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**General Certificate of Education
January 2011**

English Literature A 1741

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

Mark Scheme

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation 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 reprinted below.

Weighting of Assessment Objectives for AS

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

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

Weighting of Assessment Objectives for this paper

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

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

How to use the Grids and the marking scheme

- For each question in this unit, in addition to the Assessment Objectives common to all questions (AOs1 and 2), there is a dominant Assessment Objective which should be used in the first stage of assessing the answer. For Question 1, this is AO4; for all set text questions, this is AO3.
- Having placed the answer in a band of the grid, move on to verify this mark by considering the other relevant AO columns (AOs1, 2 and 3 for Question1; AOs1 and 2 for the set text questions).
- This is a skills based mark scheme. The whole specification is designed to encourage the development of the **autonomous reader**. In the coursework, this is encouraged through teachers/candidates taking responsibility for **choice of text** and **construction of task**. In the examination, candidates are invited to answer questions which present **unprepared material** and require reference to **individualised wider reading** (like the context question here) and **open questions** which invite the candidate to **make their own selection of the poems they wish to write about** (as in the poetry set text question).
It is therefore the candidate who sets the agenda and chooses the relevant material with which to answer the question. The examiner will be judging the **appropriateness, the relevance and the accuracy of those choices**.

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

- 01.** Read the following extract carefully. It is taken from the autobiography of Bertrand Russell (1876-1970) which was published in 1967 – 1969. Russell was a prominent philosopher and mathematician as well as an anti-war activist. As a result of his pacifist protests he was dismissed from his post at Cambridge University in 1916 and later imprisoned. In this account he explains how he became a pacifist.

How does the writer present his 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, as well as subject matter.

FOCUS

Russell'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 Russell's transition from patriotic support for the war and the development of his pacifist beliefs;

Form, structure and language: Autobiographical genre; description of the process of change from patriotism; emotive language such as 'tragedy', 'massacre', 'sickened', 'appalled' etc.; abstract nouns such as 'patriotism', 'scepticism', 'barbarism', etc.; references to politicians and battles; complex sentences to make pronouncements of belief; concept of 'popular forces of barbarism' as opposed to 'the voice of God'; metaphorical language such as 'swallowed up', 'let loose', etc.; visionary description of London 'as a place of unreality' and 'nightmares'.

Possible links to wider reading - candidate to find links in terms of both similarity and difference with wider reading:

- first person accounts, autobiographies, memoirs, both genders
- writing about politicians/those in command, patriotism, pacifism
- accounts of crises of conscience; statements of belief.

	Assessment Objective 1	Assessment Objective 2	Assessment Objective 3	Assessment Objective 4
Assessment Objective	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers	AO4: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received
Band 1 0-10	Candidates characteristically: a) communicate limited knowledge and understanding of the ways Russell presents his thoughts and feelings b) make few uses of appropriate terminology or examples to support interpretations of Russell's account c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of form, structure and language in Russell's account b) assert some aspects with reference to the ways Russell shapes meaning c) make limited references to Russell's account.	Candidates characteristically: a) make few links and connections between Russell's account 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.
Band 2 11-22	Candidates characteristically: a) communicate some basic knowledge and understanding of Russell's account b) make simple use of appropriate terminology or examples to support interpretations of the ways Russell presents his thoughts and feelings c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of form, structure and language in Russell's account b) assert some aspects with reference to the ways Russell shapes meaning c) make related references to Russell's account.	Candidates characteristically: a) make straightforward links and connections between Russell's account and wider reading texts b) reflect the views expressed in other interpretations of WW1 literature in a basic way.	Candidates characteristically: a) communicate some basic understanding of context through descriptions of culture, text type, literary genre or the WW1 literature.
Band 3 23-34	Candidates characteristically: a) communicate relevant knowledge and understanding of Russell's account b) present relevant responses to the ways Russell presents his thoughts and feelings, using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing.	Candidates characteristically: a) identify relevant aspects of form, structure and language in Russell's account b) explore the ways Russell uses specific aspects to shape meaning c) use specific references to Russell's account to support their responses.	Candidates characteristically: a) explore links and connections between Russell's account 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 Russell's account, wider reading texts and 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.
Band 4 35-45	Candidates characteristically: a) communicate relevant knowledge and understanding of Russell's account with confidence b) present relevant, well-informed responses to the ways Russell presents his thoughts and feelings, fluently using appropriate terminology to support informed interpretations c) structure and organise their writing in a cogent manner d) communicate content and meaning through sophisticated and mature writing.	Candidates characteristically: a) identify relevant aspects of form, structure and language in Russell's account with insight b) confidently explore the ways Russell uses specific aspects to shape meaning c) show a mastery of detail in their use of specific references to Russell's account to support their responses.	Candidates characteristically: a) explore links and connections between Russell's account and wider reading texts with confidence b) communicate understanding of the views expressed in different interpretations or readings of WW1 literature in a mature, sophisticated manner.	Candidates characteristically: a) communicate a mature understanding of the relationships between Russell's account and the WW1 context. b) comment in a sophisticated manner on 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.

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

- 02.** In his introduction Brian Gardner describes the Home Front view of a soldier's experience as no more than "Lice, cold, hunger, fear, wet and misery".

To what extent do you agree that *Up the Line to Death* presents a narrow range of experience?

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

Typical, Home Front view, soldier's experience, 'Lice, cold, hunger, fear, wet and misery', to what extent, agree, narrow range of experience

INDICATIVE CONTENT

To produce a balanced debate, the candidate's choice of poetry should include both poems that support the idea that the anthology deals with a narrow range of experience **and** poems that reveal contrasting aspects of the anthology.

- Supporting poems **might** include poems from a variety of writers dealing with similar experiences
- A counter-argument **could** be provided by poems dealing with a broad range of experiences
- Candidates will **perhaps** engage with different poetic forms, moods and voices.
- Specific poems are not named in the Mark Scheme given the numbers of poems involved in each of the World War One anthologies. Markers should reward connections of similarity or difference on their own merits and reward candidates according to how convincingly they have made such connections.

	Assessment Objective 1 (15 marks)	Assessment Objective 2 (15 marks)	Assessment Objective 3 (15 marks)
Assessment Objective	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers
Band 1 0-10	Candidates characteristically: a) communicate limited knowledge and understanding of the poetry in the anthology b) make few uses of appropriate terminology or examples of the range of experience 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 poems 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/disagreement with the given view.
Band 2 11-22	Candidates characteristically: a) communicate some basic knowledge and understanding of the poetry in the anthology b) make simple use of appropriate terminology or examples of the range of experience 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/disagree with the given view.
Band 3 23-34	Candidates characteristically: a) communicate relevant knowledge and understanding of the poetry in the anthology b) present relevant responses to the range of experience 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 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 an increasingly balanced debate.
Band 4 35-45	Candidates characteristically: a) communicate relevant knowledge and understanding of poetry in the anthology with confidence b) present relevant, well-informed responses to the range of experience 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 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 the range of experience covered 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**

03. Remind yourself of 'Rendezvous' by Alan Seeger.

How far do you agree that this poem presents attitudes to conflict that are typical of this anthology?

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

FOCUS

'Rendezvous' and whole text. Analysis of named poem.

KEYWORDS

How far do you agree, presents, attitudes to conflict typical form structure, language, subject matter.

INDICATIVE CONTENT

- To produce a balanced debate, candidates should consider typical and atypical aspects of the given poem supported by references to other poems
- Analysis of distinctive features **might** include: the connotations of the title; the extended metaphor/allegory of Death as a strange partner; the use of repetition and refrain; the use of contrasting settings and states; verse form and structure
- Links to other poems **could** refer to other poems with premonitions or preoccupations with death and individual challenge and sacrifice
- The counter-argument will **perhaps** stress the unusual nature of: the narrative voice, imagery and attitudes to love and/or spring.

	Assessment Objective 1 (15 marks)	Assessment Objective 2 (15 marks)	Assessment Objective 3 (15 marks)
Assessment Objective	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers
Band 1 0-10	Candidates characteristically: a) communicate limited knowledge and understanding of the poems in the anthology b) make few uses of appropriate terminology or examples to support the idea of attitudes to conflict in 'Rendezvous' 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 Seeger and other poets shape meaning c) make limited references to the poetry in the anthology.	Candidates characteristically: a) make few links and connections between 'Rendezvous' and the other poems about attitudes to conflict b) reflect the given view in a limited way c) assert their agreement/disagreement with the given view.
Band 2 11-22	Candidates characteristically: a) communicate some basic knowledge and understanding of the poetry in the anthology b) make simple use of appropriate terminology or examples to support the idea of attitudes to conflict in 'Rendezvous' it presents relationships 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 Seeger and other poets shape meaning c) make related references to the poetry in the anthology.	Candidates characteristically: a) make straightforward links and connections between 'Rendezvous' and the other poems in the anthology b) reflect the given view in a basic way c) simply agree/disagree with the given view.
Band 3 23-34	Candidates characteristically: a) communicate relevant knowledge and understanding of the poetry in the anthology b) present relevant responses to the idea of attitudes to conflict in 'Rendezvous', 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 Seeger and other 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 'Rendezvous' and other poems about attitudes to conflict b) communicate understanding of the given view c) consider different interpretations of the poetry in the anthology d) construct a balanced debate.
Band 4 35-45	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 attitudes to conflict in 'Rendezvous' 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 Seeger 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 'Rendezvous' and other poems about attitudes to conflict 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**

- 04.** “The representation of male views and male voices in these poems is unconvincing and lacks authenticity.”

To what extent do you agree with this assessment of the ways in which female poets present male views and male voices 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 anthology.

FOCUS

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

KEYWORDS

Representation, male views, male voices, unconvincing, lacks authenticity, 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 the representation of male views and male voices is unconvincing and lacks authenticity **and** poems that reveal contrasting views of the poetry in the anthology.

- Supporting poems **might** include poetry from a range of writers representing male views and male voices unconvincingly and lacking authenticity
- A counter-argument **could** be provided by considering the same or other poems that represent male views and male voices in ways other than unconvincingly and lacking authenticity
- Candidates will **perhaps** engage with different poetic forms, structures and choices of language.

	Assessment Objective 1 (15 marks)	Assessment Objective 2 (15 marks)	Assessment Objective 3 (15 marks)
Assessment Objective	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers
Band 1 0-10	Candidates characteristically: a) communicate limited knowledge and understanding of the poetry in the anthology b) make few uses of appropriate terminology or examples to support interpretations of poems in the anthology representing male views and male voices 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 and express anger or the lack of it 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.
Band 2 11-22	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 poems in the anthology representing male views and male voices 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 and express anger or the lack of it 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.
Band 3 23-34	Candidates characteristically: a) communicate relevant knowledge and understanding of the poetry in the anthology b) present relevant responses to of poems in the anthology representing male views and male voices 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 express anger or the lack of it 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.
Band 4 35-45	Candidates characteristically: a) communicate relevant knowledge and understanding of poems in the anthology with confidence b) present relevant, well-informed responses to poems in the anthology representing male views and male voices 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 express anger and the lack of it 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

- 05.** How far do you agree that ‘He Went for a Soldier’ by Ruth Comfort Mitchell is typical of the anthology in the ways in which it presents the victims of warfare?

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

FOCUS

‘He Went for a Soldier’ and whole text. Analysis of named poem

KEYWORDS

How far do you agree, typical, ways, presents, victims, warfare, form, structure, language, subject matter.

INDICATIVE CONTENT

- To produce a balanced debate, candidates should consider typical and atypical aspects of the given poem supported by references to other poems
- Analysis of distinctive features which **might** include: the narrative shape and structure: extended noun phrases; repetition and parallel structure; the repeated refrain at the end of each stanza; the use of archaic verbs such as ‘a-dying’; the contrast between Billy’s naïve expectations and the graphic horror of his fate on the battlefield; the use of dashes and exclamations to create dramatic contrasts and flourishes; the use of verb forms; the shift in tone, viewpoint and verse in the final stanza
- Links to other poems **could** refer to a range of other possible victims of war either similar as victims or similarly presented (tone, attitudes, etc.)
- A counter-argument will **perhaps** look at the poem or other poems about victims stressing atypical features
- To produce a balanced debate, candidates should consider typical and atypical aspects of the given poem supported by references to other poems

	Assessment Objective 1 (15 marks)	Assessment Objective 2 (15 marks)	Assessment Objective 3 (15 marks)
Assessment Objective	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers
Band 1 0-10	Candidates characteristically: a) communicate limited knowledge and understanding of the poetry in the anthology b) make few uses of appropriate terminology or examples to support the idea of 'He Went for a Soldier' as typical of the ways poets present victims of warfare 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 Mitchell 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 'He Went for a Soldier' and other poems in the anthology b) reflect the given view in a limited way c) assert their agreement with the given view.
Band 2 11-22	Candidates characteristically: a) communicate some basic knowledge and understanding of the poetry in the anthology b) make simple use of appropriate terminology or examples to support the idea of 'He Went for a Soldier' as typical of the ways poets present victims of warfare 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 Mitchell 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 'He Went for a Soldier' and other poems in the anthology b) reflect the given view in a basic way c) agree with the given view.
Band 3 23-34	Candidates characteristically: a) communicate relevant knowledge and understanding of the poetry of the anthology b) present relevant responses to the idea of 'He Went for a Soldier' as typical of the ways poets present victims of warfare 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 Mitchell 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 'He Went for a Soldier' 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.
Band 4 35-45	Candidates characteristically: a) communicate relevant knowledge and understanding of the poetry in the anthology b) present relevant, well-informed responses to the idea of 'He Went for a Soldier' as typical of the ways poets present victims of warfare 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 Mitchell 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 'He Went for a Soldier' 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.

***The Oxford Book of War Poetry* – ed. Jon Stallworthy**

- 06.** “The most moving and effective poetry is written by young men who were killed in World War One.”

How far do you agree with this view of the poems in the Stallworthy selection?

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

To what extent do you agree, most moving, young men, who were killed

INDICATIVE CONTENT

To produce a balanced debate, the candidate’s choice of poetry should include both poems that support the idea that the most moving poems were written by young men who were killed in World War One **and** poems that reveal contrasting aspects of the selection.

- Supporting poems **might** include poetry from a range of male writers killed in World War One: Brooke, Owen, Rosenberg, etc.
- The counter-argument **could** be provided by reference to poems by writers who were not killed in World War One – Sassoon, Kipling, Pound, Eliot, Yeats, etc – or even born at the time – Larkin, Hughes, Scannell.
- Candidates will **perhaps** engage with different poetic forms, structures and choices of language.

	Assessment Objective 1 (15 marks)	Assessment Objective 2 (15 marks)	Assessment Objective 3 (15 marks)
Assessment Objective	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers
Band 1 0-10	Candidates characteristically: a) communicate limited knowledge and understanding of the poetry in the selection b) make few uses of appropriate terminology or examples to support interpretations of the idea that the most moving poems are written by young men who were killed in World War One 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.
Band 2 11-22	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 that the most moving poems are written by young men who were killed in World War One 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 with the given view.
Band 3 23-34	Candidates characteristically: a) communicate relevant knowledge and understanding of the poetry in the selection b) present relevant responses to the idea that the most moving poems are written by young men who were killed in World War One 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.
Band 4 35-45	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 that the most moving poems are written by young men who were killed in World War One 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.

***The Oxford Book of War Poetry* – ed. Jon Stallworthy**

07. “‘my sweet old etcetera’ by E.E. Cummings is unlike any other poem in this selection.”

How far do you agree with this view?

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

FOCUS

‘my sweet old etcetera’ and other linked poems from selection. Analysis of named poem.

KEYWORDS

How far do you agree, unlike any other poem, form, structure language

INDICATIVE CONTENT

- To produce a balanced debate candidates should consider ‘unlike’ and ‘like’ aspects of the given poem supported by references to other poems
- Analysis of distinctive features **might** include: comic/sardonic tone and how Cummings creates and sustains this; the presentation of characters and attitudes; the use of modernist verse form; the shifting meanings of the title phrase
- Links to other poems **could** look at poems with arguably different subject matter, voice, tone, verse form,
- A counter-argument will **perhaps** look at poems with arguably similar subject matter, voice, tone, verse form, etc.

	Assessment Objective 1 (15 marks)	Assessment Objective 2 (15 marks)	Assessment Objective 3 (15 marks)
Assessment Objective	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers
Band 1 0-10	Candidates characteristically: a) communicate limited knowledge and understanding of the poems in the selection b) make few uses of appropriate terminology or passim examples to support the idea of 'my sweet old etcetera' as untypical of this selection 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 Cummings and other poets in the selection shape meaning c) make limited references to poetry in the selection.	Candidates characteristically: a) make few links and connections between 'my sweet old etcetera' and other poems in the selection b) reflect the given view in a limited way c) assert their agreement/disagreement with the given view.
Band 2 11-22	Candidates characteristically: a) communicate some basic knowledge and understanding of the poetry in the selection b) make simple use of appropriate terminology or examples to support the idea of the idea of 'my sweet old etcetera' as an appropriate conclusion 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 Cummings 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 'my sweet old etcetera' and other poems in the selection b) reflect the given view in a basic way c) simply agree with the given view.
Band 3 23-34	Candidates characteristically: a) communicate relevant knowledge and understanding of poetry in the selection b) present relevant responses to the idea of 'my sweet old etcetera' as untypical of this 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 Cummings 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 'my sweet old etcetera' 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.
Band 4 35-45	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 'my sweet old etcetera' as untypical of this selection, fluently using appropriate terminology to support informed interpretations c) structure and organise their writing in a cogent manner d) communicate content and meaning through sophisticated and mature writing.	Candidates characteristically: a) identify relevant aspects of form, structure and language in the poetry in the selection with insight b) confidently explore how Cummings 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 'my sweet old etcetera' 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.