



**General Certificate of Education**

**English Literature 1741**

*Specification A*

**LTA1B      Texts in Context**

**Option B: World War One**

**Literature**

**Mark Scheme**

*2010 examination - January series*

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 meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting 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 the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting 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.

Further copies of this Mark Scheme are available to download from the AQA Website: [www.aqa.org.uk](http://www.aqa.org.uk)

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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**.

	<b>Assessment Objective 1</b>	<b>Assessment Objective 2</b>	<b>Assessment Objective 3</b>	<b>Assessment Objective 4</b>
<b>Assessment Objective</b>	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which language, form and structure shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers	AO4: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received
<b>Band 1 0-10</b>	Candidates characteristically: a) communicate limited knowledge and understanding of literary texts b) make few uses of appropriate terminology or examples to support interpretations c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of language, form and structure b) assert some aspects with reference to how they shape meaning c) make limited references to texts.	Candidates characteristically: a) make few links and connections between literary texts b) reflect the views expressed in other interpretations of literary texts in a limited way.	Candidates characteristically: a) communicate limited understanding of context through descriptions of culture, text type, literary genre or historical period.
<b>Band 2 11-22</b>	Candidates characteristically: a) communicate some basic knowledge and understanding of literary texts b) make simple use of appropriate terminology or examples to support interpretations c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of language, form and structure 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.
<b>Band 3 23-34</b>	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 language, form and structure 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.
<b>Band 4 35-45</b>	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 language, form and structure 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 a letter written by twenty-four year old airman George Downing to his family in 1917. In this account he is describing his participation in aerial combat.

How does the writer present his thoughts and feelings about his participation in World War One?

How far is the extract similar to and different from your wider reading in World War One? You should consider the writers' choices of language, form and structure, as well as subject matter.

**FOCUS** Downing's account and wider reading. Analysis of account.

**KEY WORDS** How, present, thoughts and feelings, how far, similar to, different from, wider reading, language, form and structure, subject matter.

**INDICATIVE CONTENT**

Subject Matter: personal account of aerial combat in 1917; by young airman relishing combat as an exciting adventure to boast about.

Language, form and structure: exuberant; exclamatory; combat described in matter-of-fact terms; different stages and details of dogfight; jingoistic and celebratory; self-conscious structuring of narrative with clear introduction and conclusion; use of second person and devices such as exclamation and question to shape narrative; mood sustained throughout.

Typicality – candidate to find links in terms of both similarity and difference with wider reading:

- first person accounts, both genders
- writing about combat in general and specific encounters in particular
- pro-war, jingoistic responses, use of colloquialisms
- writing by men, in particular combatants, prose and poetry
- accounts of combat in the trenches and other arenas.

	<b>Assessment Objective 1 (6%)</b>	<b>Assessment Objective 2 (9%)</b>	<b>Assessment Objective 3 (4%)</b>	<b>Assessment Objective 4 (18%)</b>
<b>Assessment Objective</b>	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which language, form and structure shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers	AO4: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received
<b>Band 1 0-10</b>	Candidates characteristically: a) communicate limited knowledge and understanding of the ways <b>Downing presents his thoughts and feelings</b> presents her thoughts and feelings b) make few uses of appropriate terminology or examples to support interpretations of <b>Downing's account</b> c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of language, form and structure in <b>Downing's account</b> b) assert some aspects with reference to ways <b>Downing shapes meaning</b> shapes meaning c) make limited references to <b>Downing's account</b> .	Candidates characteristically: a) make few links and connections between <b>Downing's account</b> and wider reading texts b) reflect the views expressed in other interpretations of WW1 literature in a limited way.	Candidates characteristically: communicate limited understanding of context through descriptions of culture, text type, literary genre or the WW1 literature.
<b>Band 2 11-22</b>	Candidates characteristically: a) communicate some basic knowledge and understanding of <b>Downing's account</b> b) make simple use of appropriate terminology or examples to support interpretations of the ways <b>Downing presents his thoughts and feelings</b> c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of language, form and structure in <b>Downing's account</b> . b) describe some aspects with reference to the ways <b>Downing shapes meanings</b> c) make related references to <b>Downing's account</b> .	Candidates characteristically: a) make straightforward links and connections between <b>Downing's account</b> and wider reading texts b) reflect the views expressed in other interpretations of WW1 literature in a basic way.	Candidates characteristically: communicate some basic understanding of context through descriptions of culture, text type, literary genre or the WW1 literature.
<b>Band 3 23-34</b>	Candidates characteristically: a) communicate relevant knowledge and understanding of <b>Downing's account</b> b) present relevant responses to the ways <b>Downing presents his thoughts and feelings</b> , 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 language, form and structure in <b>Downing's account</b> b) explore the ways <b>Downing</b> uses specific aspects to shape meaning c) use specific references to <b>Downing's account</b> to support their responses.	Candidates characteristically: a) explore links and connections between <b>Downing's account</b> and wider reading texts b) communicate understanding of the views expressed in different interpretations or readings of WW1 literature.	Candidates characteristically: a) communicate understanding of the relationships between <b>Downing's account</b> , wider reading texts and the WW1 context. b) comment appropriately on context: the influence of culture, text type, literary genre or historical period on the ways in which WW1 literary texts were written and were - and are - received

<p><b>Band 4</b> <b>35-45</b></p>	<p>Candidates characteristically:</p> <p>a) communicate relevant knowledge and understanding of <b>Downing's account</b> with confidence</p> <p>b) present relevant, well-informed responses to the ways <b>Downing presents his thoughts and feelings</b>, fluently using appropriate terminology to support informed interpretations</p> <p>c) structure and organise their writing in a cogent manner</p> <p>d) communicate content and meaning through sophisticated and mature writing.</p>	<p>Candidates characteristically:</p> <p>a) identify relevant aspects of language, form and structure in <b>Downing's account</b> with insight</p> <p>b) confidently explore the ways <b>Downing</b> uses specific aspects to shape meaning</p> <p>c) show a mastery of detail in their use of specific references to <b>Downing's account</b> to support their responses.</p>	<p>Candidates characteristically:</p> <p>a) explore links and connections between <b>Downing's account</b> and <b>wider reading</b> texts with confidence</p> <p>b) communicate understanding of the views expressed in different interpretations or readings of <b>WW1</b> literature in a mature, sophisticated manner.</p>	<p>Candidates characteristically:</p> <p>a) communicate a mature understanding of the relationships between <b>Downing's account</b>, wider reading texts and the WW1 context.</p> <p>b) comment in a sophisticated manner on context: the influence of culture, text type, literary genre or historical period on the ways in which <b>WW1</b> literary texts were written and were - and are – received.</p>
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***Up the Line to Death – ed. Brian Gardner***

**2** ‘Poems of bitterness and anger’.

How far do you agree with this description of the poems in *Up the Line to Death*?

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

**FOCUS** Given view. Two or three poems/whole text. Exploration of given view by surveying anthology

**KEYWORDS** Bitterness, anger 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 idea that the anthology contains poems of bitterness and anger **and** poems that reveal contrasting aspects of the anthology.

- Supporting poems **might** include poems from a variety of writers describing a gradation of bitter and angry feelings of moods and a variety of scenarios.
- A counter-argument **could** be provided by poems referring to less negative moods such as pity, hope, recognition of positive emotions and scenarios.
- Candidates will **perhaps** engage with different poetic forms, moods and voices.

	<b>Assessment Objective 1 (6%)</b>	<b>Assessment Objective 2 (9%)</b>	<b>Assessment Objective 3 (8%)</b>
<b>Assessment Objective</b>	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which language, form and structure shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers
<b>Band 1 0-10</b>	Candidates characteristically: a) communicate limited knowledge and understanding of the poetry in the anthology. b) make few uses of appropriate terminology or examples to support interpretations of <b>bitterness and anger</b> in the anthology. c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of language, form and structure in the poetry in the anthology. b) assert some aspects with reference to how the poets in the anthology shape meaning c) make limited references to poetry in the anthology.	Candidates characteristically: a) make few links and connections between the poems in the anthology b) reflect the given view in a limited way c) assert their agreement with the given view.
<b>Band 2 11-22</b>	Candidates characteristically: a) communicate some basic knowledge and understanding of the <b>poetry in the anthology</b> b) make simple use of appropriate terminology or examples to support interpretations of <b>bitterness and anger in the anthology</b> c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of language, form and structure in the poetry in the anthology b) describe some aspects with reference to how the poets in the anthology shape meaning c) make related references to <b>poetry in the anthology</b>	Candidates characteristically: a) make straightforward links and connections between the poems in the anthology b) reflect the given view in a basic way c) agree with the given view.
<b>Band 3 23-34</b>	Candidates characteristically: a) communicate relevant knowledge and understanding of the poetry in the anthology b) present relevant responses to <b>bitterness and anger</b> in the anthology, 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 language, form and structure in the poetry in the anthology b) explore how poets uses specific aspects to shape meaning c) use specific references to the poetry in the anthology to support their responses.	Candidates characteristically: a) explore links and connections between the poems in the anthology b) communicate understanding of the given view c) consider different interpretations of the poetry in the anthology d) construct a balanced debate.
<b>Band 4 35-45</b>	Candidates characteristically: a) communicate relevant knowledge and understanding of poetry in the anthology with confidence b) present relevant, well-informed responses to the <b>bitterness and anger</b> in the anthology, 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 language, form and structure in the poetry in the anthology with insight b) confidently explore how the WW1 poets use specific aspects to shape meaning c) show a mastery of detail in their use of specific references to the poetry in the anthology to support their responses.	Candidates characteristically: a) explore links and connections between the poems in the anthology b) communicate mature understanding of the given view about bitterness and anger c) consider different interpretations of the poetry in the anthology in a cogent manner d) construct an illuminating debate.

***Up the Line to Death – ed. Brian Gardner***

**3** Remind yourself of 'Aftermath' by Siegfried Sassoon.

To what extent do you agree that this poem is typical of the poems of reflection and remembrance found in this anthology?

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

**FOCUS** 'Aftermath' and whole text. Analysis of named poem.

**KEYWORDS** To what extent do you agree, typical of the poems of reflection and remembrance, form, structure, language, subject matter.

**INDICATIVE CONTENT**

- Analysis of distinctive features **might** include: the insistent tone of the narrative voice; the use of the second person and questioning; the use of italics to foreground the idea of an urgent dialogue; compounded listings of war features; the ways in which the former feelings of the commanding officer and the current feelings of the reprieved civilian are presented; awareness of the date of composition.
- Links to other poems **could** pick up the themes of futility and waste, the ways in which attitudes to the war are already changing only shortly afterwards, the importance of reflection and remembrance .
- Counter-arguments will **perhaps** look at this poem's atypical features such as the italicised conversation and the fear that the war will soon be forgotten.

	<b>Assessment Objective 1 (6%)</b>	<b>Assessment Objective 2 (9%)</b>	<b>Assessment Objective 3 (8%)</b>
<b>Assessment Objective</b>	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which language, form and structure shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers
<b>Band 1 0-10</b>	Candidates characteristically: a) communicate limited knowledge and understanding of the poems in the anthology b) make few uses of appropriate terminology or examples to support the idea of <b>'Aftermath' as typical of the poems of reflection and remembrance</b> c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of language, form and structure of the poetry in the anthology b) assert some aspects with reference to how the poets shape meaning c) make limited references to the <b>poetry in the anthology</b>	Candidates characteristically: a) make few links and connections between <b>'Aftermath' and the other poems of reflection and remembrance in the anthology</b> b) reflect the given view in a limited way c) assert their agreement with the given view.
<b>Band 2 11-22</b>	Candidates characteristically: a) communicate some basic knowledge and understanding of poetry in the anthology b) make simple use of appropriate terminology or examples to support the idea of <b>'Aftermath' as typical of the poems of reflection and remembrance</b> c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of language, form and structure in the poetry in the anthology b) describe some aspects with reference to how Clare shapes meaning c) make related references to the poetry in the anthology.	Candidates characteristically: a) make straightforward links and connections between <b>'Aftermath' and other poems of reflection and remembrance in the anthology</b> b) reflect the given view in a basic way c) agree with the given view.
<b>Band 3 23-34</b>	Candidates characteristically: a) communicate relevant knowledge and understanding of the poetry in the anthology b) present relevant responses to the idea of <b>'Aftermath' as typical of the poems of reflection and remembrance</b> 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 language, form and structure in the poetry in the anthology b) explore how the poets use specific aspects to shape meaning c) use specific references to the poetry in the anthology to support their responses.	Candidates characteristically: a) explore links and connections between <b>'Aftermath' and the other poems of reflection and remembrance in the anthology</b> b) communicate understanding of the given view c) consider different interpretations of the poetry in the anthology d) construct a balanced debate.

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

4 'Admirable figures who cope effectively in times of adversity'.

How far do you agree with this assessment of how women are presented in *Scars Upon My Heart*?

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

**FOCUS** Given view. Two or three poems/whole text. Exploration of given view by surveying anthology.

**KEYWORDS** Presented, admirable figures, cope effectively, times of adversity, 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 idea that women are presented as admirable figures **and** poems that reveal contrasting aspects of the presentation of women in the anthology.

- Supporting poems **might** include poetry from a range of writers presenting themselves and other women as admirable for a variety of reasons: supporting men in various ways, working to assist the war effort, etc.
- A counter-argument **could** be provided by poems referring to women not 'coping effectively' perhaps in grief or despair, or women whom the reader does not find admirable for other reasons.
- Candidates will **perhaps** engage with different poetic forms, structures and choices of language.

	<b>Assessment Objective 1 (6%)</b>	<b>Assessment Objective 2 (9%)</b>	<b>Assessment Objective 3 (8%)</b>
<b>Assessment Objective</b>	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which language, form and structure shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers
<b>Band 1 0-10</b>	Candidates characteristically: a) communicate limited knowledge and understanding of <b>women as admirable figures</b> in the poetry in the anthology b) make few uses of appropriate terminology or examples to support interpretations of a <b>poems in the anthology</b> c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of language, form and structure in the poetry in the anthology b) assert some aspects with reference to how the poets in the anthology shape meaning c) make limited references to the poetry in the anthology	Candidates characteristically: a) make few links and connections between the poems in the anthology b) reflect the given view in a limited way c) assert their agreement with the given view.
<b>Band 2 11-22</b>	Candidates characteristically: a) communicate some basic knowledge and understanding of women as admirable figures in the anthology b) make simple use of appropriate terminology or examples to support interpretations of <b>women as admirable figures</b> in the poems of the anthology c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of language, form and structure in the poetry in the anthology b) describe some aspects with reference to how the poets shape meaning and present women as admirable figures c) make related references to the poetry in the anthology.	Candidates characteristically: a) make straightforward links and connections between the poems in the anthology b) reflect the given view in a basic way c) agree with the given view.
<b>Band 3 23-34</b>	Candidates characteristically: a) communicate relevant knowledge and understanding of the women as admirable figures b) present relevant responses to the ways the poems in the anthology present <b>women as admirable figures</b> , 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 language, form and structure in the poetry in the anthology b) explore how the poets in the anthology use specific aspects to shape meaning and present women as admirable figures c) use specific references to the poetry in the anthology to support their responses.	Candidates characteristically: a) explore links and connections between the poems in the anthology b) communicate understanding of the given view c) consider different interpretations of the poetry in the anthology d) construct a balanced debate.

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<b>Band 4 35-45</b>	Candidates characteristically: a) communicate relevant knowledge and understanding of poems in the anthology with confidence b) present relevant, well-informed responses to the ways the poems present <b>women as admirable figures</b> , 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 language, form and structure in the poems in the anthology with insight b) confidently explore how the poets in the anthology use specific aspects to shape meaning and present women as admirable figures c) show a mastery of detail in their use of specific references to the poetry in the anthology to support their responses.	Candidates characteristically: a) explore links and connections between the poems in the anthology b) communicate mature understanding of the given view c) consider different interpretations of the poetry in the anthology d) construct an illuminating debate.
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***Scars Upon My Heart* – ed. Catherine Reilly**

**5** The title of this anthology, *Scars Upon My Heart*, is taken from the poem ‘To My Brother’ by Vera Brittain.

How far would you agree that this poem is of central importance to the anthology?

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

**FOCUS** ‘To My Brother’ and whole text. Analysis of named poem.

**KEYWORDS** How far would you agree, central importance, form, structure, language, subject matter.

**INDICATIVE CONTENT**

- Analysis of distinctive features which **might** include: intensely personal nature of the poem; use of second person; awareness of the significance of the date of composition and the epigraph; metaphors and symbols; use of structural features to intensify effects; the impact of repetition.
- Links to other poems **could** pick up on personal voice and/or themes of nostalgia, futility, spiritual welfare.
- Counter-arguments will **perhaps** look at other poems with a claim to central importance or more importance in terms of subject matter, theme, mood, typicality, or whatever.

	<b>Assessment Objective 1 (6%)</b>	<b>Assessment Objective 2 (9%)</b>	<b>Assessment Objective 3 (8%)</b>
<b>Assessment Objective</b>	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which language, form and structure shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers
<b>Band 1 0-10</b>	Candidates characteristically: a) communicate limited knowledge and understanding of the poetry in the anthology b) make few uses of appropriate terminology or examples to support the idea of <b>'To My Brother' as a poem of central importance</b> c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of language, form and structure in the <b>poetry in the anthology</b> b) assert some aspects with reference to how Britain shapes meaning c) make limited references to the <b>poetry in the anthology</b>	Candidates characteristically: a) make few links and connections between <b>'To My Brother'</b> and other poems in the anthology b) reflect the given view in a limited way c) assert their agreement with the given view.
<b>Band 2 11-22</b>	Candidates characteristically: a) communicate some basic knowledge and understanding of the poetry in the anthology b) make simple use of appropriate terminology or examples to support the idea of <b>'To My Brother' as a poem of central importance</b> c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of language, form and structure in the poetry of the anthology b) describe some aspects with reference to how Britain and the other poets shape meaning c) make related references to the poetry in the anthology	Candidates characteristically: a) make straightforward links and connections between <b>'To My Brother'</b> and other poems in the anthology b) reflect the given view in a basic way c) agree with the given view.
<b>Band 3 23-34</b>	Candidates characteristically: a) communicate relevant knowledge and understanding of the poetry of the anthology b) present relevant responses to the idea of <b>'To My Brother' as a poem of central importance</b> , 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 language, form and structure in the poetry of the anthology b) explore how Britain and the other poets in the anthology use specific aspects to shape meaning c) use specific references to the poetry in the anthology poetry to support their responses.	Candidates characteristically: a) explore links and connections between <b>'To My Brother'</b> and other poems in the anthology b) communicate understanding of the given view c) consider different interpretations of the poems in the anthology d) construct a balanced debate.

<p><b>Band 4</b> <b>35-45</b></p>	<p>Candidates characteristically:</p> <p>a) communicate relevant knowledge and understanding of the <b>'To My Brother' as a poem of central importance</b></p> <p>b) present relevant, well-informed responses to the idea of <b>'To My Brother' as poem of central importance</b> as the key to the selection, fluently using appropriate terminology to support informed interpretations</p> <p>c) structure and organise their writing in a cogent manner</p> <p>d) communicate content and meaning through sophisticated and mature writing.</p>	<p>Candidates characteristically:</p> <p>a) identify relevant aspects of language, form and structure in the poetry in the anthology with insight</p> <p>b) confidently explore how Britain and other poets in the anthology use specific aspects to shape meaning</p> <p>c) show a mastery of detail in their use of specific references to the poetry in the anthology to support their responses.</p>	<p>Candidates characteristically:</p> <p>a) explore links and connections between <b>'To My Brother'</b> and other poems in the anthology with confidence</p> <p>b) communicate mature understanding of the given view</p> <p>c) consider different interpretations of the poetry in the anthology in a cogent manner</p> <p>d) construct an illuminating debate.</p>
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**War Poetry – ed. Jon Stallworthy**

**6** In his introduction to *The Oxford Book of War Poetry*, Jon Stallworthy refers to the ‘anti-heroic’ tradition in war literature.

To what extent do you agree that the poems in this selection are ‘anti-heroic’?

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

**FOCUS**            Given view. Two or three poems/whole text. Exploration of given view by surveying anthology

**KEYWORDS** ‘Anti-heroic’, to what extent do you agree

**INDICATIVE CONTENT**

To produce a balanced debate, the candidate’s choice of poetry should include both poems that support the idea that these poems are ‘anti-heroic’ **and** poems that reveal contrasting aspects of the selection.

- Supporting poems **might** include poetry from a range of writers describing people, situations and scenarios that are arguably ‘anti-heroic’.
- A counter-argument **could** be provided by poems referring to themes such courage, sacrifice, patriotism, hope, honour, duty, comradeship, etc.
- Candidates will **perhaps** engage with different poetic forms, structures and choices of language.

	<b>Assessment Objective 1 (6%)</b>	<b>Assessment Objective 2 (9%)</b>	<b>Assessment Objective 3 (8%)</b>
<b>Assessment Objective</b>	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which language, form and structure shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers
<b>Band 1 0-10</b>	Candidates characteristically: a) communicate limited knowledge and understanding of the poetry in the selection b) make few uses of appropriate terminology or examples to support interpretations of the idea of ' <b>anti-heroic</b> ' in the poetry selection c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of language, form and structure in the poetry in the selection b) assert some aspects with reference to how poets in the selection shape meaning c) make limited references to the poetry in the selection.	Candidates characteristically: a) make few links and connections between poems in the selection b) reflect the given view in a limited way c) assert their agreement with the given view.
<b>Band 2 11-22</b>	Candidates characteristically: a) communicate some basic knowledge and understanding of the poetry in the selection b) make simple use of appropriate terminology or examples to support interpretations of the idea of the idea of the ' <b>anti-heroic</b> ' in the poetry selection c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of language, form and structure in the poetry in the selection b) describe some aspects with reference to how the poets in the selection shape meaning c) make related references to poetry in the selection	Candidates characteristically: a) make straightforward links and connections between the poems in the selection b) reflect the given view in a basic way c) agree with the given view.
<b>Band 3 23-34</b>	Candidates characteristically: a) communicate relevant knowledge and understanding of the poetry in the selection b) present relevant responses to <b>the idea of the 'anti-heroic'</b> in the poetry in the selection is harsh and full of strange words 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 language, form and structure in poetry in the selection b) explore how the poets in the selection uses specific aspects to shape meaning c) use specific references to poetry in the selection to support their responses.	Candidates characteristically: a) explore links and connections between poems in the selection b) communicate understanding of the given view c) consider different interpretations of poems in the selection d) construct a balanced debate.

<p><b>Band 4</b> <b>35-45</b></p>	<p>Candidates characteristically:</p> <p>a) communicate relevant knowledge and understanding of <b>the poetry in the selection</b> with confidence</p> <p>b) present relevant, well-informed responses to <b>idea of the 'anti-heroic'</b> in the poetry in the selection fluently using appropriate terminology to support informed interpretations</p> <p>c) structure and organise their writing in a cogent manner</p> <p>d) communicate content and meaning through sophisticated and mature writing.</p>	<p>Candidates characteristically:</p> <p>a) identify relevant aspects of language, form and structure in the this selection poetry with insight</p> <p>b) confidently explore how poets in the selection uses specific aspects to shape meaning</p> <p>c) show a mastery of detail in their use of specific references to the poetry in the selection to support their responses.</p>	<p>Candidates characteristically:</p> <p>a) explore links and connections between poems in the selection with confidence</p> <p>b) communicate mature understanding of the given view</p> <p>c) consider different interpretations of poems in the selection</p> <p>d) construct an illuminating debate.</p>
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### **War Poetry - ed. Jon Stallworthy**

7 Remind yourself of 'The Send-Off' by Wilfred Owen.

How far would you agree that this poem is typical of those in this selection that depict the fate of ordinary soldiers in the war?

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

**FOCUS** 'The Send Off' and other linked poems from selection. Analysis of named poem.

**KEYWORDS** How far would you agree, typical, fate of ordinary soldiers

#### **INDICATIVE CONTENT**

- Analysis of distinctive features **might** include: use of rural/Home Front settings; the atmosphere of conspiracy at the railway station; the contrast between the send-off and return scenes; the role of and attitudes towards the women in the poem; sense of foreboding; use of repetition and question; use of symbolism; the mood and attitude of the narrative voice.
- Links to other poems **could** pick up on English/Home Front settings, different attitudes and voices.
- A counter-argument will **perhaps** look at poems with different settings, focuses and moods.

	<b>Assessment Objective 1 (6%)</b>	<b>Assessment Objective 2 (9%)</b>	<b>Assessment Objective 3 (8%)</b>
<b>Assessment Objective</b>	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which language, form and structure shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers
<b>Band 1 0-10</b>	Candidates characteristically: a) communicate limited knowledge and understanding of poems in the selection b) make few uses of appropriate terminology or examples to support the idea of <b>'The Send-Off' as a typical depiction of the fate of ordinary soldiers</b> c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of language, form and structure in the poems in the selection b) assert some aspects with reference to how Owen and other poets c) make limited references to poems in the selection	Candidates characteristically: a) make few links and connections between <b>'The Send-Off'</b> and other poems in the selection b) reflect the given view in a limited way c) assert their agreement with the given view.
<b>Band 2 11-22</b>	Candidates characteristically: a) communicate some basic knowledge and understanding of the poetry in the selection b) make simple use of appropriate terminology or examples to support the idea of the idea of <b>"The Send-Off as a typical depiction of the fate of ordinary soldiers</b> c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of language, form and structure in poems in the selection b) describe some aspects with reference to how Owen and other poets in the selection shape meaning c) make related references to the poetry in the selection	Candidates characteristically: a) make straightforward links and connections between <b>'The Send-Off'</b> and other poems in the selection b) reflect the given view in a basic way c) agree with the given view.
<b>Band 3 23-34</b>	Candidates characteristically: a) communicate relevant knowledge and understanding of poetry in the selection b) present relevant responses to the idea of <b>"The Send-Off as a typical depiction of the fate of ordinary soldiers,</b> 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 language, form and structure in the poetry in the selection b) explore how Owen and other poets use specific aspects to shape meaning c) use specific references to poems in the selection to support their responses.	Candidates characteristically: a) explore links and connections between <b>'The Send-Off'</b> and other poems in the selection b) communicate understanding of the given view c) consider different interpretations of poems in the selection d) construct a balanced debate.

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