



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

**English Literature A**

**LITA1B**

**(Specification 2740)**

**Unit 1: Texts in Context**

**Option B: World War One Literature**

***Final***

***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 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.

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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 (AOs 1 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 Question 1; 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**.

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

- 01** Read the following extract carefully. It is an extract from the diary of Siegfried Sassoon (1886 – 1967) who was serving on the Somme section of the Western Front at the time. It was written in March, 1916. Sassoon mourns the death of his comrade Lieutenant David Thomas whom he refers to here as ‘Tommy’.

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.

(45 marks)

**FOCUS** Authors 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: Much for candidates to write about to do with diaries, testimonies and all forms of record and reflection; Tommy’s frailty and physical beauty; the presentation of ‘little Tommy’ in different ways – as Sassoon last remembers him, as he sees him now in fantasies and as he recalls him at Cambridge; the deeply personal, perhaps homo-erotic nature of their relationship and the way Tommy is idealised as a soldier, as a man and as a reader of Sassoon’s poetry; Sassoon’s presentation of the setting, particularly in the pastoral elegy section and the ways it contrasts with the starkness of Tommy’s funeral and burial; the proximity of the war threatening Tommy’s vulnerability at the end of the extract; the effect of Sassoon’s references to other victims, namely ‘Tracker’ Richardson and Pritchard, and other participants such as Graves; Sassoon’s reflections of the brevity and unpredictability of life; the time context will prove a discriminator if candidates are able to engage with significance of 1916 and with Sassoon as a survivor. Candidates will probably want to import some context about Sassoon from biography, the poetry, the Declaration, Regeneration, etc.

Form, structure and language:

Form: diary extract with attendant sense of spontaneity reflected in some word choices (eg ‘the old human-weak cry’) and particularly in syntactic choices with exclamations, dashes, sentences beginning ‘And’ and different kinds of listing; at the same time it is often artfully and rhetorically shaped.

Structure: Candidates should have at least some sense of the shaping of the extract: the first paragraph is dense, complex and intense covering other bad news, the news about Tommy, the nature of his death, Sassoon’s last meeting with him, his idealised memories of Tommy’s physicality and factual memories about their time in Cambridge; the second sets the scene for the pastoral elegy with brief mention of the location, but then moving on to a less specific private sanctuary; the third accounts for Sassoon’s grief and juxtaposes his own ritualized and intimate memorial with the sad inadequacy of Tommy’s public funeral; the final description of Tommy using polysyndeton to convey a sad, deeply affectionate tone.

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

- diary extracts; first person accounts; elegies, by both genders; account of death, its reception and grief; presentations of close, personal relationships between combatants; homo-erotic war literature; pastoral settings; presentations of vulnerable individuals; presentations of regret; literature dealing with mutability
- other literature by or about Siegfried Sassoon
- writing about the different moods of war

	<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>author's account</b> b) make few uses of appropriate terminology or examples to support interpretations of <b>the ways author presents his 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 <b>author's account</b> b) assert some aspects with reference to the <b>ways author shapes meaning</b> c) make limited references to <b>author's account</b> .	Candidates characteristically: a) make few links and connections between <b>author'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>author's account</b> b) make simple use of appropriate terminology or examples to support interpretations of the <b>ways author presents his thoughts and feelings</b> c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of form, structure and language in <b>author's account</b> b) describe some aspects with reference to the <b>ways author shapes meaning</b> c) make related references to <b>author's account</b> .	Candidates characteristically: a) make straightforward links and connections between <b>author'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) make communicate relevant knowledge and understanding of <b>author's account</b> b) present relevant responses to <b>the ways author presents his 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>author's account</b> b) explore the <b>ways author</b> uses specific aspects to shape meaning c) use specific references to <b>author's account</b> to support their responses.	Candidates characteristically: a) explore links and connections between <b>author'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>author's account</b> , <b>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

<p><b>Band 4</b> <b>35-45</b></p>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) communicate relevant knowledge and understanding of <b>author's account</b> with confidence</li> <li>b) present relevant, well-informed responses to the ways <b>author presents his thoughts and feelings</b>, fluently using appropriate terminology to support informed interpretations</li> <li>c) structure and organise their writing in a cogent manner</li> <li>d) communicate content and meaning through sophisticated and mature writing.</li> </ul>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) identify relevant aspects of form, structure and language in <b>author's account</b> with insight</li> <li>b) confidently explore <b>the ways author uses</b> specific aspects to shape meaning</li> <li>c) show a mastery of detail in their use of specific references to <b>author account</b> to support their responses.</li> </ul>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) explore links and connections between <b>author's account and wider reading</b> texts with confidence</li> <li>b) communicate understanding of the views expressed in different interpretations or readings of <b>WW1</b> literature in a mature, sophisticated manner.</li> </ul>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) communicate a mature understanding of the relationships between <b>author's account, wider reading texts</b> and the <b>WW1</b> context.</li> <li>b) comment in a sophisticated manner on context: the influence of culture, text type, literary genre or historical period on the ways in which <b>WW1</b> literary texts were written and were - and are – received.</li> </ul>
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## Section B

### *The War Poetry of Wilfred Owen*, ed. Jon Stallworthy

- 02** W.B. Yeats dismissed Owen's poetry as "all blood, dirt and sucked sugar stick."

How far do you agree that Owen's poetry is too preoccupied with unpleasant details and exaggerated emotions?

In your answer you should **either** refer to **two** or **three** poems in detail **or** range more widely through the whole collection. (45 marks)

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

**KEYWORDS** How far, agree, Owen's poetry, too preoccupied, unpleasant details, emotions

### INDICATIVE CONTENT

To produce a balanced debate, the candidate's choice of poetry should include **both** poems that support the view that Owen's poetry is too preoccupied with unpleasant details and overblown emotions **and** poems that reveal contrasting aspects of the collection.

- Supporting poems **might** include those describing a variety of events and predicaments, settings and situations. For example, 'Dulce et Decorum Est', 'Disabled', 'The Show', 'S.I.W', 'Greater Love', 'The Last Laugh', 'Mental Cases', 'Exposure', 'Spring Offensive', etc
- A counter-argument **could** be provided by referring to other aspects of the poems above or by using poems referring to other subjects, themes and moods. For example: poems where the focus is on quiet compassion such as 'Futility', 'The Send-Off', etc; poems taking an indirect approach to considering warfare such as 'The Kind Ghost', 'The Soldier's Dream'; poems of quieter reflection away from the battlefield such as 'Uriconium', 'Hospital Barge', 'Miners', 'Elegy in April and September', etc; and poems about the poetic process such as 'Apologia pro Poemate Meo'
- 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 collection</b> b) make few uses of appropriate terminology or examples to support <b>interpretations of a preoccupation with unpleasant details and overblown emotions</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 collection</b> b) make simple use of appropriate terminology or examples to support <b>interpretations of a preoccupation with unpleasant details and overblown emotions</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 collection</b> b) present relevant responses to <b>interpretations of a preoccupation with unpleasant details and overblown emotions</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 collection</b> with confidence b) present relevant, well-informed responses to <b>interpretations of a preoccupation with unpleasant details and overblown emotions 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 collection</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 collection</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

**The War Poetry of Wilfred Owen, ed. Jon Stallworthy**

**03** The last complete poem in the collection is 'Spring Offensive'.

How far do you agree that 'Spring Offensive' makes an appropriate conclusion to this collection? (45 marks)

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

**KEYWORDS** How far, agree, appropriate conclusion, collection

**INDICATIVE CONTENT**

To produce a balanced debate, the candidate's choice of poetry should include **both** poems that support the view that 'Spring Offensive' is an appropriate conclusion to this collection **and** poems that reveal contrasting aspects of the collection.

- Analysis of distinctive features **might** include: The sudden opening *in medias res*; the soldiers unspecified as 'they'; the late spring setting at odds with their exhaustion and the terror of what they are about to face; the natural details – grass, breeze, field, buttercups, brambles, trees, etc; the sinister, threatening ridge where they will go over the top; the immediate preparation for battle with 'no alarms of bugles, no high flags, no clamorous haste' etc; the terrible drama of the attack in stanza five; the way in which Owen turns the buttercups into religious symbols of sacrifice as they catch the soldiers' blood; the use of personification, eg 'the whole sky burned with fury against them'; other striking imagery and word choices such as 'breasted the surf of bullets', 'drave', etc; the reflective last stanza; Owen's use of paradoxical language to express the experience of war, eg 'outfiending all its fiends', 'superhuman inhumanities', etc; the final question about veterans. Candidates might be aware of the time context and understand that Owen is reflecting on his own experience in the Allied offensive of 1917 from the point of view, by September 1918, of another – ultimately decisive - offensive
- Links to other poems **could** refer to: those written prior to this in 1917 that look closely at the horrors of war experience, ie 'Exposure', 'The Sentry', 'Smile, Smile, Smile'; earlier poems about the harsh realities of warfare, eg 'A Terre', 'Dulce et Decorum Est', 'The Dead-Beat', 'The Show', 'Disabled', 'The Chances', etc; poems that present the victims of battle, eg 'Dulce et Decorum Est', 'Futility', 'S.I.W.', 'Strange Meeting', etc; poems that look at survivors, their predicament and their attitudes, such as 'The Send-Off', 'Disabled', 'A Terre'
- A counter-argument will **perhaps** look at: the 1917 setting; other poems that are earlier chronologically and yet perhaps better concluding statements about the war experience such as 'Anthem For Doomed Youth', 'Apologia pro Poemate Meo', etc because of their generic and reflective nature; poems that also look ahead to consider the legacy of the war such as 'Strange Meeting', 'The Next War', 'Miners', etc.

	<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 of 'Spring Offensive' as an appropriate conclusion to the collection</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 collection</b> b) assert some aspects with reference to how the poets shape meaning c) make limited references to the <b>poetry in the collection</b>	Candidates characteristically: a) make few links and connections between <b>'Spring Offensive' and the other 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 collection</b> b) make simple use of appropriate terminology or examples to support <b>the idea of 'Spring Offensive' as an appropriate conclusion to the collection</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 poets shape meaning c) make related references to the <b>poetry in the collection</b> .	Candidates characteristically: a) make straightforward links and connections between <b>'Spring Offensive' and the other 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 collection</b> b) present relevant responses to <b>the idea of 'Spring Offensive' as an appropriate conclusion to the collection</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 <b>poetry in the collection</b> to support their responses.	Candidates characteristically: a) explore links and connections between <b>'Spring Offensive' and the other 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 the <b>poetry in the collection</b> with confidence b) present relevant, well-informed responses to <b>the idea of 'Spring Offensive' as an appropriate conclusion to the collection</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 collection</b> with insight b) confidently explore how the <b>poets in the collection</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 collection</b> to support their responses.	Candidates characteristically: a) explore links and connections between <b>'Spring Offensive' and other poems in the collection</b> with confidence 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.

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

- 04** “These poems are obviously dominated by women and their concerns. The poems are written by women. The editor is a woman. The dedication is to a woman, the editor’s mother. Men have no place here.”

To what extent do you agree that men have no place 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** Women/woman, dominated, concerns, to what extent, agree, men, no place

**INDICATIVE CONTENT**

To produce a balanced debate, the candidate’s choice of poetry should include **both** poems that support the idea that men have no place in *Scars Upon My Heart* **and** poems that reveal contrasting aspects of the anthology.

- Supporting poems **might** include those which present female narrators who are preoccupied with their own predicament or that of their gender such as ‘Munition Wages’, ‘War Girls’, ‘Rouen’, ‘Women at Munition Making’, ‘The Jingo-Woman’, etc
- A counter-argument **could** be provided by reference to other themes and preoccupations. For examples: poems directly about men’s experience such as ‘He Went for a Soldier’, ‘The Veteran’, ‘Pluck’, etc; poems in male voices such as ‘From a Trench’, ‘The Convalescent’, etc; poems looking indirectly at male grief or concerns about the future such as ‘The Seed-Merchant’s Son’, ‘A War Film’, etc; poems that address an absent or dead man such as ‘In Time of War’, ‘Perhaps-’, ‘Afterwards’, ‘Lamplight’, ‘Easter Monday’, etc; poems addressing men in general such as ‘The Call’, ‘The Ghouls’, 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 anthology</b> b) make few uses of appropriate terminology or examples to support interpretations of <b>men having no place 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>men having no place 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 <b>men having no place in the anthology</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 <b>men having no place in the anthology</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>poems in 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 the <b>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.

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

- 05** How far do you agree that 'Jingo-Woman' by Helen Hamilton is a poem of central importance in *Scars Upon My Heart*? (45 marks)

**FOCUS** 'The Jingo-Woman' and whole text. Analysis of named poem.

**KEYWORDS** How far, agree, central importance

**INDICATIVE CONTENT**

- Analysis of distinctive features which **might** include: the unsympathetic presentation of women involved in propaganda vs the presentation of men as stoical, dignified victims; the clarity of coherent argument challenging women involved in propaganda; the accusatory, almost aggressive tone; direct address in the second person; the use of parentheses, questions, exclamations, lists, and various forms of anaphora, etc to convey strong feeling; aspects of verse form also used to convey strong feeling and build the argument, for example, the use of one line adjectival phrases such as 'quite stout and hearty', 'keen and malignant'; the use of informalities such as contractions and colloquialisms such as 'duffers', 'nay', etc
- Links to other poems **could** refer to a range of other poems, chiefly those expressing anger such as: poems challenging those who write of war as glorious and heroic, eg 'The Romancing Poet'; a whole range of poems where war is presented realistically for what it is, as in the poems of Brittain, Wedderburn Cannan, Postgate Cole, Daryush, Dobell, Lawrence, Letts, Thanet, Tynan, etc; a whole range of poems where women are presented sympathetically rather than 'such duffers', so poems where women are grieving, empathising with men as victims of war, looking ahead realistically to a difficult future
- A counter-argument will **perhaps** look at other significant moods not represented by Hamilton's poem such as: the jingoistic enthusiasm of Jessie Pope or Cicily Fox Smith; elegiac poems such as 'Perhaps-', 'Afterwards', 'Lamplight', etc; poems of quiet reflection and remembrance such as 'The Cenotaph', 'A Sacrament', 'Forgotten Dead, I Salute You', 'There Will Come Soft Rains', 'Of all who died in silence far away', etc; a whole range of poems where the focus is on compassion for men as victims of war such as 'Pluck', 'The Veteran', etc

	<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 interpretations of <b>'The Jingo-Woman' as a poem of central importance</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>Hamilton 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>'The Jingo-Woman' 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 in response to interpretations of <b>'The Jingo-Woman' as a poem of central importance</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>Hamilton 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>'The Jingo-Woman' 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 <b>'The Jingo-Woman' as a poem of central importance</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>Hamilton 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>'The Jingo-Woman' 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 the <b>poetry of the anthology</b> b) present relevant, well-informed responses to <b>'The Jingo-Woman' as a poem of central importance</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>Hamilton 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>'The Jingo-Woman' 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. 'We are the Dead. Short days ago  
We lived, felt dawn, saw sunset glow,  
Loved and were loved....'

'In Flanders Fields' by John McRae

How far do you agree that the most prevalent theme in this selection is the shortness of the soldiers life?

In your answer you should **either** refer to **two** or **three** poems in detail **or** range more widely through the whole selection. (45 marks)

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

**KEYWORDS** How far, agree, most prevalent theme, brevity of life

**INDICATIVE CONTENT**

To produce a balanced debate, the candidate's choice of poetry should include **both** poems that support the idea that the most prevalent theme is the brevity of war **and** poems that reveal contrasting aspects of the selection.

- Supporting poems **might** include: poems that directly address the issue such as 'In Flanders Fields', 'Six Young Men', 'Anthem for Doomed Youth', 'The Volunteer', 'All the hills and vales along', 'The Death of a Soldier'; poems that imply this brevity by their tone and context such as 'To His Love', 'Dulce et Decorum Est', 'The Send-Off', 'Futility', 'Epitaphs of the War', etc
- A counter-argument **could** be provided by either suggesting that it is not a prevalent theme and/or by arguing that one or more numerous other themes are the most or more prevalent, themes such as: trench conditions, feelings for loved ones, futility, heroism, individual sacrifice, responsibility, loss of innocence, etc
- Candidates will **perhaps** engage with different poetic forms, structures and choices of language.



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<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>brevity as the most prevalent theme</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 <b>the poetry in the selection</b> b) make simple use of appropriate terminology or examples to support interpretations of <b>brevity as the most prevalent theme</b> c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of form, structure and language in <b>the 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 brevity as the most prevalent theme</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>the 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 brevity as the most prevalent theme</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>the 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** “Philip Larkin’s ‘MCMXIV’ evokes the loss of innocence brought about by World War One better than any other poem.”

To what extent do you agree with this view of *The Oxford Book of War Poetry*?

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

**KEYWORDS** Evokes, loss, innocence, better, any other poem, to what extent, agree, view

**INDICATIVE CONTENT**

- Analysis of distinctive features **might** include: the Roman numerals (as on war memorials) of the title; the focus on 1914 and the outbreak of war; the ways in which Larkin evokes the time period with references to the fashions, traditions and the urban landscape of Edwardian England; the rural landscape of ‘Domesday lines’ and its role in the static nature of the class system; the August Bank Holiday atmosphere of the recruitment scene itself; the references to recruitment queues resembling football and cricket queues hints at class divisions as well as prefiguring ranks of soldiers on the battlefield; the ways in which the verse structure uses listing and enjambment to evoke the social setting; the rhetorical nature of the final stanza; the glimpses of human intimacy about to be overtaken by world events
- Links to other poems **could** refer to those that evoke loss of innocence such as ‘Anthem for Doomed Youth’, ‘Dulce et Decorum Est’, ‘The Send-Off’, ‘Returning, We Hear the Larks’, ‘Six Young Men’, ‘The Hero’, etc
- A counter-argument will **perhaps** question ‘loss of innocence’ as the defining theme of ‘MCMXIV’, or the, arguably, detached way in which Larkin approaches the subject; argue that one or more of the above poems or other poem(s) is/are as good or better at evoking loss of innocence.

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<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 interpretations of <b>'MCMXIV' as the best evocation of loss of innocence</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>Larkin 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>'MCMXIV' 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 interpretations of <b>'MCMXIV' as the best evocation of loss of innocence</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>Larkin 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>'MCMXIV' 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, using appropriate terminology to support informed interpretations of <b>'MCMXIV' as the best evocation of loss of innocence</b> 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>Larkin 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>'MCMXIV' 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, fluently using appropriate terminology to support informed interpretations of <b>'MCMXIV' as the best evocation of loss of innocence</b> 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>Larkin 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>'MCMXIV' 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.