



ASSESSMENT and  
QUALIFICATIONS  
ALLIANCE

## **General Certificate of Education**

# **English Literature 1741** *Specification A*

**LTA1B      Texts in Context**  
**Option A: World War One**  
**Literature**

## **Mark Scheme**

*2009 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.

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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 reprinte

## 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 (by mark)		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 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
<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 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.
<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 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.
<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 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.	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 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.	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 *The Home Front*, a memoir by Sylvia Pankhurst. Sylvia Pankhurst, a Socialist and pacifist, was the daughter of Emmeline Pankhurst, the campaigner for votes for women. In this account she is describing how women's lives began to change at the outbreak of war in 1914.

How does the writer present her thoughts and feelings about World War One?

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

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

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

### INDICATIVE CONTENT

Subject Matter: personal account of visit to London in 1914; from Socialist and pacifist with suffragette background observing social changes she sees as exciting and liberating; also passionate outcry against war and loss of life.

Form, structure and language: Exuberant; exclamatory; rhetorical listing; social changes described in broad terms; also small fashion details; personal but also sees herself as part of suffrage movement; change of mood and focus in second paragraph with use of direct speech; summary of position in second paragraph.

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

- first person accounts, both genders
- writing about social change, affecting women and others
- anti-war, pacifist responses
- writing by women, prose and poetry

	<b>Assessment Objective 1 (3 marks)</b>	<b>Assessment Objective 2 (12 marks)</b>	<b>Assessment Objective 3 (3 marks)</b>	<b>Assessment Objective 4 (27 marks)</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 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
<b>Band 1 0-10</b>	Candidates characteristically: a) communicate limited knowledge and understanding of the ways Pankhurst presents her thoughts and feelings b) make few uses of appropriate terminology or examples to support interpretations of Pankhurst's account c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of form, structure and language in Pankhurst's account b) assert some aspects with reference to the ways Pankhurst shapes meaning c) make limited references to Pankhurst's account.	Candidates characteristically: a) make few links and connections between Pankhurst's account and wider reading texts b) reflect the views expressed in other interpretations of WW1 literature in a limited way.	Candidates characteristically: a) communicate limited understanding of context through descriptions of culture, text type, literary genre or the WW1 literature.

<p><b>Band 2</b> 11-22</p>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) communicate some basic knowledge and understanding of Pankhurst's account</li> <li>b) make simple use of appropriate terminology or examples to support interpretations of the ways Pankhurst presents her thoughts and feelings</li> <li>c) communicate meaning using straightforward language.</li> </ul>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) identify obvious aspects of form, structure and language in Pankhurst's account</li> <li>b) describe some aspects with reference to the ways Pankhurst shapes meaning</li> <li>c) make related references to Pankhurst's account.</li> </ul>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) make straightforward links and connections between Pankhurst's account and wider reading texts</li> <li>b) reflect the views expressed in other interpretations of WW1 literature in a basic way.</li> </ul>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) communicate some basic understanding of context through descriptions of culture, text type, literary genre or the WW1 literature.</li> </ul>
<p><b>Band 3</b> 23-34</p>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) communicate relevant knowledge and understanding of Pankhurst's account</li> <li>b) present relevant responses to the ways Pankhurst presents her thoughts and feelings, using appropriate terminology to support informed interpretations</li> <li>c) structure and organise their writing</li> <li>d) communicate content and meaning through expressive and accurate writing.</li> </ul>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) identify relevant aspects of form, structure and language in Pankhurst's account</li> <li>b) explore the ways Pankhurst uses specific aspects to shape meaning</li> <li>c) use specific references to Pankhurst's account to support their responses.</li> </ul>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) explore links and connections between Pankhurst's account and wider reading texts</li> <li>b) communicate understanding of the views expressed in different interpretations or readings of WW1 literature.</li> </ul>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) communicate understanding of the relationships between Pankhurst's account, wider reading texts and WW1 context.</li> <li>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</li> </ul>
<p><b>Band 4</b> 35-45</p>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) communicate relevant knowledge and understanding of Pankhurst's account with confidence</li> <li>b) present relevant, well-informed responses to the ways Pankhurst presents her thoughts and feelings, 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 form, structure and language in Pankhurst's account with insight</li> <li>b) confidently explore the ways Pankhurst uses specific aspects to shape meaning</li> <li>c) show a mastery of detail in their use of specific references to Pankhurst's account to support their responses.</li> </ul>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) explore links and connections between Pankhurst's account and wider reading texts with confidence</li> <li>b) communicate understanding of the views expressed in different interpretations or readings of WW1 literature in a mature, sophisticated manner.</li> </ul>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) communicate a mature understanding of the relationships between Pankhurst's account, wider reading texts and the WW1 context.</li> <li>b) comment in a sophisticated manner 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.</li> </ul>

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

**2** “The poems in this anthology reveal the comradeship between fighting men.”

How far do you agree with this view of the anthology?

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

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

**KEYWORDS** Comradeship, fighting men, 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 comradeship is revealed between fighting men **and** poems that reveal contrasting aspects of the anthology.

- Supporting poems **might** include poems from a variety of writers describing a variety of ranks, roles, settings and situations
- A counter-argument **could** be provided by poems referring to divisions between fighting men and/or poems that stress war as a negative experience
- Candidates will **perhaps** engage with different poetic forms, moods and voices.

	<b>Assessment Objective 1 (15 marks)</b>	<b>Assessment Objective 2 (15 marks)</b>	<b>Assessment Objective 3 (15 marks)</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 form, structure and language 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 comradeship in the anthology c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of form, structure and language 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 the poetry in the anthology b) make simple use of appropriate terminology or examples to support interpretations of comradeship in the anthology c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of form, structure and language 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 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) simply agree or disagree 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 comradeship 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 form, structure and language in the poetry in the anthology b) explore how the poets in the anthology 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 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 comradeship 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 form, structure and language in the poetry in the anthology with insight b) confidently explore how the poets in the anthology 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 comradeship 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** This anthology begins with a section entitled *Prelude* that contains just one poem, 'Channel Firing' by Thomas Hardy.

How far do you agree that this poem provides an appropriate introduction to the poems in *Up the Line to Death*?

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

**FOCUS** 'Channel Firing' and whole text. Analysis of named poem.

**KEYWORDS** How far do you agree, appropriate introduction, form, structure, language, subject matter.

**INDICATIVE CONTENT**

- Analysis of distinctive features **might** include: dramatised conversation between the dead and God; attitudes towards the war and those responsible; sense of futility and waste; sense of threat and vulnerability
- Links to other poems **could** pick up the themes of futility and waste, threat and vulnerability
- A counter-argument will **perhaps** look at poems with front-line settings and/or ones with a less cynical, fatalistic mood.

	<b>Assessment Objective 1 (15 marks)</b>	<b>Assessment Objective 2 (15 marks)</b>	<b>Assessment Objective 3 (15 marks)</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 form, structure and language 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 'Channel Firing' as an appropriate introduction c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of form, structure and language in the poetry in the anthology b) assert some aspects with reference to how the poets shape meaning c) make limited references to the poetry in the anthology.	Candidates characteristically: a) make few links and connections between 'Channel Firing' and the 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 'Channel Firing' as an appropriate introduction c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of form, structure and language in the poetry in the anthology b) describe some aspects with reference to how the poets shape meaning c) make related references to the poetry in the anthology.	Candidates characteristically: a) make straightforward links and connections between 'Channel Firing' and the other poems in the anthology b) reflect the given view in a basic way c) simply agree or disagree 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 'Channel Firing' as an appropriate introduction, using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing.	Candidates characteristically: a) identify relevant aspects of form, structure and language 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 'Channel Firing' and the other 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 the poetry in the anthology with confidence b) present relevant, well-informed responses to the idea of 'Channel Firing' as an appropriate introduction, fluently using appropriate terminology to support informed interpretations c) structure and organise their writing in a cogent manner d) communicate content and meaning through sophisticated and mature writing.	Candidates characteristically: a) identify relevant aspects of form, structure and language in the poetry of the anthology with insight b) confidently explore how the poets in the anthology 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 'Channel Firing' and other poems in the anthology with confidence b) communicate mature understanding of the given view c) consider different interpretations of the poetry in the anthology in a cogent manner d) construct an illuminating debate.

**Scars Upon My Heart – ed. Catherine Reilly**

- 4** How far would you agree with the view that there is a strong mood of protest against the war in this anthology?

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

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

**KEYWORDS** How far do you agree, strong mood of protest

**INDICATIVE CONTENT**

To produce a balanced debate, the candidate's choice of poetry should include both poems that support the idea that there is a strong mood of protest against the war **and** poems that reveal contrasting aspects of the anthology.

- Supporting poems **might** include angry poetry from a range of writers
- A counter-argument **could** be provided by poems referring to love and loss and/or jingoistic verse
- Candidates will **perhaps** engage with different poetic forms, structures and choices of language.

	<b>Assessment Objective 1 (15 marks)</b>	<b>Assessment Objective 2 (15 marks)</b>	<b>Assessment Objective 3 (15 marks)</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 form, structure and language 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 a strong mood of protest in the poems in the anthology c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of form, structure and language 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 the poems in the anthology b) make simple use of appropriate terminology or examples to support interpretations of the strong mood of protest in the poems of the anthology c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of form, structure and language in the poetry in the anthology b) describe some aspects with reference to how the poets shape meaning and convey a strong mood of protest 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) simply agree or disagree 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 ways the poems in the anthology reflect a strong mood of protest against the war, 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 the poetry in the anthology b) explore how the poets in the anthology use specific aspects to shape meaning and convey strong mood of protest. 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 poems in the anthology with confidence b) present relevant, well-informed responses to the ways the poems reflect a strong mood of protest against the war, 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 the poems in the anthology with insight b) confidently explore how the poets in the anthology use specific aspects to shape meaning and convey a strong mood of protest 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 with confidence b) communicate mature understanding of the given view c) consider different interpretations of the poetry in the anthology in a cogent manner d) construct an illuminating debate.

**Scars Upon My Heart – ed. Catherine Reilly**

- 5 Judith Kazantzis, the author of the preface to *Scars Upon My Heart*, picks out 'Afterwards' by Margaret Postgate Cole as one of her favourite poems.

How far do you agree that this poem's 'intensely personal nature' makes it typical of this anthology?

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

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

**KEYWORDS** How far do you agree, intensely personal nature, form, structure, language, subject matter.

**INDICATIVE CONTENT**

- Analysis of distinctive features which **might** include: intensely personal nature of the poem; contrast of natural living world with destruction of industrial warfare; sense of both fond nostalgia and bitter futility; use of structural features to intensify effects.
- Links to other poems **could** pick up on personal voice and/or themes of nostalgia, futility, nature
- A counter-argument will **perhaps** look at poems of a less negative mood, ones that use less personal voices, perhaps the jingoistic verse.

	<b>Assessment Objective 1 (15 marks)</b>	<b>Assessment Objective 2 (15 marks)</b>	<b>Assessment Objective 3 (15 marks)</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 form, structure and language 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 'Afterwards' as a poem of intensely personal nature c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of form, structure and language in the poetry in the anthology b) assert some aspects with reference to how Postgate Cole and the other 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 'Afterwards' 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 'Afterwards' as a poem of intensely personal nature c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of form, structure and language in the poetry of the anthology b) describe some aspects with reference to how Postgate Cole 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 'Afterwards' and other poems in the anthology b) reflect the given view in a basic way c) simply agree or disagree 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 'Afterwards' as a poem of intensely personal nature, 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 the poetry of the anthology b) explore how Postgate Cole and the other poets in the anthology 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 'Afterwards' 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.
<b>Band 4 35-45</b>	Candidates characteristically: a) communicate relevant knowledge and understanding of 'Afterwards' and the poetry in the anthology b) present relevant, well-informed responses to the idea of 'Afterwards' as a poem of intensely personal nature, 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 the poetry in the anthology with insight b) confidently explore how Postgate Cole and other poets in the anthology 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 'Afterwards' and other poems in the anthology with confidence b) communicate mature understanding of the given view c) consider different interpretations of the poetry in the anthology in a cogent manner d) construct an illuminating debate.

**War Poetry – ed. Jon Stallworthy**

**6** "These poems have been selected to convey the futility of war."

How far do you agree that these poems share the view that war is pointless?

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

You may wish to use Wilfred Owen's poem 'Futility' as your starting point.

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

**KEYWORDS** Futility/pointless, 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 these poems have been selected to convey the futility **and** poems that reveal contrasting aspects of the selection.

- Supporting poems **might** include poetry from a range of writers describing different situations and scenarios.
- A counter-argument **could** be provided by poems referring to themes such as patriotism, hope, honour, duty, comradeship, love, consolation etc.
- Candidates will **perhaps** engage with different poetic forms, structures and choices of language.

	<b>Assessment Objective 1 (15 marks)</b>	<b>Assessment Objective 2 (15 marks)</b>	<b>Assessment Objective 3 (15 marks)</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 form, structure and language 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 futility in the selection c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of form, structure and language in the poetry in the selection b) assert some aspects with reference to how the 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 futility in the poetry selection c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of form, structure and language in the poetry in the selection b) describe some aspects with reference to how the poets in the anthology shape meaning c) make related references to the 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) simply agree or disagree 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 the idea of futility in the poetry in the selection using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing.	Candidates characteristically: a) identify relevant aspects of form, structure and language in the poetry in the selection b) explore how the poets in the selection use specific aspects to shape meaning c) use specific references to the 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.
<b>Band 4 35-45</b>	Candidates characteristically: a) communicate relevant knowledge and understanding of the poetry in the selection with confidence b) present relevant, well-informed responses to the idea of futility in the poetry, fluently using appropriate terminology to support informed interpretations c) structure and organise their writing in a cogent manner d) communicate content and meaning through sophisticated and mature writing.	Candidates characteristically: a) identify relevant aspects of form, structure and language in the poetry in this selection with insight b) confidently explore how the poets in the selection use specific aspects to shape meaning c) show a mastery of detail in their use of specific references to the poetry in the selection to support their responses.	Candidates characteristically: a) explore links and connections between poems in the selection with confidence b) communicate mature understanding of the given view c) consider different interpretations of poems in the selection in a cogent manner d) construct an illuminating debate.



**War Poetry – ed. Jon Stallworthy**

7 Remind yourself of ‘As the team’s head brass’ by Edward Thomas.

How far do you agree that this poem presents England and the Home Front in a way that is typical of this selection?

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

**FOCUS** ‘As the team’s head brass’ and other linked poems from selection. Analysis of named poem.

**KEYWORDS** How far do you agree, England, Home Front, typical

**INDICATIVE CONTENT**

- Analysis of distinctive features **might** include: use of rural/Home Front setting; conversational nature of the poem; the ploughman’s and the narrator’s attitudes to war; sense of foreboding; use of structural devices such as the lovers to shape the poem
- Links to other poems **could** pick up on English/Home Front setting, different attitudes and voices
- A counter-argument will **perhaps** look at poems with different moods from patriotic to cynical.

	<b>Assessment Objective 1 (15 marks)</b>	<b>Assessment Objective 2 (15 marks)</b>	<b>Assessment Objective 3 (15 marks)</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 form, structure and language 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 selection b) make few uses of appropriate terminology or examples to support the idea of 'As the team's head brass' as a presentation of England/the Home Front c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of form, structure and language in the poems in the selection b) assert some aspects with reference to how Thomas and other poets shape meaning c) make limited references to poems in the selection.	Candidates characteristically: a) make few links and connections between 'As the team's head brass' 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 'As the team's head brass' as a presentation of England/the Home Front c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of form, structure and language in poems in the selection b) describe some aspects with reference to how Thomas 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 'As the team's head brass' and other poems in the selection b) reflect the given view in a basic way c) simply agree or disagree 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 'As the team's head brass' as a presentation of England/the Home Front, 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 the poetry in the selection b) explore how Thomas 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 'As the team's head brass' 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.
<b>Band 4 35-45</b>	Candidates characteristically: a) communicate relevant knowledge and understanding of the poetry in the selection with confidence b) present relevant, well-informed responses to the idea of 'As the team's head brass' as a presentation of England/the Home Front, 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 the poetry in the selection with insight b) confidently explore how Thomas and the other poets in the selection use specific aspects to shape meaning c) show a mastery of detail in their use of specific references to the poetry in the selection to support their responses.	Candidates characteristically: a) explore links and connections between 'As the team's head brass' and other poems in the selection with confidence b) communicate mature understanding of the given view c) consider different interpretations of poems in the selection in a cogent manner d) construct an illuminating debate.