GCE
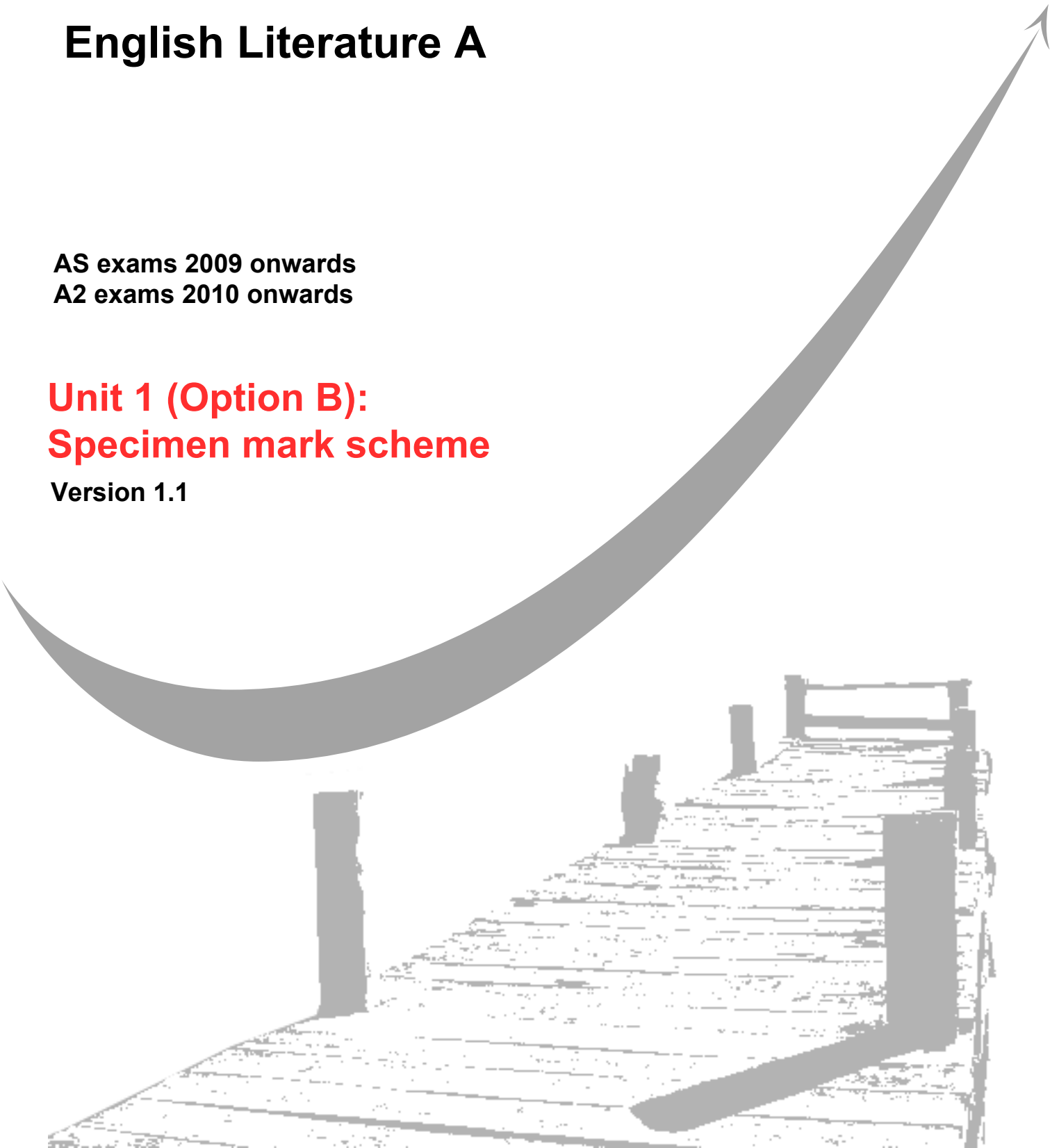**AS and A Level**

English Literature A

AS exams 2009 onwards
A2 exams 2010 onwards

**Unit 1 (Option B):
Specimen mark scheme**

Version 1.1

AQA

ASSESSMENT and
QUALIFICATIONS
ALLIANCE

General Certificate of Education

English Literature 2740

Specification B

LTA1B   Texts in Context

Option B: World War One Literature

Specimen 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.

The Assessment Objectives

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

Weighting of Assessment Objectives for AS

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

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

Weighting of Assessment Objectives for this paper

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

Assessment Objectives	Question Weightings (%)		
	Question 1	Questions 2-7	
AO1	6	6	
AO2	9	9	
AO3	4	**8**	
AO4	**18**		
Overall weighting of units (%)	37	23	

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 (AOs 1, 2 and 3 for Question 1; AOs 1 and 2 for the set text questions).
- This is a skills based mark scheme. This specification in English Literature 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 **individualized wider reading** (like the context question here) and **open questions** which invite candidates 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 structure, form 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.

QUESTION 8: Vera Brittain extract

Consider the writer's thoughts and feelings about the war and the ways in which she expresses them. Compare this extract to your wider reading, saying how typical you think it is of the literature of World War One. You should consider both subject matter and style.

KEY WORDS   Thoughts and feelings, ways expresses, compare, wider reading, how typical, subject matter, style

FOCUS/INDICATIVE CONTENT: Brittain's letter and wider reading
Analysis of letter.

Subject Matter: personal letter to mother; from VAD in Field Hospital dealing with wounded soldiers; account of wounded, conditions, overcrowding; some gruesome detail; presence of death; home and battle front divide; God and the Devil.

Style: informal, informative, colloquial (abbreviations etc); descriptive; reflective
Typicality – candidate to find links in terms of both similarity and difference (in terms of both subject matter and style) with wider reading:
- letters – public and private
- other prose writing, including prose text in Unit 1
- drama
- poetry

	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 structure, form 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 Brittain presents her thoughts and feelings** b) make few uses of appropriate terminology or examples to support interpretations of **Brittain's letter** c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of structure, form, and language in **Brittain's letter** b) assert some aspects with reference to the **ways Brittain shapes meaning** c) make limited references to **Brittain's letter**	Candidates characteristically: a) make few links and connections between **Brittain's letter** and the **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 "how typical" or 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 **Brittain's letter** b) make simple use of appropriate terminology or examples to support interpretations of the **ways Brittain presents her thoughts and feelings** c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of structure, form, and language in **Brittain's letter** b) describe some aspects with reference to the **ways Brittain shapes meaning** c) make related references to **Brittain's letter.**	Candidates characteristically: a) make straightforward links and connections between **Brittain's letter** 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 "how typical" and 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 **Brittain's letter** b) present relevant responses to **the ways Brittain presents her thoughts and feelings**, using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing	Candidates characteristically: a) identify relevant aspects of structure, form and language in **Brittain's letter** b) explore the **ways Brittain** uses specific aspects to shape meaning c) use specific references to **Brittain's letter** to support their responses.	Candidates characteristically: a) explore links and connections between **Brittain's letter** 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 **Brittain's letter, wider reading texts**, and **WW1** context b) comment appropriately on "how typical", 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 **Brittain's letter** with confidence b) present relevant, well-informed responses to the ways **Brittain presents her thoughts and feelings**, fluently using appropriate terminology to support informed interpretations c) structure and organise their writing in a cogent manner d) communicate content and meaning through sophisticated and mature writing	Candidates characteristically: a) identify relevant aspects of structure, form and language in **Brittain's letter** with insight b) confidently explore **the ways Brittain uses** specific aspects to shape meaning c) show a mastery of detail in their use of specific references to **Brittain's letter** to support their responses.	Candidates characteristically: a) explore links and connections between **Brittain's letter and wider reading** texts with confidence b) communicate understanding of the views expressed in different interpretations or readings of **World War One** literature in a mature, sophisticated manner.	Candidates characteristically: a) communicate a mature understanding of the relationships between **Brittain's letter, wider reading texts** and the **WW1** context. b) comment in a sophisticated manner on "how typical", the influence of culture, text type, literary genre or historical period on the ways in which **World War One** literary texts were written and were - and are – received.

QUESTION 9: *Up the Line to Death* **– ed. Brian Gardner**

"An anthology which has one mood and a single focus."

How far do you agree with this assessment?

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

KEY WORDS: one mood, single focus, how far do agree

FOCUS/INDICATIVE CONTENT: given view/ 2 or 3 poems, whole text
Exploration of given view by surveying selection.

Subject Matter: all male selection; poems arranged in 12 sections to tell the story of the war and reflect the "journey" from the start to the end of the war (eg *Happy is England Now, Tipperary Days, Home Front, Death's Kingdom*) Attitudes therefore vary from poets such as Freeman, Brooke to Owen to Kipling to Sitwell) in terms of approach and of time.

Style: variety of form (sonnets, dramatic monologues, elegies, free verse etc); great variety in the language from colloquial (Sassoon, Owen) to formal (Binyon)
Candidate's choice of poetry to illustrate approach to given view.

	Assessment Objective 1	Assessment Objective 2	Assessment Objective 3
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 structure, form 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 the **mood and focus** of the anthology c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of structure, form, 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 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 interpretations of **mood and focus** of the anthology c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of structure, form, 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) 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 the **mood and focus** of 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 structure, form and language in the **poetry in the anthology** b) explore how **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.
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 **mood and focus of 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 structure, form 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 of 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 **about mood and focus** c) consider different interpretations of **the poetry in the anthology** in a cogent manner d) construct an illuminating debate.

QUESTION 10: *Up the Line to Death* **– ed. Brian Gardner**

Brian Gardner, the editor of this anthology, has placed the poem 'High Wood' by Philip Johnstone in the Epilogue.

How far do you agree that, in terms of subject matter and style, this poem forms an appropriate conclusion to the poems in the anthology?

KEY WORDS: How far do you agree, subject matter and style, appropriate conclusion.

FOCUS/INDICATIVE CONTENT: Analysis of named poem.

Subject Matter: poem placed by editor in last section 'Epilogue'; imagined guided 'tour' of battlefields after the war; attitudes of guide and of visitors; profiteering; futility and waste.

Style: exploration of structure of poem as dramatic monologue; kind of language used by speaker; interaction between speaker and group; descriptions of features on battlefield; detached tone. Links to rest of collection: candidate's own choice of appropriate poems to show appropriateness as conclusion. Similarities and differences with poems across other 11 sections, especially with ideas about futility and waste. All male collection.

	Assessment Objective 1	Assessment Objective 2	Assessment Objective 3
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 structure, form 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 '**High Wood' as an appropriate conclusion** c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of structure, form, and language in the **poetry of 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 '**High Wood' and the 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 '**High Wood' as an appropriate conclusion** c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of structure, form, and language in the **poetry of 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 '**High Wood' and the other poems in the anthology** b) reflect the given view in a basic way c) agree with the given view.

	Candidates characteristically:	Candidates characteristically:	Candidates characteristically:
Band 3 **23-34**	a) communicate relevant knowledge and understanding of the **poetry in the anthology** b) present relevant responses to the idea of '**High Wood' as an appropriate conclusion,** using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing	a) identify relevant aspects of structure, form 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.	a) explore links and connections between '**High Wood' 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.
Band 4 **35-45**	a) communicate relevant knowledge and understanding of **the poetry in the anthology** with confidence b) present relevant, well-informed responses to the idea of '**High Wood' as an appropriate conclusion**, 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	a) identify relevant aspects of structure, form 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.	a) explore links and connections between '**High Wood' 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.

QUESTION 11: *Scars Upon My Heart* **– ed. Catherine Reilly**

"The poems in this collection do not deal with the realities of the war."

How far do you agree with this assessment?

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

KEY WORDS: do not deal, realities of war, how far do you agree

FOCUS/INDICATIVE CONTENT: given view/2 or 3 poems/whole text.
Exploration of given view by surveying the collection. Exploration of how poems invite readers to share ways war blighted lives of women. Discussion of "received" view as idealistic/ignorant of realities.

Subject Matter : all 125 poems by female writers; content ranges from home front, to VAD experiences, to imagined battles, as well as through time; various attitudes, mostly sense of loss and devastation, bereavement, but also humour, religious poems, as well as encouragement to fight.

Style: how the ways the poets write enables them to communicate the realities of war; variety of forms – elegies, lyric poems, romantic and sentimental, sonnets, dramatic monologues, free verse etc
Candidate's own choice of poetry to illustrate both sides of the argument.

	Assessment Objective 1	Assessment Objective 2	Assessment Objective 3
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 structure, form 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 collection** b) make few uses of appropriate terminology or examples to support interpretations of the portrayal of **reality in the poems in the collection** c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of structure, form, and language in the **poetry in the collection** b) assert some aspects with reference to how the **poets in the collection** shape meaning and portray **reality** c) make limited references to the **poetry in the collection**	Candidates characteristically: a) make few links and connections between the **poems in the collection** 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 collection** b) make simple use of appropriate terminology or examples to support interpretations of **the reality of war in the poems in the collection** c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of structure, form, and language in the **poetry in the collection** b) describe some aspects with reference to how the poets in the collection shape meaning and **portray reality** c) make related references to the **poetry in the collection**	Candidates characteristically: a) make straightforward links and connections between the **poems in the collection** b) reflect the given view in a basic way c) agree with the given view.

	Candidates characteristically:	Candidates characteristically:	Candidates characteristically:
Band 3 **23-34**	a) communicate relevant knowledge and understanding of the poetry in the collection b) present relevant responses to **ways the poems in the collection** reflect the **realities** of war, using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing	a) identify relevant aspects of structure, form and language in the **poetry in the collection** b) explore how the **poets in the collection** use specific aspects to shape meaning and portray the **reality of the war** c) use specific references to the **poetry in the collection** to support their responses.	a) explore links and connections between the **poems in the collection** b) communicate understanding of the given view c) consider different interpretations of the **poetry in the collection** d) construct a balanced debate.
Band 4 **35-45**	a) communicate relevant knowledge and understanding of **poems in collection** with confidence b) present relevant, well-informed responses to the **ways the poems reflect the realities of 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	a) identify relevant aspects of structure, form and language **in the poems in the collection** with insight b) confidently explore how **the poets in the collection** use specific aspects to shape meaning and **portray reality** c) show a mastery of detail in their use of specific references to **the poetry in the collection** to support their responses.	a) explore links and connections between **the poems in the collection** with confidence b) communicate mature understanding of the given view c) consider different interpretations of **the poetry in the collection** in a cogent manner d) construct an illuminating debate.

QUESTION 12: *Scars Upon My Heart* **– ed. Catherine Reilly**

Remind yourself of Vera Brittain's poem 'Perhaps'.

To what extent do you agree with the view that, in terms of subject matter and style, this poem is the key to the whole collection?

KEYWORDS: To what extent do you agree, subject matter and style, key to the whole selection.

FOCUS/INDICATIVE CONTENT 'Perhaps' and whole collection. Analysis of named poem.

Subject Matter: poem about relationship with dead soldier fiancé; her loss; use of nature/seasons to emphasise loss; Christmas reference and poignancy.

Style: exploration of verse structure showing how last line emphasizes feelings; significance of different structure of final verse; effect of use of rhyme; use of capitalization of You; sensuous language creating pictures; use of contrast.
Link to rest of collection: candidate's own choice of poems about loss, relationships, waste, devastation; and others which contrast eg recruiting poems (Pope) or humorous poems (Wedgewood). Analysis of similarities and differences leading to assessment of "key".

	Assessment Objective 1	Assessment Objective 2	Assessment Objective 3
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 structure, form 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 collection** b) make few uses of appropriate terminology or examples to support the idea of '**Perhaps' as the key to the whole collection** c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of structure, form, and language in the **poetry in the collection** b) assert some aspects with reference to how **Brittain and the other poets in the collection shape meaning** c) make limited references to the **poetry in the collection**	Candidates characteristically: a) make few links and connections between '**Perhaps' and other poems in the collection** 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 collection** b) make simple use of appropriate terminology or examples to support the idea of '**Perhaps' as the key to the whole collection** c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of structure, form, and language in the **poetry in the collection** b) describe some aspects with reference to how **Brittain and the other poets shape mean**ing c) make related references to the **poetry in the collection**	Candidates characteristically: a) make straightforward links and connections between '**Perhaps' and other poems in the collection** b) reflect the given view in a basic way c) agree with the given view.

	Candidates characteristically: a) communicate relevant knowledge and understanding of the **poetry in the collection** b) present relevant responses to the idea of '**Perhaps' as the key to the whole collection**, using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing	Candidates characteristically: a) identify relevant aspects of structure, form and language in the **poetry in the collection** b) explore how **Brittain and the other posts in the collection** use specific aspects to shape meaning c) use specific references to the **poetry in the collection** to support their responses.	Candidates characteristically: a) explore links and connections between '**Perhaps' and other poems in the collection** b) communicate understanding of the given view c) consider different interpretations of the **poems in the collection** d) construct a balanced debate.
Band 3 **23-34**			
Band 4 **35-45**	Candidates characteristically: a) communicate relevant knowledge and understanding of '**Perhaps' and the poetry in the collection** with confidence b) present relevant, well-informed responses to the idea of '**Perhaps' as the key to the whole collection**, fluently using appropriate terminology to support informed interpretations c) structure and organise their writing in a cogent manner d) communicate content and meaning through sophisticated and mature writing	Candidates characteristically: a) identify relevant aspects of structure, form and language in the **poetry in the collection** with insight b) confidently explore how **Brittain and other poets in the collection** use specific aspects to shape meaning c) show a mastery of detail in their use of specific references to the **poetry in the collection** to support their responses.	Candidates characteristically: a) explore links and connections between '**Perhaps' and other poems in the collection** with confidence b) communicate mature understanding of the given view c) consider different interpretations of the **poetry in the collection** in a cogent manner d) construct an illuminating debate.

QUESTION 13: *War Poetry* – ed. Jon Stallworthy

How far do you agree with the view that there is little variety in subject matter and style in the poems in this selection?

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

KEY WORDS: little variety in subject matter and style, how far do you agree?

FOCUS/INDICATIVE CONTENT: given view and candidate's choice of poetry
Exploration of given view by surveying selection.

Subject Matter : mostly male selection (only 2 females); 60 poems; attitudes vary from start of war (Binyon) through trench poets (Owen Sassoon, Gurney etc) to post war (Scannell and Hughes eg) also an international contribution.

Style : great variety of form/structure and language; eg sonnet, free verse without punctuation or capitals as Cummings, Kipling's collection of Epitaphs, elegies, extracts from longer poems (Pound, Eliot), dramatic monologues etc.
Candidate's choice of poetry to illustrate approach to given view.

	Assessment Objective 1	Assessment Objective 2	Assessment Objective 3
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 structure, form 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 of **variety in the selection** c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of structure, form, 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 of variety **in the poetry selection** c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of structure, form, and language in the **poetry in the selection** b) describe some aspects with reference to how the **poets in the selection** shape meaning c) make related references to 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) agree with the given view.

	Candidates characteristically:	Candidates characteristically:	Candidates characteristically:
Band 3 **23-34**	a) communicate relevant knowledge and understanding of **the poetry in the selection** b) present relevant responses to **the idea of variety** in the poetry, using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing	a) identify relevant aspects of structure, form 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.	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**	a) communicate relevant knowledge and understanding of **the poetry in the selection** with confidence b) present relevant, well-informed responses to the **idea of variety 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	a) identify relevant aspects of structure, form 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.	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.

QUESTION 14: *War Poetry* **– ed. Jon Stallworthy**

Remind yourself of the poem 'MCMXIV' by Philip Larkin.

To what extent do you agree that, in terms of subject matter and style, this poem is the key to the whole selection?

KEY WORDS: To what extent do you feel, subject matter and style, key to whole collection

FOCUS/INDICATIVE CONTENT: *MCMXIV* and whole selection
Analysis of named poem.

Subject matter: retrospective commentary on time past/a lost time; evocation of period; loss of innocence; contrast with time after WW1.

Style: exploration of structure of poem and how it shapes meaning – regular 8 line verses, occasional rhyme and half rhyme; use of contrast to communicate message eg eternity of nature, transience for people; detailed descriptions to create sense of place and people. Link to rest of selection: candidate's choice of appropriate poems to show similarity to and difference from the named poem.

	Assessment Objective 1	Assessment Objective 2	Assessment Objective 3
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 structure, form 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 **poems in the selection** b) make few uses of appropriate terminology or examples to support the **idea of 'MCMXIV' as the key to the selection** c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of structure, form, and language in the **poems in the selection** b) assert some aspects with reference to how **Larkin and other poets** shape meaning c) make limited references to **poems in the selection**	Candidates characteristically: a) make few links and connections between '**MCMXIV' and other 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 the **idea of 'MCMXIV' as the key to the selection** c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of structure, form, and language in **poems in the selection** b) describe some aspects with reference to how **Larkin 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 'MCMXIV' and other poems in the selection** b) reflect the given view in a basic way c) agree with the given view.

	Candidates characteristically:	Candidates characteristically:	Candidates characteristically:
Band 3 **23-34**	a) communicate relevant knowledge and understanding of **poetry in the selection** b) present relevant responses to the **idea of 'MCMXIV' as the key to 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	a) identify relevant aspects of structure, form and language in the **poetry in the selection** b) explore how **Larkin and other poets** use specific aspects to shape meaning c) use specific references to **poems in the selection** to support their responses.	a) explore links and connections between '**MCMXIV' 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**	a) communicate relevant knowledge and understanding of **the poetry in the selection** with confidence b) present relevant, well-informed responses to the **idea of 'MCMXIV' as the key to the 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	a) identify relevant aspects of structure, form and language in **the poetry in the selection** with insight b) confidently explore how **Larkin and 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.	a) explore links and connections between '**MCMXIV' 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.