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A-LEVEL

# English Literature A

Unit 1: Texts in Context

LTA1B: World War One Literature

Mark scheme

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Version V1: Final Mark Scheme

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Mark schemes are prepared by the Lead Assessment Writer 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 associates 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 associate understands and applies it in the same correct way. As preparation for standardisation each associate 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, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.

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.

Further copies of this Mark Scheme are available from [aqa.org.uk](http://aqa.org.uk)

### 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 students 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 number of marks available.

Assessment Objectives	Question Weightings (by mark)	
	Question 1	Questions 2–7
AO1	3	15
AO2	12	15
AO3	3	15
AO4	27	–
Overall mark for questions	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/students taking responsibility for **choice of text** and **construction of task**. In the

examination, students 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 student to **make their own selection of the poems they wish to write about** (as in the poetry set text question).

It is therefore the student 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**.

	<b>Assessment Objective 1</b>	<b>Assessment Objective 2</b>	<b>Assessment Objective 3</b>	<b>Assessment Objective 4</b>
<b>Assessment Objective</b>	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression.	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts.	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers.	AO4: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.
<b>Band 1 0-10</b>	Students 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.	Students characteristically: a) identify few aspects of form, structure and language b) assert some aspects with reference to how they shape meaning c) make limited references to texts.	Students 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.	Students characteristically: a) communicate limited understanding of context through descriptions of culture, text type, literary genre or historical period.
<b>Band 2 11-22</b>	Students 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.	Students characteristically: a) identify obvious aspects of form, structure and language b) describe some aspects with reference to how they shape meaning c) make related references to texts.	Students 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.	Students characteristically: a) communicate some basic understanding of context through descriptions of culture, text type, literary genre or historical period.

<p><b>Band 3</b> <b>23-34</b></p>	<p>Students 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.</p>	<p>Students characteristically: a) identify relevant aspects of form, structure 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.</p>	<p>Students characteristically: a) explore links and connections between literary texts b) communicate understanding of the views expressed in different interpretations or readings.</p>	<p>Students 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.</p>
<p><b>Band 4</b> <b>35-45</b></p>	<p>Students 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.</p>	<p>Students characteristically: a) identify relevant aspects of form, structure 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.</p>	<p>Students 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.</p>	<p>Students 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.</p>

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Read carefully the following item taken from the *Daily Mirror* of 20 November 1918. Published almost immediately after the Armistice, it represents one of the earliest attempts to quantify the human cost of World War One. These casualty figures were revised upwards several times in the months after this report.

How does the writer present 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** The newspaper's account and wider reading. Analysis of account.

**KEY WORDS** How, present, thoughts and feelings, how far, similar to, different from, wider reading, form, structure and language.

### INDICATIVE CONTENT

Subject matter – *Students may comment on:*

- The time context and the fact that this is only nine days after the Armistice
- The strongly patriotic tone throughout and the ways in which this reflects the resilience of 1914 attitudes, even beyond the war
- The ways in which all participants – the dead, in particular, but also the injured, prisoners of war, 'the splendid living', the various parties on the Home Front – are acknowledged and praised in various ways and at various stages for their contribution to the war effort
- The fact that the writer is reflecting the thoughts and feelings of the newspaper assuming these views are held by its readership and by the nation as a whole.

Form, structure and language:

**Form:** The text type here is unusual in that it is a cross between a report and an editorial; most should be able to engage with media conventions such as the use of headline, time adverbials, short paragraphs, facts and figures, etc. Some will be able to see editorial features such as the use of the first person plural and the explicit assertion of opinions and wishes. Students may comment on the shortness of form used here to create a dignified and authoritative concluding statement about the war.

**Structure:** Media conventions are used as simple, structural devices. The table of figures and the way it dominates the article is interesting; the statistics are clearly intended to be shocking and the distinction between officers and other ranks perhaps reflects class attitudes and assumptions about military priorities. The inclusion of a 'grand total' stresses the shocking nature. The article ends with a triplet of exclamations balancing the horrors of war with the spirit needed to endure and conquer. There is a variety of sentence types and punctuation used – elaborate one sentence paragraphs, exclamations, dashes – all of which contribute to the feeling that this is a final definitive and summative flourish.

Language – Students may engage with such details as: the reference to and repetition of 'Empire'; stress on key noun phrases, often capitalised, such as 'Noble Sacrifice of our Great Dead', 'Portals of the New World', 'the Immortal Dead', 'great white company of shining souls'; the effects of abstract nouns such as honour, nobility and sacrifice; the repetition of structures such as 'Homage/Honour to ...'; modal verbs such as 'will'; metaphor, idiom and euphemism to create a self-consciously high style.

Typicality – student to find links in terms of both similarity and difference with wider reading: many will probably want to explore atypicality and how their reading has not included many media texts and they are more used to other genres. The patriotic texts they link in here will almost certainly be from early in the war. They may well want to explore the fact that post-1915/6 texts are typically cynical and pessimistic, stressing the futility of war. They may be aware of other texts from around this time such as Maude Onions' account, 'Everyone Sang', etc.



	Assessment Objective 1 (3 marks)	Assessment Objective 2 (12 marks)	Assessment Objective 3 (3 marks)	Assessment Objective 4 (27 marks)
<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>	Students characteristically: a) communicate limited knowledge and understanding of <b>the ways the writer presents thoughts and feelings</b> b) make few uses of appropriate terminology or examples to support interpretations of <b>the journalist's account</b> c) attempt to communicate meaning by using inaccurate language.	Students characteristically: a) identify few aspects of form, structure and language in <b>the journalist's account</b> b) assert some aspects with reference to <b>the ways the journalist shapes meaning</b> c) make limited references to <b>the journalist's account</b> .	Students characteristically: a) make few links and connections between <b>the journalist's account</b> and <b>wider reading</b> texts b) reflect the views expressed in other interpretations of WW1 literature in a limited way.	Students 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>	Students characteristically: a) communicate some basic knowledge and understanding of <b>the journalist's account</b> b) make simple use of appropriate terminology or examples to support interpretations of <b>the ways the journalist presents thoughts and feelings</b> c) communicate meaning using straightforward language.	Students characteristically: a) identify obvious aspects of form, structure and language in <b>the journalist's account</b> b) describe some aspects with reference to <b>the ways the journalist shapes meaning</b> c) make related references to <b>the journalist's account</b> .	Students characteristically: a) make straightforward links and connections between <b>the journalist's account</b> and <b>wider reading</b> texts b) reflect the views expressed in other interpretations of WW1 literature in a basic way.	Students characteristically: a) communicate some basic understanding of context through descriptions of culture, text type, literary genre or the <b>WW1</b> literature.

<p><b>Band 3</b> <b>23-34</b></p>	<p>Students characteristically: a) communicate relevant knowledge and understanding of <b>the journalist's account</b> b) present relevant responses to <b>the ways the journalist presents 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.</p>	<p>Students characteristically: a) identify relevant aspects of form, structure and language in <b>the journalist's account</b> b) explore <b>the ways the journalist</b> uses specific aspects to shape meaning c) use specific references to <b>the journalist's account</b> to support their responses.</p>	<p>Students characteristically: a) explore links and connections between <b>the journalist's account</b> and <b>wider reading</b> texts b) communicate understanding of the views expressed in different interpretations or readings of WW1 literature.</p>	<p>Students characteristically: a) communicate understanding of the relationships between <b>the journalist's account, wider reading texts</b> and <b>WW1</b> context b) comment appropriately on context: the influence of culture, text type, literary genre or historical period on the ways in which <b>WW1</b> literary texts were written and were – and are – received.</p>
<p><b>Band 4</b> <b>35-45</b></p>	<p>Students characteristically: a) communicate relevant knowledge and understanding of <b>the journalist's account</b> with confidence b) present relevant, well-informed responses to the ways <b>the journalist presents thoughts and feelings</b>, fluently using appropriate terminology to support informed interpretations c) structure and organise their writing in a cogent manner d) communicate content and meaning through sophisticated and mature writing.</p>	<p>Students characteristically: a) identify relevant aspects of form, structure and language in <b>the journalist's account</b> with insight b) confidently explore <b>the ways the journalist uses</b> specific aspects to shape meaning c) show a mastery of detail in their use of specific references to <b>the journalist's account</b> to support their responses.</p>	<p>Students characteristically: a) explore links and connections between <b>the journalist's account</b> and <b>wider reading</b> texts with confidence b) communicate understanding of the views expressed in different interpretations or readings of <b>WW1</b> literature in a mature, sophisticated manner.</p>	<p>Students characteristically: a) communicate a mature understanding of the relationships between <b>the journalist's account, wider reading texts</b> and the <b>WW1</b> context. b) comment in a sophisticated manner on context: the influence of culture, text type, literary genre or historical period on the ways in which <b>WW1</b> literary texts were written and were – and are – received.</p>

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

**Either**

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Owen's war poems have been described as "the poetry of pain".

To what extent do you agree that Owen always associates war with pain?

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**            "The poetry of pain", to what extent, do you agree, always associates, pain.

**INDICATIVE CONTENT**

To produce a balanced debate, the student's choice of poetry should include **both** poems that support the idea that Owen's poetry always associates war with pain **and** poems that reveal other interpretations of the selection.

- Supporting poems **might** include a variety of poems presenting a variety of behaviours and attitudes, settings and situations. There are many poems – arguably all – that at the very least acknowledge war as a source of pain, either physical, psychological, or both. Some obvious examples that present individuals and groups in various states of pain include: 'The Sentry', 'A Terre', 'Dulce et Decorum Est', 'Smile, Smile, Smile', 'The Last Laugh', etc. There are poems such as 'Mental Cases' that present psychological torment and poems such as 'Disabled' that explore the relationship between physical and psychological pain.
- A counter-argument **could** be provided by focus on the adverb '**always**', challenging the idea that Owen always makes this link explicitly. Some poems evoke pity without explicitly foregrounding pain – 'Futility', for example. Some are set in 'painless' settings where the tone does not rely on highlighting pain, such as 'Uriconium: An Ode', 'Six O'clock in Princes Street', 'With an Identity Disc', 'Schoolmistress', etc.
- Students will **perhaps** engage with different poetic forms, moods and voices to explore links and connections.

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

<p><b>Band 4</b> <b>35-45</b></p>	<p>Students characteristically:</p> <ul style="list-style-type: none"> <li>a) communicate relevant knowledge and understanding of <b>the poems in the anthology/selection</b> with confidence</li> <li>b) present relevant, well-informed responses to <b>the idea that Owen always associates war with pain</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>Students characteristically:</p> <ul style="list-style-type: none"> <li>a) identify relevant aspects of form, structure and language in <b>the poems in the anthology/selection</b> with insight</li> <li>b) confidently explore how <b>Owen</b> uses specific aspects to shape meaning</li> <li>c) show a mastery of detail in their use of specific references <b>to the poems in the anthology/selection</b> to support their responses.</li> </ul>	<p>Students characteristically:</p> <ul style="list-style-type: none"> <li>a) explore links and connections between <b>the poems in the anthology/selection</b></li> <li>b) communicate mature understanding of the given view</li> <li>c) consider different interpretations of <b>the poems in the anthology/selection</b> in a cogent manner</li> <li>d) construct an illuminating debate.</li> </ul>
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or

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How far do you agree that 'Disabled' is a poem of central importance to this selection?

[45 marks]

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

**KEYWORDS** How far do you agree, central importance, this selection.

### INDICATIVE CONTENT

- Analysis of distinctive features **might** include: the description of the subject's dress and appearance; the use of voices outside as a catalyst to his memories; the theme of lost youth, vitality and potency; the contrast between remembered detail of happy times ('glow-lamps budded in the light blue trees', 'girls glanced lovelier', 'how slim girls' waists are', 'artist silly for his face', etc) with shocking facts about his current state and how he came to be disabled ('threw away his knees', 'touch him like some queer disease', 'poured it down shell-holes', 'leap of purple spurted from his thigh'); the focus on his former attractiveness and popularity being linked to physical and sporting prowess ('liked a blood-smear down his leg', 'carried soldier high', 'a god in kilts', 'to please his Meg'; the apparent superficiality of his naïve motives for volunteering ('Germans he scarcely thought of', 'jewelled hilts ... daggers in plaid socks', 'esprit de corps'); the contrast between departing ('drums and cheers') and returning ('some cheered him home'); the stark nature of his present isolation with a starkly altered relationship with both men ('a solemn man ... enquired about his soul', '... strong men who were whole') and women ('... touch him like some queer disease', 'Why don't they come?'); the use of the anonymous third person to present the subject (he/his/him); the effects of the aspects of form such as iambic pentameter and masculine rhyme; the effects of structural devices such as the six stanzas with ellipses, time adverbials/other discourse markers, dashes and repetition.
- Links to other poems **could** deal with 'central importance' by identifying poems with similar subject matters ('A Terre', 'The Send-Off', 'Anthem for Doomed Youth', 'Hospital Barge') and themes (loneliness, isolation, horror, pity, etc).
- A counter-argument will **perhaps** look at ways in which the named poem is perhaps not 'central', perhaps because of its Home Front setting and/or its focus on after-effects. Students may argue that other poems are more 'central' and more 'important', perhaps those with a Western Front setting or those that deal more directly with Owen's own experiences.

	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	Students characteristically: a) communicate limited knowledge and understanding of <b>the poems in the anthology/selection</b> b) make few uses of appropriate terminology or examples to support <b>the idea that 'Disabled' is a poem of central importance</b> c) attempt to communicate meaning by using inaccurate language.	Students characteristically: a) identify few aspects of form, structure and language in <b>the poems in the anthology/selection</b> b) assert some aspects with reference to how the poets shape meaning c) make limited references to <b>the poems in the anthology/selection</b> .	Students characteristically: a) make few links and connections between <b>'Disabled' and the other poems in the anthology/selection</b> b) reflect the given view in a limited way c) assert their agreement with the given view.
Band 2 11-22	Students characteristically: a) communicate some basic knowledge and understanding of <b>the poems in the anthology/selection</b> b) make simple use of appropriate terminology or examples to support <b>the idea that 'Disabled' is a poem of central importance</b> c) communicate meaning using straightforward language.	Students characteristically: a) identify obvious aspects of form, structure and language in <b>the poems in the anthology/selection</b> b) describe some aspects with reference to how <b>Owen</b> shapes meaning c) make related references to <b>the poems in the anthology/selection</b> .	Students characteristically: a) make straightforward links and connections between <b>'Disabled' and the other poems in the anthology/selection</b> b) reflect the given view in a basic way c) agree with the given view.
Band 3 23-34	Students characteristically: a) communicate relevant knowledge and understanding of <b>the poems in the anthology/selection</b> b) present relevant responses to <b>the idea that 'Disabled' is 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.	Students characteristically: a) identify relevant aspects of form, structure and language in <b>the poems in the anthology/selection</b> b) explore how <b>Owen</b> uses specific aspects to shape meaning c) use specific references to <b>the poems in the anthology/selection</b> to support their responses.	Students characteristically: a) explore links and connections between <b>'Disabled' and the other poems in the anthology/selection</b> b) communicate understanding of the given view c) consider different <b>interpretations of the poetry in the selection</b> d) construct a balanced debate.

<p><b>Band 4</b> <b>35-45</b></p>	<p>Students characteristically:</p> <ul style="list-style-type: none"> <li>a) communicate relevant knowledge and understanding of <b>the poems in the anthology/selection</b> with confidence</li> <li>b) present relevant, well-informed responses to <b>the idea that ‘Disabled’ is a poem of central importance</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>Students characteristically:</p> <ul style="list-style-type: none"> <li>a) identify relevant aspects of form, structure and language in <b>the poems in the anthology/selection</b> with insight</li> <li>b) confidently explore how <b>Owen</b> uses specific aspects to shape meaning</li> <li>c) show a mastery of detail in their use of specific references to <b>the poetry in the selection</b> to support their responses.</li> </ul>	<p>Students characteristically:</p> <ul style="list-style-type: none"> <li>a) explore links and connections between <b>‘Disabled’ and other poems in the anthology/selection</b> with confidence</li> <li>b) communicate mature understanding of the given view</li> <li>c) consider different interpretations of <b>the poems in the anthology/selection</b> in a cogent manner</li> <li>d) construct an illuminating debate.</li> </ul>
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***Scars Upon My Heart* – ed. Catherine Reilly**

or

0	4	One review of this anthology summarises the poems as being about “the bitterness of loss”.
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To what extent do you agree that loss invariably leads to anger 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.

**[45 marks]**

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

**KEYWORDS**              Summarises, “the bitterness of loss”, to what extent do you agree, loss, invariably, anger.

**INDICATIVE CONTENT**

To produce a balanced debate, the student’s choice of poetry should include **both** poems that support the idea that loss invariably leads to anger **and** poems that reveal contrasting aspects of the anthology.

- Supporting poems **might** include a variety of poetry in situations of loss where the poet or voice is bitter/angry as a result. Some obvious examples include poems from a female viewpoint where a partner has been ‘lost’ to the war through death or absence: ‘Perhaps’, ‘Lamplight’, ‘Afterwards’. Some poems consider those directly involved as a group who have suffered loss – eg ‘The Falling Leaves’, ‘Praematuri’, ‘Flanders Fields’, etc. Some present individuals who have lost meaningful lives through terrible injury such as ‘The Veteran’ and ‘Pluck’. Some blame the Home Front or the older generation in particular, such as ‘The Ghouls’.
- A counter-argument **could** be provided by focus on the adverb ‘**invariably**’, exploring poems that arguably take a different attitude to loss. For example, in ‘The Seed-Merchant’s Son’ the merchant himself is strangely grateful; in ‘A War Film’ the narrator acknowledges loss by treasuring those not touched by war; poems such as ‘Fallen’ express gratitude for the sacrifice, etc.
- Students 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	Students characteristically: a) communicate limited knowledge and understanding of <b>the poems in the anthology/selection</b> b) make few uses of appropriate terminology or examples to support interpretations of <b>the idea that loss invariably leads to anger</b> c) attempt to communicate meaning by using inaccurate language.	Students characteristically: a) identify few aspects of form, structure and language in <b>the poems in the anthology/selection</b> b) assert some aspects with reference to how <b>the poets in the anthology/selection</b> shape meaning c) make limited references to <b>the poems in the anthology/selection</b> .	Students characteristically: a) make few links and connections between <b>the poems in the anthology/selection</b> b) reflect the given view in a limited way c) assert their agreement with the given view.
Band 2 11-22	Students characteristically: a) communicate some basic knowledge and understanding of <b>the poems in the anthology/selection</b> b) make simple use of appropriate terminology or examples to support interpretations of <b>the idea that loss invariably leads to anger</b> c) communicate meaning using straightforward language.	Students characteristically: a) identify obvious aspects of form, structure and language in <b>the poems in the anthology/selection</b> b) describe some aspects with reference to how <b>the poets in the anthology/selection</b> shape meaning c) make related references to <b>the poems in the anthology/selection</b> .	Students characteristically: a) make straightforward links and connections between <b>the poems in the anthology/selection</b> b) reflect the given view in a basic way c) agree with the given view.
Band 3 23-34	Students characteristically: a) communicate relevant knowledge and understanding of the poetry in the anthology b) present relevant responses to <b>the ways the poems in the anthology reflect the idea that loss invariably leads to anger</b> , using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing.	Students characteristically: a) identify relevant aspects of form, structure and language in <b>the poems in the anthology/selection</b> b) explore how <b>the poets in the anthology/selection</b> use specific aspects to shape meaning c) use specific references to <b>the poems in the anthology/selection</b> to support their responses.	Students characteristically: a) explore links and connections between <b>the poems in the anthology/selection</b> b) communicate understanding of the given view c) consider different interpretations of <b>the poems in the anthology/selection</b> d) construct a balanced debate.

<p><b>Band 4 35-45</b></p>	<p>Students characteristically:</p> <ul style="list-style-type: none"> <li>a) communicate relevant knowledge and understanding of <b>the poems in the anthology/selection</b> with confidence</li> <li>b) present relevant, well-informed responses to <b>the ways the poems reflect the idea that loss invariably leads to anger</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>Students characteristically:</p> <ul style="list-style-type: none"> <li>a) identify relevant aspects of form, structure and language <b>in the poems in the anthology/selection</b> with insight</li> <li>b) confidently explore how <b>the poets in the anthology/selection</b> use specific aspects to shape meaning</li> <li>c) show a mastery of detail in their use of specific references to support their responses.</li> </ul>	<p>Students characteristically:</p> <ul style="list-style-type: none"> <li>a) explore links and connections between <b>the poems in the anthology/selection</b> with confidence</li> <li>b) communicate mature understanding of the given view</li> <li>c) consider different interpretations of <b>the poems in the anthology/selection</b> in a cogent manner</li> <li>d) construct an illuminating debate.</li> </ul>
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or

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 How far do you agree that 'A War Film' by Teresa Hooley is typical of the anthology in its presentation of Home Front responses to warfare?

**[45 marks]**

**FOCUS** 'A War Film' and other linked poems. Analysis of named poem.

**KEYWORDS** How far do you agree, typical of the anthology, presentation of Home Front, responses to warfare.

### INDICATIVE CONTENT

- Analysis of distinctive features which **might** include: the factual description of the film the narrator sees ("week's great draw", 'the Mons Retreat', "Old Contemptibles"); the narrator's initial response ('sorrow'/'the horror and the anguish' and 'pride'/'glory'); the way the film stays with the narrator when she leaves the cinema ('still hearing ...' etc); the central section about the bathing of the innocent child ('my little son', 'naked upon my knee', 'the body I had borne', 'a part of me', etc) juxtaposed with elliptical images of a body in the trenches ('Tortured. Torn. Slain.', etc); the importance of the linking last line of the third stanza ('Yet all these men had mothers. Every one.');
- the final stanza response to cherish the child even more with kisses and laughter; the use of first person perspective (I/me/my); the use of extended noun phrases to evoke emotional responses ('a catch of breath', 'the heart's uplifting', 'the horror and the anguish and the glory', etc); the use and repetition of key verbs to describe (a) war ('rattle', 'scream', etc) and (b) her responses ('wondered', 'kissed', 'laughed', etc); the use of free verse form and its effects; structural devices such as the four stanzas, dashes, ellipses, lists, repetition and questions.
- Links to other poems **could** deal with 'typical' by referring to poems with specifically similar subject matters (eg 'At the Movies', 'To Tony (Aged 3)') and/or similar themes (shock, pride, fear, love, etc).
- A counter-argument will **perhaps** argue that the named poem is not typical/less than typical by reference to the initial cinema setting, the third stanza describing the bathing of the child, the irony of ending on laughter, etc.

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

<p><b>Band 4 35-45</b></p>	<p>Students characteristically:</p> <ul style="list-style-type: none"> <li>a) communicate relevant knowledge and understanding of the <b>poems in the anthology/selection</b> with confidence</li> <li>b) present relevant, well-informed responses to the <b>idea that 'A War Film' is typical of Home Front responses to warfare</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>Students characteristically:</p> <ul style="list-style-type: none"> <li>a) identify relevant aspects of form, structure and language in the <b>poems in the anthology/selection</b> with insight</li> <li>b) confidently explore how <b>Hooley and other poets in the anthology</b> use specific aspects to shape meaning</li> <li>c) show a mastery of detail in their use of specific references to the <b>poems in the anthology/ selection</b> to support their responses.</li> </ul>	<p>Students characteristically:</p> <ul style="list-style-type: none"> <li>a) explore links and connections between '<b>A War Film</b>' and <b>other poems in the anthology/ selection</b> with confidence</li> <li>b) communicate mature understanding of the given view</li> <li>c) consider different interpretations of <b>the poems in the anthology/selection</b> in a cogent manner</li> <li>d) construct an illuminating debate.</li> </ul>
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***The Oxford Book of War Poetry* – ed. Jon Stallworthy**

or

0	6	A critic wrote that the power of this selection comes from “the force of contrast”.
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How far do you agree that the most powerful poems in *The Oxford Book of War Poetry* selection rely on contrast to create their effects?

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** Power, “force of contrast”, ideals, terrible reality, how far do you agree, most powerful, rely, contrast, their effects.

**INDICATIVE CONTENT**

To produce a balanced debate, the student’s choice of poetry should include **both** poems that support the idea that the most powerful poems rely on stark contrast **and** other ways of achieving effects. Some students may try to look at contrast **between** poems rather than **within** poems. If students take this approach then examiners should be flexible.. As with any answer, examiners should take into consideration all the relevant Assessment Objectives and be convinced that the argument is clear and appropriately supported before making their judgement.

- Supporting poems **might** include poetry from a range of writers making powerful statements, usually but not always about the ‘terrible reality of war’. Obvious examples might include poems that directly address the contrast between the patriotic ideals of war and the grim truth, such as: ‘Anthem for Doomed Youth’, ‘They’, ‘from *Hugh Selwyn Mauberley*’, ‘To His Love’, ‘All the hills and vales...’, etc. However, there are poems also that use vivid contrast to explore patriotism itself, eg ‘Peace’, ‘The Volunteer’, ‘In Flanders Fields’. Some poems that might be useful are intertextual such as ‘Another Epitaph on an Army of Mercenaries’ and ‘Dulce et Decorum Est’. Other poems use time contrast to make their points such as ‘MCMXIV’ and ‘Six Young Men’.
- A counter-argument **could** be provided by a whole variety of poems that achieve effects through other means. For example, ‘Men Who March Away’ is, arguably, a straightforward expression of patriotic determination; ‘Everyone Sang’ appears to rely on a simple evocation of the sound of spontaneous song; ‘Exposure’ is an extended exploration of one central idea about weather conditions, ‘Dead Man’s Dump’, similarly, derives its power from close scrutiny of one particular horror; and so on. Some students could construct a counter-argument around the patriotic poems listed in the first bullet above.
- Students 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>
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<b>Band 1 0-10</b>	Students characteristically: a) communicate limited knowledge and understanding of <b>the poems in the anthology/selection</b> b) make few uses of appropriate terminology or examples to support interpretations of <b>the idea that the most powerful poems rely on contrast</b> c) attempt to communicate meaning by using inaccurate language.	Students characteristically: a) identify few aspects of form, structure and language in <b>the poems in the anthology/selection</b> b) assert some aspects with reference to how <b>the poets in the anthology/selection</b> shape meaning c) make limited references to <b>the poems in the anthology/selection</b> .	Students characteristically: a) make few links and connections between <b>the poems in the anthology/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>	Students characteristically: a) communicate some basic knowledge and understanding of <b>the poems in the anthology/selection</b> b) make simple use of appropriate terminology or examples to support interpretations of <b>the idea that the most powerful poems rely on contrast</b> c) communicate meaning using straightforward language.	Students characteristically: a) identify obvious aspects of form, structure and language in <b>the poems in the anthology/selection</b> b) describe some aspects with reference to how <b>the poets in the anthology/selection</b> shape meaning c) make related references to <b>the poems in the anthology/selection</b> .	Students characteristically: a) make straightforward links and connections between <b>the poems in the anthology/selection</b> b) reflect the given view in a basic way c) agree with the given view.
<b>Band 3 23-34</b>	Students characteristically: a) communicate relevant knowledge and understanding of <b>the poems in the anthology/selection</b> b) present relevant responses to <b>the idea that the most powerful poems rely on contrast</b> , using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing.	Students characteristically: a) identify relevant aspects of form, structure and language in <b>the poems in the anthology/selection</b> b) explore how <b>the poets in the anthology/selection</b> use specific aspects to shape meaning c) use specific references to <b>the poems in the anthology/selection</b> to support their responses.	Students characteristically: a) explore links and connections between <b>the poems in the anthology/selection</b> b) communicate understanding of the given view c) consider different interpretations of <b>the poems in the anthology/selection</b> d) construct a balanced debate.

<p><b>Band 4</b> <b>35-45</b></p>	<p>Students characteristically:</p> <ul style="list-style-type: none"> <li>a) communicate relevant knowledge and understanding of <b>the poems in the anthology/selection</b></li> <li>b) present relevant responses to <b>the idea that the most powerful poems rely on contrast</b>, using appropriate terminology to support informed interpretations</li> <li>c) structure and organise their writing</li> <li>d) communicate content and meaning through expressive and accurate writing.</li> </ul>	<p>Students characteristically:</p> <ul style="list-style-type: none"> <li>a) identify relevant aspects of form, structure and language in <b>the poems in the anthology/selection</b> with insight</li> <li>b) confidently explore how <b>the poems in the anthology/selection</b> use specific aspects to shape meaning</li> <li>c) show a mastery of detail in their use of specific references to <b>the poems in the anthology/selection</b> to support their responses.</li> </ul>	<p>Students characteristically:</p> <ul style="list-style-type: none"> <li>a) explore links and connections between <b>the poems in the anthology/selection</b> with confidence</li> <li>b) communicate mature understanding of the given view</li> <li>c) consider different interpretations of <b>the poems in the anthology/selection</b> in a cogent manner</li> <li>d) construct an illuminating debate.</li> </ul>
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or

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 To what extent do you agree that 'The Hero' by Siegfried Sassoon is a poem of central importance in this selection?

[45 marks]

**FOCUS** 'The Hero' and other linked poems from selection. Analysis of named poem.

**KEYWORDS** To what extent, do you agree, poem of central importance, this selection.

### INDICATIVE CONTENT

- Analysis of distinctive features **might** include: the presentation of the Mother in the first stanza, in particular: her naïve trust in military authority and its methods shown through dialogue ("The Colonel writes so nicely"), Sassoon's presentation of her as typical and a spokeswoman for motherhood ("We mothers are so proud"), and the respectful sentimentality of her grief ("Jack fell as he'd have wished", 'her face was bowed'); her presentation in the second stanza and how Sassoon pre-modifies her assessment of the news ('nourish all her days', 'weak eyes, 'gentle triumph', 'brimmed with joy', 'so brave', 'her glorious boy') with the bitterly ironic reference to 'gallant lies'; the effect of closing with the Mother, poignantly presented as 'that lonely woman with white hair' to arouse pity for her loss as well as anger at her betrayal; the presentation of Jack by reference to the title and then by juxtaposing his mother's naïve view of him in the first stanza with the opinions of the Brother Officer ('cold-footed, useless swine') and his account of Jack's death ('panicked', 'tried to get sent home', 'blown to small bits'); Sassoon's final key point that 'no one seemed to care', added as an afterthought ('And ...'); Sassoon's use of direct and free indirect speech to convey opinions of Jack; the effect of Sassoon's use of key adjectives (eg 'tired', 'bowed', 'weak', 'cold-footed, 'useless') and verbs (eg 'broke', 'quavered', 'nourish', 'blown') to present both mother and son as weak, vulnerable, naïve parties; Sassoon's use of extended sonnet/rhyming couplet form and iambic pentameter; the effect of structural devices such as the three stanzas and caesurae.
- Links to other poems **could** include looking at one or more poems where heroism is presented (eg 'The Soldier', 'The Volunteer', etc) or the concept is questioned ('They', 'To His Love', 'Glory of Women', the various epitaphs, etc) and/or focus on grief, horror, fear, the Home Front, the responsibility of military authority, etc).
- A counter-argument will **perhaps** consider other, arguably more central, poems and/or question the typicality of 'The Hero' by referring to its Home Front setting and its focus on mothers and the views of the military authorities.

	<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>	Students characteristically: a) communicate limited knowledge and understanding of <b>the poems in the anthology/selection</b> b) make few uses of appropriate terminology or examples to support the <b>idea that 'The Hero' is a poem of central importance</b> c) attempt to communicate meaning by using inaccurate language	Students characteristically: a) identify few aspects of form, structure and language in <b>the poems in the anthology/selection</b> b) assert some aspects with reference to how <b>Sassoon and other poets</b> shape meaning c) make limited references to <b>the poems in the anthology/selection</b> .	Students characteristically: a) make few links and connections between <b>'The Hero' and other poems in the anthology/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>	Students characteristically: a) communicate some basic knowledge and understanding of <b>the poems in the anthology/selection</b> b) make simple use of appropriate terminology or examples to support the <b>idea that 'The Hero' is a poem of central importance</b> c) communicate meaning using straightforward language.	Students characteristically: a) identify obvious aspects of form, structure and language in <b>the poems in the anthology/selection</b> b) describe some aspects with reference to how <b>Sassoon and other poets</b> in the selection shape meaning c) make related references to <b>the poems in the anthology/selection</b> .	Students characteristically: a) make straightforward links and connections between <b>'The Hero' and other poems in the anthology/selection</b> b) reflect the given view in a basic way c) agree with the given view
<b>Band 3 23-34</b>	Students characteristically: a) communicate relevant knowledge and understanding of <b>the poems in the anthology/selection</b> b) present relevant responses to the <b>idea that 'The Hero' is 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.	Students characteristically: a) identify relevant aspects of form, structure and language in <b>the poems in the anthology/selection</b> b) explore how <b>Sassoon and other poets</b> use specific aspects to shape meaning c) use specific references to <b>poems in the anthology/selection</b> to support their responses.	Students characteristically: a) explore links and connections between <b>'The Hero' and other poems in the anthology/selection</b> b) communicate understanding of the given view c) consider different interpretations of <b>the poems in the anthology/selection</b> d) construct a balanced debate

<p><b>Band 4</b> <b>35-45</b></p>	<p>Students characteristically:</p> <ul style="list-style-type: none"> <li>a) communicate relevant knowledge and understanding of <b>the poems in the anthology/selection</b> with confidence</li> <li>b) present relevant, well-informed responses to the <b>idea that ‘The Hero’ is a poem of central importance</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>Students characteristically:</p> <ul style="list-style-type: none"> <li>a) identify relevant aspects of form, structure and language in <b>the poems in the anthology/selection</b> with insight</li> <li>b) confidently explore how <b>Sassoon and the other poets in the selection</b> use specific aspects to shape meaning</li> <li>c) show a mastery of detail in their use of specific references to <b>the poems in the anthology/selection</b> to support their responses.</li> </ul>	<p>Students characteristically:</p> <ul style="list-style-type: none"> <li>a) explore links and connections between <b>‘The Hero’</b> with confidence</li> <li>b) communicate mature understanding of the given view</li> <li>c) consider different interpretations of <b>the poems in the anthology/selection</b> in a cogent manner</li> <li>d) construct an illuminating debate.</li> </ul>
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