



**General Certificate of Education (A-level)  
June 2012**

**English Literature A**

**LTA1B**

**(Specification 2740)**

**Unit 1: Texts in Context**

**Option B: World War One Literature**

***Mark Scheme***

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Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all examiners participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for standardisation each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, examiners encounter unusual answers which have not been raised they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

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## The Assessment Objectives

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

### Weighting of Assessment Objectives for AS

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

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

### Weighting of Assessment Objectives for this paper

The table below shows the Assessment Objectives tested by each question and the approximate numbers of marks available.

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

Mark Scheme – General Certificate of Education (A-level) English Literature A – Unit 1: Texts in Context  
Option B: World War One Literature – June 2012

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

**01.** Read the following extract carefully. It is taken from a 1976 interview with Mairi Chisholm who joined Dr Hector Munro's Ambulance Column in 1914 when she was eighteen. She served for three and a half years at Pervyse, a village very close to the Belgian front line, where she nursed countless numbers of wounded soldiers. Along with another female colleague, she became known as one of 'The Madonnas of Pervyse'.

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

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

**FOCUS** Chisholm'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: Untypical role and service record for a woman; straightforward account of retrieving crashed pilots from No Man's Land giving way to extraordinary story of carrying wounded men on her back; ambulance driving; the way she can understand her young self and her attitude to war and danger; prosaic and graphic account of everyday nursing duties with wounded soldiers; her description of the unpredictability of running the surgery; the sense of danger at being close to the Germans; her rather ambiguous account of exchanges with an adventurous officer; her mixture of simple directness and compassion when describing emasculated soldiers.

Form, structure and language: candidates may well have read testimony in interview form but it is still relatively unusual and specific; form lends itself to spontaneous, perhaps spare and straightforward, unadorned, unliterary style; narrative anecdotes about various incidents and aspects of an unusual service career; narratives punctuated by telling and poignant short statements such as 'It was a game' and again at the end in her comment about 'pathetic' injuries; business-like and understated language choices; striking when she does use metaphorical language such as the grouse simile; use of direct speech is also striking in creating an authentically detailed account; as interview proceeds language becomes more marked and varied, culminating in the poignant and effusive response to the last question; the edited nature of the text.

Possible links to wider reading:

- first person/ eye witness accounts and testimony, straightforward reportage, both genders
- writing about impact of war, affecting the injured and those concerned for them and others
- writing by women, prose and poetry

	<b>Assessment Objective 1 (3 marks)</b>	<b>Assessment Objective 2 (12 marks)</b>	<b>Assessment Objective 3 (3 marks)</b>	<b>Assessment Objective 4 (27 marks)</b>
<b>Assessment Objective</b>	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers	AO4: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received
<b>Band 1 0-10</b>	Candidates characteristically: a) ) communicate limited knowledge and understanding of <b>the ways Chisholm presents her thoughts and feelings</b> b) make few uses of appropriate terminology or examples to support interpretations of <b>Chisholm's account</b> c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of form, structure and language in <b>Chisholm's account</b> b) assert some aspects with reference to the <b>ways Chisholm shapes meaning</b> c) make limited references to <b>Chisholm's account</b> .	Candidates characteristically: a) make few links and connections between <b>Chisholm's account</b> and <b>wider reading</b> texts b) reflect the views expressed in other interpretations of <b>WW1</b> literature in a limited way.	Candidates characteristically: a) communicate limited understanding of context through descriptions of culture, text type, literary genre or the <b>WW1</b> literature.
<b>Band 2 11-22</b>	Candidates characteristically: a) communicate some basic knowledge and understanding of <b>Chisholm's account</b> b) make simple use of appropriate terminology or examples to support interpretations of the <b>ways Chisholm presents her thoughts and feelings</b> c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of form, structure and language in <b>Chisholm's account</b> b) describe some aspects with reference to the <b>ways Chisholm shapes meaning</b> c) make related references to <b>Chisholm's account</b> .	Candidates characteristically: a) make straightforward links and connections between <b>Chisholm's account</b> and <b>wider reading</b> texts b) reflect the views expressed in other interpretations of <b>WW1</b> literature in a basic way.	Candidates characteristically: a) communicate some basic understanding of context through descriptions of culture, text type, literary genre or the <b>WW1</b> literature.
<b>Band 3 23-34</b>	Candidates characteristically: a) communicate relevant knowledge and understanding of <b>Chisholm's account</b> b) present relevant responses to <b>the ways Chisholm presents her thoughts and feelings</b> , using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing.	Candidates characteristically: a) identify relevant aspects of form, structure and language in <b>Chisholm's account</b> b) explore the <b>ways Chisholm</b> uses specific aspects to shape meaning c) use specific references to <b>Chisholm's account</b> to support their responses.	Candidates characteristically: a) explore links and connections between <b>Chisholm's account</b> and <b>wider reading</b> texts b) communicate understanding of the views expressed in different interpretations or readings of <b>WW1</b> literature.	Candidates characteristically: a) communicate understanding of the relationships between <b>Chisholm's account, wider reading texts</b> and <b>WW1</b> context. b) comment appropriately on context: the influence of culture, text type, literary genre or historical period on the ways in which <b>WW1</b> literary texts were written and were - and are - received
<b>Band 4 35-45</b>	Candidates characteristically: a) communicate relevant knowledge and understanding of <b>Chisholm's account</b> with confidence b) present relevant, well-informed responses to the ways <b>Chisholm presents her thoughts and feelings</b> , 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 <b>Chisholm's account</b> with insight b) confidently explore <b>the ways Chisholm uses</b> specific aspects to shape meaning c) show a mastery of detail in their use of specific references to <b>Chisholm account</b> to support their responses.	Candidates characteristically: a) explore links and connections between <b>Chisholm's account</b> and <b>wider reading</b> texts with confidence b) communicate understanding of the views expressed in different interpretations or readings of <b>WW1</b> literature in a mature, sophisticated manner.	Candidates characteristically: a) communicate a mature understanding of the relationships between <b>Chisholm's account, wider reading texts</b> and the <b>WW1</b> context. b) comment in a sophisticated manner on context: the influence of culture, text type, literary genre or historical period on the ways in which <b>WW1</b> literary texts were written and were - and are – received.

## Section B

In your response to this section of the paper you should consider the form, structure and language of the poems you choose to write about, as well as their subject matter.

### *Up the Line to Death*, ed Gardner

**02.** In his Introductory Note, Brian Gardner, the editor of *Up the Line to Death*, describes the war as a ‘long and terrible journey’.

To what extent do you agree that the early poems are completely different from those featured towards the end of the anthology?

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

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

**KEYWORDS**    To what do you agree, early poems, completely different, towards the end of the anthology

### **INDICATIVE CONTENT**

To produce a balanced debate, the candidate’s choice of poetry should include **both** poems that support the idea that the early poems are completely different **and** poems that reveal other interpretations of the anthology.

- Supporting poems **might** include poems from a variety of writers describing a variety of behaviours and attitudes, settings and situations
- A counter-argument **could** be provided by exploring poems and readings that challenge the idea that the early poems are *completely* different from those towards the end
- Candidates will **perhaps** engage with different poetic forms, moods and voices.

	<b>Assessment Objective 1 (15 marks)</b>	<b>Assessment Objective 2 (15 marks)</b>	<b>Assessment Objective 3 (15 marks)</b>
<b>Assessment Objective</b>	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers
<b>Band 1 0-10</b>	Candidates characteristically: a) communicate limited knowledge and understanding of <b>the poetry in the anthology</b> b) make few uses of appropriate terminology or examples to support <b>the idea that the early poems are completely different from those towards the end</b> c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of form, structure and language in <b>the poetry in the collection</b> b) assert some aspects with reference to how the <b>poets in the collection</b> shape meaning c) make limited references to the <b>poetry in the collection</b> .	Candidates characteristically: a) make few links and connections between the <b>poems in the collection</b> b) reflect the given view in a limited way c) assert their agreement with the given view.
<b>Band 2 11-22</b>	Candidates characteristically: a) communicate some basic knowledge and understanding of the <b>poetry in the anthology</b> b) make simple use of appropriate terminology or examples to support <b>the idea that the early poems are completely different from those towards the end</b> c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of form, structure and language in the <b>poetry in the collection</b> b) describe some aspects with reference to how the <b>poets in the collection</b> shape meaning c) make related references to the <b>poetry in the collection</b> .	Candidates characteristically: a) make straightforward links and connections between the <b>poems in the collection</b> b) reflect the given view in a basic way c) agree with the given view.
<b>Band 3 23-34</b>	Candidates characteristically: a) communicate relevant knowledge and understanding of the <b>poetry in the anthology</b> b) present relevant responses to <b>the idea the early poems are completely different from those towards the end</b> , using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing.	Candidates characteristically: a) identify relevant aspects of form, structure and language in the <b>poetry in the collection</b> 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 <b>poems in the collection</b> b) communicate understanding of the given view c) consider different interpretations of the <b>poetry in the collection</b> d) construct a balanced debate
<b>Band 4 35-45</b>	Candidates characteristically: a) communicate relevant knowledge and understanding of <b>poetry in the anthology</b> with confidence b) present relevant, well-informed responses to <b>the idea that the early poems are completely different from those towards the end</b> , 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 <b>the poetry in the anthology</b> with insight b) confidently explore <b>how the WW1 poets</b> use specific aspects to shape meaning c) show a mastery of detail in their use of specific references <b>to the poetry in the anthology</b> to support their responses.	Candidates characteristically: a) explore links and connections between <b>the poems in the collection</b> b) communicate mature understanding of the given view c) consider different interpretations of <b>the poetry in the collection</b> in a cogent manner d) construct an illuminating debate



***Up the Line to Death*, ed Gardner**

**03.** How far do you agree that ‘Blighters’ by Siegfried Sassoon is typical in its presentation of attitudes towards the Home Front expressed in this anthology?

**FOCUS** ‘Blighters’ and whole text. Analysis of named poem

**KEYWORDS** How far do you agree, typical, attitudes towards the Home Front.

**INDICATIVE CONTENT**

- Analysis of distinctive features **might** include: the irony of the title; the ways in which the music hall is presented in the first stanza; the implications of word choices such as ‘grin’ and ‘cackle’ in the depiction of the audience; the misogynistic presentation of the dancers as a means of expressing Sassoon’s bitterness; the use of direct speech and song titles; contrasts between the two stanzas; use of first person in the second stanza; the almost surreal juxtaposition of the ‘lurching’ tank and the music hall setting; the effect of masculine rhymes; the effect of regular rhythm and variations in rhythm; consideration of the typicality of Sassoon’s voice and use of short form here
- Links to other poems **could** focus on: those poems that deal with a similar scenario (such as ‘Concert Party: Busseboom’); poems that express anger/bitterness towards and resentment of Home Front pursuits, complacency, ignorance; poems that present an overview of the HomeFront and/or specific scenarios from the Home Front
- A counter-argument will **perhaps** look at other presentations of and/or attitudes towards the Home Front from combatants or non-combatants

	<b>Assessment Objective 1 (15 marks)</b>	<b>Assessment Objective 2 (15 marks)</b>	<b>Assessment Objective 3 (15 marks)</b>
<b>Assessment Objective</b>	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers
<b>Band 1 0-10</b>	Candidates characteristically: a) communicate limited knowledge and understanding of <b>the poems in the collection</b> b) make few uses of appropriate terminology or examples to support <b>the idea that ‘Blighters’ is typical in its presentation of attitudes to the Home Front</b> c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of form, structure and language in the <b>poetry in the anthology</b> b) assert some aspects with reference to how the poets shape meaning c) make limited references to the <b>poetry in the anthology</b>	Candidates characteristically: a) make few links and connections between <b>‘Blighters’ and the other poems in the anthology</b> b) reflect the given view in a limited way c) assert their agreement with the given view.
<b>Band 2 11-22</b>	Candidates characteristically: a) communicate some basic knowledge and understanding of the <b>poetry in the collection</b> b) make simple use of appropriate terminology or examples to support <b>the idea that ‘Blighters’ is typical in its presentation of attitudes to the Home Front</b> c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of form, structure and language in the <b>poetry in the anthology</b> b) describe some aspects with reference to how the poets shape meaning c) make related references to the <b>poetry in the anthology</b> .	Candidates characteristically: a) make straightforward links and connections between <b>‘Blighters’ and the other poems in the anthology</b> b) reflect the given view in a basic way c) agree with the given view
<b>Band 3 23-34</b>	Candidates characteristically: a) communicate relevant knowledge and understanding of the <b>poetry in the collection</b> b) present relevant responses to <b>the idea that ‘Blighters’ is typical in its presentation of attitudes to the Home Front</b> using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing.	Candidates characteristically: a) identify relevant aspects of form, structure and language in the <b>poetry in the anthology</b> b) explore how the poets use specific aspects to shape meaning c) use specific references to the <b>poetry in the anthology</b> to support their responses.	Candidates characteristically: a) explore links and connections between <b>‘Blighters’ and the other poems in the anthology</b> b) communicate understanding of the given view c) consider different interpretations of the <b>poetry in the anthology</b> d) construct a balanced debate.
<b>Band 4 35-45</b>	Candidates characteristically: a) communicate relevant knowledge and understanding of the <b>poetry in the collection</b> with confidence b) present relevant, well-informed responses to <b>the idea that ‘Blighters’ is typical in its presentation of attitudes to the Home Front</b> , 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 <b>poetry of the anthology</b> with insight b) confidently explore how the <b>poets in the anthology</b> use specific aspects to shape meaning c) show a mastery of detail in their use of specific references to the <b>poetry in the anthology</b> to support their responses.	Candidates characteristically: a) explore links and connections between <b>‘Blighters’ and other poems in the anthology</b> with confidence b) communicate mature understanding of the given view c) consider different interpretations of <b>the poetry in the anthology</b> in a cogent manner d) construct an illuminating debate.

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

**04.** “Poems of pessimism and despair.”

How far do you agree with this view of *Scars Upon My Heart*?

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

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

**KEYWORDS**    Pessimism, despair, How far do you agree.

**INDICATIVE CONTENT**

To produce a balanced debate, the candidate’s choice of poetry should include **both** poems that support the idea that this is an anthology of pessimism and despair **and** poems that reveal contrasting aspects of the anthology.

- Supporting poems **might** include poetry about grief, separation and uncertainty, and/or poetry informed by the horrors of war from a range of writers
- A counter-argument **could** be provided by poems referring to love, hope, nostalgia, etc. or jingoistic verse
- Candidates will **perhaps** engage with different poetic forms, structures and choices of language.

	<b>Assessment Objective 1 (15 marks)</b>	<b>Assessment Objective 2 (15 marks)</b>	<b>Assessment Objective 3 (15 marks)</b>
<b>Assessment Objective</b>	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers
<b>Band 1 0-10</b>	Candidates characteristically: a) communicate limited knowledge and understanding of <b>the poetry in the anthology</b> b) make few uses of appropriate terminology or examples to support interpretations of <b>pessimism and despair in the poems in the anthology</b> c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of form, structure and language in the <b>poetry in the anthology</b> b) assert some aspects with reference to how the <b>poets in the anthology</b> shape meaning c) make limited references to the <b>poetry in the anthology</b>	Candidates characteristically: a) make few links and connections between the <b>poems in the anthology</b> b) reflect the given view in a limited way c) assert their agreement with the given view.
<b>Band 2 11-22</b>	Candidates characteristically: a) communicate some basic knowledge and understanding of the <b>poems in the anthology</b> b) make simple use of appropriate terminology or examples to support interpretations of <b>pessimism and despair in the poems in the anthology</b> c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of form, structure and language in the <b>poetry in the anthology</b> b) describe some aspects with reference to how the <b>poets in the anthology</b> shape meaning c) make related references to the <b>poetry in the anthology</b> .	Candidates characteristically: a) make straightforward links and connections between the <b>poems in the anthology</b> b) reflect the given view in a basic way c) agree with the given view.
<b>Band 3 23-34</b>	Candidates characteristically: a) communicate relevant knowledge and understanding of the poetry in the anthology b) present relevant responses to the <b>ways the poems in the anthology reflect pessimism and despair</b> , using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing.	Candidates characteristically: a) identify relevant aspects of form, structure and language in the <b>poetry in the anthology</b> b) explore how the <b>poets in the anthology</b> use specific aspects to shape meaning c) use specific references to the <b>poetry in the anthology</b> to support their responses.	Candidates characteristically: a) explore links and connections between the <b>poems in the anthology</b> b) communicate understanding of the given view c) consider different interpretations of the <b>poetry in the anthology</b> d) construct a balanced debate.
<b>Band 4 35-45</b>	Candidates characteristically: a) communicate relevant knowledge and understanding of <b>poems in the anthology</b> with confidence b) present relevant, well-informed responses to the <b>ways the poems reflect pessimism and despair</b> , 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 <b>the poems in the anthology</b> with insight b) confidently explore how <b>the poets in the anthology</b> use specific aspects to shape meaning c) show a mastery of detail in their use of specific references to the <b>poetry in the anthology</b> to support their responses.	Candidates characteristically: a) explore links and connections between <b>the poems in the anthology</b> with confidence b) communicate mature understanding of the given view c) consider different interpretations of <b>the poetry in the anthology</b> in a cogent manner d) construct an illuminating debate.

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

**05.** How far do you agree that ‘Easter Monday’ by Eleanor Farjeon is not typical of the poems of grief in *Scars Upon My Heart*?

**FOCUS** ‘Easter Monday’ and whole text. Analysis of named poem

**KEYWORDS** How far do you agree, not typical, poems of grief, form, structure, language, subject matter

**INDICATIVE CONTENT**

- Analysis of distinctive features which **might** include: the title and its general but also its precise connotations; the dedication to the memory of E.T and the story behind the poem; the first person direct address to ‘you’ and the fact that ‘you’ is dead; the recounting of the receipt of presents, originally revealed in letters; the use of direct speech to quote from letters; the precise nature of the details; the relationship hinted at in the details of the presents and how they were received; the selection of quotations to suggest portentousness and doom; the two-stanza structure and the ironies inherent in the natural details of the second stanza; the effect of short sentences, particularly the repeated reference to the eve; the poignancy of the last line; the precise dating of the poem .
- Links to other poems **could** look at arguably different poems in terms of subject matter, voice, tone and verse form
- A counter-argument will **perhaps** look at typical ideas and scenarios to do with loved ones separated by war, poems of grief and nostalgia

	<b>Assessment Objective 1 (15 marks)</b>	<b>Assessment Objective 2 (15 marks)</b>	<b>Assessment Objective 3 (15 marks)</b>
<b>Assessment Objective</b>	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers
<b>Band 1 0-10</b>	Candidates characteristically: a) communicate limited knowledge and understanding of the <b>poetry in the anthology</b> b) make few uses of appropriate terminology or examples to support the <b>idea of 'Easter Monday' as untypical of poems of grief</b> c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of form, structure and language in the <b>poetry in the anthology</b> b) assert some aspects with reference to how <b>Farjeon and the other poets in the anthology shape meaning</b> c) make limited references to the <b>poetry in the anthology</b>	Candidates characteristically: a) make few links and connections between <b>'Easter Monday' and other poems in the anthology</b> b) reflect the given view in a limited way c) assert their agreement with the given view.
<b>Band 2 11-22</b>	Candidates characteristically: a) communicate some basic knowledge and understanding of the <b>poetry in the anthology</b> b) make simple use of appropriate terminology or examples to support the <b>idea of 'Easter Monday' as untypical of poems of grief</b> c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of form, structure and language in the <b>poetry of the anthology</b> b) describe some aspects with reference to how <b>Farjeon and the other poets shape meaning</b> c) make related references to the <b>poetry in the anthology</b> .	Candidates characteristically: a) make straightforward links and connections between <b>'Easter Monday' and other poems in the anthology</b> b) reflect the given view in a basic way c) agree with the given view.
<b>Band 3 23-34</b>	Candidates characteristically: a) communicate relevant knowledge and understanding of the <b>poetry of the anthology</b> b) present relevant responses to the <b>idea of 'Easter Monday' as untypical of poems of grief</b> using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing.	Candidates characteristically: a) identify relevant aspects of form, structure and language in the <b>poetry of the anthology</b> b) explore how <b>Farjeon and the other poets in the anthology</b> use specific aspects to shape meaning c) use specific references to the <b>poetry in the anthology</b> to support their responses.	Candidates characteristically: a) explore links and connections between <b>'Easter Monday' and other poems in the anthology</b> b) communicate understanding of the given view c) consider different interpretations of the <b>poems in the anthology</b> d) construct a balanced debate.
<b>Band 4 35-45</b>	Candidates characteristically: a) communicate relevant knowledge and understanding of <b>the poetry of the anthology</b> b) present relevant, well-informed responses to the <b>idea of 'Easter Monday' as untypical of poems of grief</b> 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 <b>poetry in the anthology</b> with insight b) confidently explore how <b>Farjeon and other poets in the anthology</b> use specific aspects to shape meaning c) show a mastery of detail in their use of specific references to the <b>poetry in the anthology</b> to support their responses.	Candidates characteristically: a) explore links and connections between <b>'Easter Monday' and other poems in the anthology</b> with confidence b) communicate mature understanding of the given view c) consider different interpretations of the <b>poetry in the anthology</b> in a cogent manner d) construct an illuminating debate

**War Poetry – ed. Jon Stallworthy**

**06.** In his Introduction, Jon Stallworthy claims that the greatest war poetry is anti-war.

How far have you found this to be true in your reading of *The Oxford Book of War Poetry*?

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

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

**KEYWORDS**    greatest war poetry, anti-war, How far have you found this to be true, your reading

**INDICATIVE CONTENT**

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

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

	<b>Assessment Objective 1 (15 marks)</b>	<b>Assessment Objective 2 (15 marks)</b>	<b>Assessment Objective 3 (15 marks)</b>
<b>Assessment Objective</b>	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers
<b>Band 1 0-10</b>	Candidates characteristically: a) communicate limited knowledge and understanding of <b>the poetry in the selection</b> b) make few uses of appropriate terminology or examples to support interpretations of <b>the idea of anti-war poetry in the selection</b> c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of form, structure and language in <b>the poetry in the selection</b> b) assert some aspects with reference to how the <b>poets in the selection</b> shape meaning c) make limited references to the <b>poetry in the selection</b>	Candidates characteristically: a) make few links and connections between <b>poems in the selection</b> b) reflect the given view in a limited way c) assert their agreement with the given view.
<b>Band 2 11-22</b>	Candidates characteristically: a) communicate some basic knowledge and understanding of the <b>poetry in the selection</b> b) make simple use of appropriate terminology or examples to support interpretations of <b>the idea of anti-war poetry in the selection</b> c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of form, structure and language in the <b>poetry in the selection</b> b) describe some aspects with reference to how the <b>poets in the selection</b> shape meaning c) make related references to the <b>poetry in the selection</b>	Candidates characteristically: a) make straightforward links and connections between the <b>poems in the selection</b> b) reflect the given view in a basic way c) agree with the given view.
<b>Band 3 23-34</b>	Candidates characteristically: a) communicate relevant knowledge and understanding of <b>the poetry in the selection</b> b) present relevant responses to <b>the idea of anti-war poetry in the selection</b> , using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing.	Candidates characteristically: a) identify relevant aspects of form, structure and language in the <b>poetry in the selection</b> b) explore how <b>the poets in the selection</b> use specific aspects to shape meaning c) use specific references to the <b>poetry in the selection</b> to support their responses.	Candidates characteristically: a) explore links and connections between <b>poems in the selection</b> b) communicate understanding of the given view c) consider different interpretations of <b>poems in the selection</b> d) construct a balanced debate.
<b>Band 4 35-45</b>	Candidates characteristically: a) communicate relevant knowledge and understanding of <b>the poetry in the selection</b> fluently b) present relevant responses to <b>the idea of anti-war poetry in the selection</b> , using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing.	Candidates characteristically: a) identify relevant aspects of form, structure and language in the <b>poetry in this selection</b> with insight b) confidently explore how the <b>poets in the selection</b> use specific aspects to shape meaning c) show a mastery of detail in their use of specific references to <b>the poetry in the selection</b> to support their responses.	Candidates characteristically: a) explore links and connections between <b>poems in the selection</b> with confidence b) communicate mature understanding of the given view c) consider different interpretations of <b>poems in the selection</b> in a cogent manner d) construct an illuminating debate.



**War Poetry – ed. Jon Stallworthy**

**07.** 'Epitaphs of the War' by Rudyard Kipling is unusual in the way it is written.

To what extent do you find it effective in expressing thoughts and feelings when compared with other poems in this selection?

**FOCUS** 'Epitaphs of the War' and other linked poems from selection. Analysis of named poem.

**KEYWORDS** To what extent, effective way, write about, thoughts and feelings, compared to other poems, form, structure, language, subject matter

**INDICATIVE CONTENT**

- Analysis of distinctive features **might** include: epitaph style; brevity; variety of first person voices; range of social types and roles; range of military situations too, covering a variety of fronts; mixture of anger at some, pathos and compassion for others; role of rhyme, rhythm and other aspects of verse form in setting tone and communicating stark messages; use of parody and satire; candidates may focus in detail on a small number of epitaphs or range more widely.
- Links to other poems **could** include; post-1915 poetry of anger, bitterness and disillusionment; first person voices used to create pathos or satire;
- A counter-argument will **perhaps** look at: fragmented form; length of poem; obscurity of some of the voices; voices who do not play a direct role in the conflict; perhaps prevailing tone is anger rather than pity and deep reflection.

	<b>Assessment Objective 1 (15 marks)</b>	<b>Assessment Objective 2 (15 marks)</b>	<b>Assessment Objective 3 (15 marks)</b>
<b>Assessment Objective</b>	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers
<b>Band 1 0-10</b>	Candidates characteristically: a) communicate limited knowledge and understanding of the <b>poems in the selection</b> b) make few uses of appropriate terminology or examples to support the <b>idea of ‘Epitaphs of War’ as an effective way to write about thoughts and feelings</b> c) attempt to communicate meaning by using inaccurate language	Candidates characteristically: a) identify few aspects of form, structure and language in the <b>poems in the selection</b> b) assert some aspects with reference to how <b>Kipling and other poets</b> shape meaning c) make limited references to <b>poems in the selection</b> .	Candidates characteristically: a) make few links and connections between <b>‘Epitaphs of War’ and other poems in the selection</b> b) reflect the given view in a limited way c) assert their agreement with the given view.
<b>Band 2 11-22</b>	Candidates characteristically: a) communicate some basic knowledge and understanding of the <b>poetry in the selection</b> b) make simple use of appropriate terminology or examples to support the idea of the <b>idea of ‘Epitaphs of War’ as an effective way to write about thoughts and feelings</b> c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of form, structure and language in <b>poems in the selection</b> b) describe some aspects with reference to how <b>Kipling and other poets</b> in the selection shape meaning c) make related references to the <b>poetry in the selection</b> .	Candidates characteristically: a) make straightforward links and connections between <b>‘Epitaphs of War’ and other poems in the selection</b> b) reflect the given view in a basic way c) agree with the given view
<b>Band 3 23-34</b>	Candidates characteristically: a) communicate relevant knowledge and understanding of <b>poetry in the selection</b> b) present relevant responses to the <b>idea of ‘Epitaphs of War’ as an effective way to write about thoughts and feelings</b> , using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing.	Candidates characteristically: a) identify relevant aspects of form, structure and language in the <b>poetry in the selection</b> b) explore how <b>Kipling and other poets</b> use specific aspects to shape meaning c) use specific references to <b>poems in the selection</b> to support their responses.	Candidates characteristically: a) explore links and connections between <b>‘Epitaphs of War’ and other poems in the selection</b> b) communicate understanding of the given view c) consider different interpretations of <b>poems in the selection</b> d) construct a balanced debate
<b>Band 4 35-45</b>	Candidates characteristically: a) communicate relevant knowledge and understanding of <b>the poetry in the selection</b> with confidence b) present relevant, well-informed responses to the <b>idea of ‘Epitaphs of War’ as an effective way to write about thoughts and feelings</b> , 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 <b>in the poetry in the selection</b> with insight b) confidently explore how <b>Kipling and the other poets in the selection</b> use specific aspects to shape meaning c) show a mastery of detail in their use of specific references to <b>the poetry in the selection</b> to support their responses.	Candidates characteristically: a) explore links and connections between <b>‘Epitaphs of War’ and other poems in the selection</b> with confidence b) communicate mature understanding of the given view c) consider different interpretations of <b>poems in the selection</b> in a cogent manner d) construct an illuminating debate.