic language with the use of harsh and softer aspects of nature; confessional and intimate tones; powerful metaphors that extend to shape the stanzas)
- links to other poems will support the idea of the use Sheers makes of his close family relationships, natural imagery, pride in nation and heritage: poems with similar subject matter (eg, 'Landmark', 'Flag', 'Farther', 'The Wake', 'Amazon', 'History' or 'Skirrid Fawr') or with similarly unusual style (eg 'Keyways', 'Marking Time' or 'The Equation')
- counter-arguments, based on those poems in which Sheers moves away from the intensely personal, familial, or national: eg those set beyond Wales/England borders ('The Singing Men', 'The Fishmonger', 'Drinking with Hitler', 'Happy Accidents', 'Stitch in Time', 'L. A. Evening' and 'Under the Superstition Mountains') or those that transcend time and place such as 'Swallows', 'Calendar' and 'Song'.

	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 the centrality of 'Inheritance' to the collection c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of form, structure 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 'Inheritance' and other Sheers poems b) reflect the given view in a limited way c) assert their agreement/disagreement 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 centrality of 'Inheritance' to the collection c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of form, structure 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 'Inheritance' 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 the centrality of 'Inheritance' 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 form, structure 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 'Inheritance' and other Sheers poems b) communicate understanding of the given view c) consider different interpretations of Sheers' poetry d) construct a balanced debate.
Band 4 35-45	Candidates characteristically: a) communicate relevant knowledge and understanding of Sheers' poetry with confidence b) present relevant, well-informed responses to the idea of the centrality of 'Inheritance' to the collection, fluently using appropriate terminology to support informed interpretations c) structure and organise their writing in a cogent manner d) communicate content and meaning through sophisticated and mature writing.	Candidates characteristically: a) identify relevant aspects of form, structure and language in Sheers' poetry with insight b) confidently explore how Sheers uses specific aspects to shape meaning c) show a mastery of detail in their use of specific references to Sheers' poetry to support their responses.	Candidates characteristically: a) explore links and connections between 'Inheritance' 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.

Converting marks into UMS marks

Convert raw marks into marks on the Uniform Mark Scale (UMS) by visiting the link below

UMS Conversion Calculator www.aqa.org.uk/umsconversion