**General Certificate of Education (A-level)
January 2013**

English Literature A   **LTA1B**

(Specification 2740)

Unit 1: Texts in Context

Option B: World War One Literature

Mark Scheme

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

01. Read the following extract carefully. It is taken from *Sagittarius Rising*, a memoir published in 1936. After lying about his age, the author, Cecil Lewis (1898 – 1997), joined the Royal Flying Corps in 1915 to train as a fighter pilot. He looks back on saying farewell to his mother when he left for France in March 1916.

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

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

FOCUS   Author's account and wider reading

KEY WORDS   How, present, thoughts and feelings, how far, similar to and different from, writer's choices of form, structure and language

INDICATIVE CONTENT
Subject matter:
Affectionately ironic tone in which Lewis describes his mother's practicality and restraint when saying farewell; the retrospective awareness of his youth and lack of consideration; he remembers in detail what she did and said during the farewell and he also shows the same keenness to list details when he later realises exactly how his absence would have affected his parents' lives; both mother and son take a no-nonsense, stiff-upper-lip, practical approach to the parting which now seems forced on the mother's part and callous on the son's; the fact of the average length of a pilot's life; Lewis' frankness about his own lack of knowledge, experience and preparedness; his reference to his relative lack of flying hours gives an insight into the desperation that dominated that time, March 1915, when harsh realities (casualty numbers, defeats, and the realisation that the war might be long and difficult) led to desperation; Lewis' hindsight adds poignant irony to the account where he can 'look back, judge of the hazards' and realise that his survival was a 'miracle'; the account of the photographs reveals that both mother and son were proud and, at least now in retrospect, sentimental; the extract ends with more poignant irony when he realises the significance of the photograph for his mother and this realisation now reveals her attitude to the risk of losing her son to the slaughter.

Form, structure and language:
Form: memoir; the length of time between the events described and publication creates an interesting dynamic between the young, naïve Lewis and the older, much wiser and more reflective narrator; confessional tone ('Seventeen is not a grateful age', 'So I record with some remorse…'); short, confessional sentences punctuate the account; Lewis uses listing to record what his mother did and said, and then later to show his awareness of all the ways his parents would suffer in his absence; quotations are used to highlight his awareness of Home Front sensibilities, particularly his mother's own point of view, as is the dash before '…liked the expression'; the question and later the exclamation recapture the naivety of his young self.
Structure: This is one, dense paragraph but it has a clear sense of development from the initial description of the farewell, through the new-found awareness of his parents' suffering and his own vulnerability to the final section about the photographs; the sentence variety for the crescendo it creates as Lewis moves from an individual's intimate concern for her son to an awareness of the scale of the slaughter ('…the world could never be richer or nobler for butchering a million of its sons').
Language: Lewis' language choices evoke his naïve younger self on the one hand ('She behaved as all good mothers should…', '…rather relieved…', '…dreaded a scene…', etc) and his older, wiser self ('Seventeen is not a grateful age', 'The care and solicitude…', '…utterly failed to grasp…', '…hopelessly inequipped and inexperienced'); finally the language is passionate and angry and in the final sentence he uses 'never' along with comparative adjectives, namely 'richer' and 'nobler', and the emotive link between 'butchering' and 'sons' to create a final, passionate flourish.

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

- memoirs; first person accounts; presentations of parent-child relationships, particularly mothers; reflections on youth from a standpoint of maturity; confessions; literature which deals with the Home Front sensibilities; accounts of flying and fighting in peculiarly dangerous situations; accounts of survival against the odds
- writing about the different predicaments and moods of war

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

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

Section B

Wilfred Owen *The War Poems* – ed. Jon Stallworthy

02. Jon Stallworthy, the editor of *The War Poems*, writes of Owen's need to "bear witness to 'man's inhumanity to man'".

How far do you agree that 'man's inhumanity to man' is the central focus of the poems in this collection?

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

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

KEYWORDS How far, agree, bear witness, 'man's inhumanity to man', central focus

INDICATIVE CONTENT
To produce a balanced debate, the candidate's choice of poetry should include both poems that support the view that 'man's inhumanity to man' is the central focus and poems that reveal contrasting aspects of the collection

- Supporting poems might include poems describing a variety of events and predicaments, settings and situations but typically poems of anger. For example, 'Inspection', 'Anthem for Doomed Youth', 'Dulce et Decorum Est', 'The Dead-Beat', The Show', 'The Parable of the Old Man and the Young' etc
- A counter-argument could be provided by exploring alternative aspects/readings of the above poems or by using poems referring to other subjects, themes and moods. For example: poems where the focus is on compassion such as 'Futility', 'Disabled', 'The Send-Off', 'The Sentry', etc; poems portraying trench conditions such as 'Exposure', 'Spring Offensive', etc; poems of quieter reflection away from the battlefield such as 'Hospital Barge', 'Miners', etc; poems about the poetic process such as 'Apologia pro Poemate Meo'; reflections on the life of ordinary soldiers such as 'The Chances', 'A Terre', etc
- Candidates will perhaps engage with different poetic forms, moods and voices.

	Assessment Objective 1 (15 marks)	Assessment Objective 2 (15 marks)	Assessment Objective 3 (15 marks)
Assessment Objective	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers
Band 1 0-10	Candidates characteristically: a) communicate limited knowledge and understanding of **the poetry in the collection** b) make few uses of appropriate terminology or examples to support **"man's inhumanity to man"** c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of form, structure and language in **the poetry in the collection** b) assert some aspects with reference to how the **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 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 **poetry in the collection** b) make simple use of appropriate terminology or examples to support **"man's inhumanity to man"** c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of form, structure and language in the **poetry in the collection** b) describe some aspects with reference to how the **poets in the collection** shape meaning 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.
Band 3 23-34	Candidates characteristically: a) communicate relevant knowledge and understanding of the **poetry in the collection** b) present relevant responses to **"man's inhumanity to man"**, using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing.	Candidates characteristically: a) identify relevant aspects of form, structure and language in the **poetry in the collection** b) explore how the poets use specific aspects to shape meaning c) use specific references to the poetry in the anthology to support their responses.	Candidates characteristically: a) explore links and connections between the **poems in the 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	Candidates characteristically: a) communicate relevant knowledge and understanding of **poetry in the collection** with confidence b) present relevant, well-informed responses to **"man's inhumanity to man"**, fluently using appropriate terminology to support informed interpretations c) structure and organise their writing in a cogent manner d) communicate content and meaning through sophisticated and mature writing.	Candidates characteristically: a) identify relevant aspects of form, structure and language in **the poetry in the collection** with insight b) confidently explore **how the WW1 poets** use specific aspects to shape meaning c) show a mastery of detail in their use of specific references **to the poetry in the anthology** to support their responses.	Candidates characteristically: a) explore links and connections between **the poems in the collection** 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

Wilfred Owen – *The War Poems* – ed. Jon Stallworthy

03. Owen wrote 'Miners' after reading newspaper accounts of a colliery disaster in Staffordshire.

To what extent do you agree that 'Miners' is out of place in a collection entitled *The War Poems*?

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

KEYWORDS   To what extent, agree, out of place, collection, *War Poems*

INDICATIVE CONTENT
To produce a balanced debate, the candidate's choice of poetry should include **both** poems that support the view that 'Miners' belongs in a collection of war poetry **and** poems that reveal contrasting aspects of the collection.
- Analysis of distinctive features **might** include features such as: the apparent Home Front setting with no specific references to time or place; the sole specific reference to war in stanza 6; the gradual evocation of a primeval forest world, and the natural fossilisation process; the sudden focus on the cost of coal and miners trapped below ground; the shift to a 'comfortable' future where fires will continue to burn but those killed by mining become forgotten; the deliberate blurring of miners and soldiers (trench and dug-out dwellers) in general as well as perhaps specifically thinking of the mining and excavation work of the engineers at the Front; the shift from first person singular to first person plural as he increasingly identifies with the forgotten dead miners; the use of sibilance, alliteration and consonance to evoke the sounds of fire; the use of compound words; the contrasting images of peaceful prehistory and the horror of trapped miners/soldiers; the interplay between the 1st and 3rd, and the 2nd and 4th lines within the stanza structure
- Links to other poems **could** refer to: those with an underground setting such as 'Strange Meeting'; those that urge remembrance of soldiers who might be forgotten and/or understanding of their plight such as 'Anthem for Doomed Youth', 'Spring Offensive', Apologia pro Poemate Meo', 'A Terre', 'Futility', 'Mental Cases', etc; those with a Home Front/British setting such as 'Uriconium', and 'Six O'Clock in Princes Street'; those that deal with the war obliquely such as 'Has your soul sipped' and 'The Parable of the Old Man and the Young'
- A counter-argument will **perhaps** look at: the title; the fact that the war is only referred to once explicitly; the peaceful, delicate and lyrical images of the primeval forest; the stanzas describing the victims of mining disasters; the evocation of a comfortable future; candidates may also choose to look at some of the poems with a Home Front/British setting and/or those that deal with the war obliquely, and also question whether they belong in the collection.

	Assessment Objective 1 (15 marks)	Assessment Objective 2 (15 marks)	Assessment Objective 3 (15 marks)
Assessment Objective	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers
Band 1 0-10	Candidates characteristically: a) communicate limited knowledge and understanding of **the poems in the collection** b) make few uses of appropriate terminology or examples in response to whether or not **'Miners' belongs in a collection of war poetry** c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of form, structure and language in the **poetry in the collection** b) assert some aspects with reference to how **Owen** shape meaning c) make limited references to the **poetry in the anthology**	Candidates characteristically: a) make few links and connections between **'Miners' and the 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 in response to whether or not **'Miners' belongs in a collection of war poetry** c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of form, structure and language in the **poetry in the collection** b) describe some aspects with reference to how the poets shape meaning c) make related references to the **poetry in the collection**.	Candidates characteristically: a) make straightforward links and connections between **'Miners' and the other poems in the collection** 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 collection** b) present relevant responses to whether or not **'Miners' belongs in a collection of war poetry** c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing.	Candidates characteristically: a) identify relevant aspects of form, structure and language in the **poetry in the collection** b) explore how the poets 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 **'Miners' and the other 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	Candidates characteristically: a) communicate relevant knowledge and understanding of the **poetry in the collection** with confidence b) present relevant, well-informed responses to whether or not **'Miners' belongs in a collection of war poetry**, fluently using appropriate terminology to support informed interpretations c) structure and organise their writing in a cogent manner d) communicate content and meaning through sophisticated and mature writing.	Candidates characteristically: a) identify relevant aspects of form, structure and language in the **poetry of the collection** with insight b) confidently explore how the **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 **'Miners' 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.

Scars Upon My Heart – ed. Catherine Reilly

04. "These poems are about ways to survive survival."

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

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

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

KEYWORDS   Survive, survival, how far, agree, description

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 those which present narrators who are coping with death such as 'Perhaps-', 'Lamplight', 'Afterwards', 'Easter Monday', 'The Seed-Merchant's Son', etc
- A counter-argument **could** be provided by reference to other themes and preoccupations. For example: poems about women's active service in 'War Girls', 'Rouen', 'In a V.A.D. Pantry' etc; poems about women left in a state of worry and uncertainty such as 'To My Brother', 'In Time of War', etc; poems where women empathise with men's service roles and write in male voices such as 'Over the Top', 'Pluck', 'The Veteran', etc; poems about women's role in propaganda and enthusiastic support such as 'The Call', 'Socks; poems where women act as a distanced chorus observing events such as 'Joining the Colours', 'At the Movies', etc
- Candidates will **perhaps** engage with different poetic forms, structures and choices of language.

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

Scars Upon My Heart – ed. Catherine Reilly

05. "'The Falling Leaves' by Margaret Postgate Cole captures the mood of this anthology perfectly."

How far do you agree with this statement?

FOCUS   'The Falling Leaves' and whole text. Analysis of named poem

KEYWORDS How far do you agree, captures the mood, perfectly

INDICATIVE CONTENT

- Analysis of distinctive features which **might** include: the title; the date; the use of first person; the Home Front, wintry setting; the simple symbolism which is the central focus; different aspects of symbolism – leaves, wind, snowflakes, etc; the loneliness of the narrator; the way simple words and details are used to evoke a melancholic mood; the generic nature of Postgate Cole's sentiments; the significance and contextual aspects of the reference to 'Flemish clay'; the single stanza, free verse form and the use Postgate Cole makes of it; the single sentence structure
- Links to other poems **could** refer to: poems of compassion for victims as a whole such as 'Anniversary of the Great Retreat', 'Praematuri', 'Flanders Fields', 'The Battle of the Swamps', 'A War Film', etc; poems of a similar mood but focused on specific loved individuals such as 'Perhaps-', 'Lamplight', 'Afterwards', 'In Time of War', etc; poems that attempt to empathise with conditions at the Front such as 'From a Trench', 'The Veteran', 'Pluck', etc; poems that use natural settings as a backdrop such as 'Afterwards', 'Spring in War-Time' (both poems), 'There Will Come Soft Rains'
- A counter-argument will **perhaps** look at other significant moods such as the jingoistic enthusiasm of Jessie Pope or Cicily Fox Smith, the counterbalancing anger of Helen Hamilton, the irony employed by Madeline Ida Bedford, etc. Some candidates will perhaps question the notion that the anthology has (or can have) a prevailing mood.

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

War Poetry **– ed. Jon Stallworthy**

06. "War produces serious and respectful literature so there is very little scope for originality or innovation."

How far do you agree that the poems in this selection lack originality or innovation?

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 selection.

KEYWORDS   Serious, respectful, very little scope, originality, innovation, how far, do you agree, lack

INDICATIVE CONTENT
To produce a balanced debate, the candidate's choice of poetry should include **both** poems that support the idea that these poems lack originality and innovation **and** poems that reveal contrasting aspects of the selection. Candidates should be allowed to define 'serious', 'respectful' and, in particular, 'originality' and 'innovation' for themselves.

- Supporting poems **might** include those dealing with familiar themes and subjects: naïve poems such as 'Men Who March Away', 'The Volunteer', etc; poems of remembrance such as 'For the Fallen', etc; poems of stoicism in the face of adversity such as 'Into Battle'; cynical and bitter post-Somme poems such as 'Hugh Selwyn Mauberley', 'Dulce et Decorum Est', etc. Candidates might look at traditional poetic forms such as ballads, sonnets, lyric poems, etc; metres such as iambic pentameter
- A counter-argument **could** be provided by poems referring to innovative, modernist poets such as Apollinaire ('Calligram, 15 May, 1915', Peret ('Little Song of the Maimed'), Cummings ('My Sweet Old Etcetera', 'Next to of course god America I', 'I sing of Olaf glad and big'), Jones ('In Parenthesis'), Pound ('Hugh Selwyn Mauberley'), Eliot ('Triumphal March'), etc. Candidates could explore unusual subject matters, and approaches to subject matter, and unconventional verse forms.
- Candidates will **perhaps** engage with different poetic forms, structures and choices of language.

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

War Poetry **– ed. Jon Stallworthy**

07. "Of all the poems in this selection 'The Great War' by Vernon Scannell best captures the World War One experience and its significance."

To what extent do you agree with this opinion?

FOCUS   'The Great War' and other linked poems from selection. Analysis of named poem.

KEYWORDS   Of all the poems in this selection, best captures, the World War One experience, significance, to what extent, agree

INDICATIVE CONTENT
- Analysis of distinctive features **might** include: the title and Scannell's choice of 'Great' rather than other nomenclatures; the context of the time of composition and Scannell's own war experience; the dramatic opening images to evoke the raw experience of the battlefield and unexpected forms of beauty; his use of listing to collect together the key 'ingredients', accoutrements and participants of World War One; in particular, the list of Western Front battles; the first person framing of device and Scannell's frequent reminders that this is personal view; the use of free-verse form
- Links to other poems **could** include refer to other poems that attempt to summarise such as 'Hugh Selwyn Mauberley'; 'Triumphal March', 'Epitaphs of the War', 'MCMXIV', 'Six Young Men', etc. Candidates may suggest their own ideas about possible summary poems.
- A counter-argument will **perhaps** look at the ways in which 'The Great War' does not evoke the whole experience and its significance. For example: it gives a British view of the Western Front experience, rather than looking at French or German or other front perspectives; it looks at the war from the Army frontline point of view, the Air Corps and the Navy are not mentioned, etc; Scannell was not even born at the time so some might argue that the war is best summarised from the viewpoint of a combatant or at least a contemporary. Candidates might want to nominate one of the poems listed above as a better summary, or they might want to argue the case for any number of poems as a better way of encapsulating the experience. Candidates will perhaps question whether any poem does (or can) capture the World War One experience and its significance.

	Assessment Objective 1 (15 marks)	Assessment Objective 2 (15 marks)	Assessment Objective 3 (15 marks)
Assessment Objective	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers
Band 1 0-10	Candidates characteristically: a) communicate limited knowledge and understanding of the **poems in the selection** b) make few uses of appropriate terminology or examples to support interpretations of **'The Great War'** **as a poem that best captures the World War One experience and its significance** c) attempt to communicate meaning by using inaccurate language	Candidates characteristically: a) identify few aspects of form, structure and language in the **poems in the selection** b) assert some aspects with reference to how **Scannell and other poets** shape meaning c) make limited references to **poems in the selection**.	Candidates characteristically: a) make few links and connections between **'The Great War' 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 interpretations of **'The Great War'** **as a poem that best captures the World War One experience and its significance** c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of form, structure and language in **poems in the selection** b) describe some aspects with reference to how **Scannell 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 **'The Great War' and other poems in the selection** 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 **poetry in the selection** b) present relevant responses to **'The Great War' as a poem that best captures the World War One experience and its significance** using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing.	Candidates characteristically: a) identify relevant aspects of form, structure and language in the **poetry in the selection** b) explore how **Scannell and other poets** use specific aspects to shape meaning c) use specific references to **poems in the selection** to support their responses.	Candidates characteristically: a) explore links and connections between **'The Great War' and other poems in the selection** b) communicate understanding of the given view c) consider different interpretations of **poems in the selection** d) construct a balanced debate
Band 4 35-45	Candidates characteristically: a) communicate relevant knowledge and understanding of **the poetry in the selection** with confidence b) present relevant, well-informed responses to **The Great War as a poem that best captures the World War One experience and its significance**, fluently using appropriate terminology to support informed interpretations c) structure and organise their writing in a cogent manner d) communicate content and meaning through sophisticated and mature writing.	Candidates characteristically: a) identify relevant aspects of form, structure and language **in the poetry in the selection** with insight b) confidently explore how **Scannell and the other poets in the selection** use specific aspects to shape meaning c) show a mastery of detail in their use of specific references to **the poetry in the selection** to support their responses.	Candidates characteristically: a) explore links and connections between **'The Great War' 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.

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

08.   How far do you agree that the most important theme in *Up the Line to Death* is the brotherhood between fighting men?

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

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

KEYWORDS   How far, agree, most important theme, brotherhood, fighting men

INDICATIVE CONTENT
To produce a balanced debate, the candidate's choice of poetry should include both poems that support the view that the most significant theme is the brotherhood between fighting men and poems that reveal contrasting aspects of the anthology
- Supporting poems **might** include poems from a variety of writers describing a variety of behaviours and attitudes, settings and situations. For example, 'Comrades: an Episode', 'Breakfast', 'My Company', 'The Dug-out' (Sassoon), 'The Sentry', 'Strange Meeting', 'Two Fusiliers', 'To One Who Was With Me in the War', 'Aftermath'.
- A counter-argument **could** be provided by poems referring to other subjects, themes and moods. For example: poems of solitude such as 'Rendezvous' or 'Before Action'; poems where men are set against each other such as 'Base Details' or 'The General'; poems about the pragmatism of having to deal with the mess of war such as 'The Leveller', 'The Rear Guard', 'Exposure'. A variety of alternative themes may be suggested as alternatives for the 'most important'.
- Candidates will **perhaps** engage with different poetic forms, moods and voices.

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

Up the Line to Death – ed. Brian Gardner

09. Critics have said that 'Strange Meeting' by Wilfred Owen is very different from other war poems.

To what extent do you agree that 'Strange Meeting' is nonetheless a poem of central importance in *Up the Line to Death?*

FOCUS 'Strange Meeting' and whole text

KEYWORDS To what extent, agree, central importance

INDICATIVE CONTENT
- Analysis of distinctive features **might** include: the dream-like opening and setting; details of the underground landscape; the description of the 'strange friend'; their dialogue; the mournful, personal reflections on less; the familiarity of key phrases such as 'the pity of war' and links with Owen's Preface; the poem's tendency to use aphorisms; the combatants' lack of real commitment to violence; the narrator's ambiguous predictions for the future and a tentative hope for peace; Owen's use of pararhyme and other distinctive aspects of verse form; mythological echoes
- Links to other poems **could** include refer to: those about warfare as Hell such as 'Dulce et Decorum est', 'The Rear Guard', 'Dead Man's Dump', 'Attack', etc; those that reflect on the war from the point of view of experience, particularly with reference to the dead, such as 'Anthem for Doomed Youth', 'This Generation', 'Common Form', 'To One Who Was With Me in the War', etc.
- A counter-argument will **perhaps** look at: the atypical features of the poem – set after death, in an unspecified place and time, its dream-like atmosphere, etc. A variety of alternative poems may be suggested as being of greater importance.

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