
AS

English Literature A

Unit 1 Texts in Context

LTA1B Option B: World War One Literature

Mark scheme

2740

June 2016

Version 1.0: Final Mark Scheme

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.

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**.

	Assessment Objective 1	Assessment Objective 2	Assessment Objective 3	Assessment Objective 4
AO	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	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.
Band 2 11-22	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>Band 3 23-34</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>Band 4 35-45</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>

0 1 Read the following extract carefully. It is taken from the memoir *In a World I Never Made* by Barbara Wootton (1897–1988), first published in 1967. The extract concerns the writer's experiences in 1917.

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

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

[45 marks]

Focus: The writer'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 Wootton is looking back over seventy years later on her experiences aged twenty
- The initial expository tone explaining her marriage and honeymoon arrangements
- The reflections on the youth and inexperience of Jack and herself
- Wootton's poignant and poetic references to the time of year
- Her ironic references to 'cannon fodder' and the quotation from the letter informing her of Jack's death
- The elliptical and dysphemistic way she accounts for Jack's death and the return of his effects
- The change of tone after the ellipse when she reflects on cumulative loss
- Wootton's philosophical tone in the final paragraph reflecting on the ways experience shapes personality and 'the impermanence of earthly relationships'.

Form, structure and language:

Form: The text type here is the memoir with some aspects of journal writing; most should be able to engage with conventions such as: first and third persons; time adverbials; elliptical narrative; facts, figures, times and places; the insertion of opinions and reflections with the benefit of hindsight; etc.

Structure: There is a clear chronological structure to the paragraphs before and after the ellipse shifts as Wootton splices together two distinct points of view in time. The exposition is clear and straightforward, whereas the increasingly philosophical interludes include longer, more elaborate sentences.

Language: Students may engage with such details as the impact of the initial, shock first sentence; the use of punctuation such as the dashes in the first paragraph and various pairs of parenthetical commas and the semi-colon in paragraph four to create poignant emphasis; numerous time references to create clarity and poignancy; Wootton's increasing use of the first person plural to emphasise her mature opinions; the brief use of the first person plural in the second paragraph to underline the brevity of their togetherness.

Typicality:

Students to find links in terms of both similarity and difference with wider reading: many will probably want to explore typicality and how their reading has included many memoirs and accounts of experience, from both women and men and in all genres. They may want to focus on youth and happiness interrupted by war and grief.

Students to find links in terms of both similarity and difference with wider reading:

There are many similar accounts of couples torn apart by war and women receiving personal effects, in a variety of genres.

	Assessment Objective 1 (3 marks)	Assessment Objective 2 (12 marks)	Assessment Objective 3 (3 marks)	Assessment Objective 4 (27 marks)
AO	Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	Explore connections and comparisons between different literary texts, informed by interpretations of other readers	Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received
Band 1 0-10	Students characteristically: a) communicate limited knowledge and understanding of <i>In a World I Never Made</i> b) make few uses of appropriate terminology or examples to support interpretations of <i>In a World I Never Made</i> c) attempt to communicate meaning by using inaccurate language.	Students characteristically: a) identify few aspects of form, structure and language in <i>In a World I Never Made</i> b) assert some aspects with reference to how <i>In a World I Never Made</i> c) make limited references to <i>In a World I Never Made</i> .	Students characteristically: a) make few links and connections between <i>In a World I Never Made</i> and wider reading texts b) reflect the views expressed in other interpretations of literature of <i>In a World I Never Made</i> in a limited way.	Students characteristically: a) communicate limited understanding of context through descriptions of culture, text type, literary genre or the WW1 context.
Band 2 11-22	Students characteristically: a) communicate some basic knowledge and understanding of <i>In a World I Never Made</i> b) make simple use of appropriate terminology or examples to support interpretations of the ways Wootton presents <i>In a World I Never Made</i> c) communicate meaning using straightforward language.	Students characteristically: a) identify obvious aspects of form, structure and language in <i>In a World I Never Made</i> b) describe some aspects with reference to how <i>In a World I Never Made</i> c) make related references to <i>In a World I Never Made</i> .	Students characteristically: a) make straightforward links and connections between <i>In a World I Never Made</i> and wider reading texts b) reflect the views expressed in other interpretations in a basic way.	Students characteristically: a) communicate some basic understanding of context through descriptions of culture, text type, literary genre or the WW1 context.

<p>Band 3 23-34</p>	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) communicate relevant knowledge and understanding of <i>In a World I Never Made</i> b) present relevant responses to the ways Wootton presents <i>In a World I Never Made</i>, using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing. 	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) identify relevant aspects of form, structure and language in <i>In a World I Never Made</i> b) explore how <i>In a World I Never Made</i> uses specific aspects to shape meaning c) use specific references to <i>In a World I Never Made</i> to support their responses. 	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) explore links and connections between <i>In a World I Never Made</i> and wider reading texts b) communicate understanding of the views expressed in different interpretations or readings of <i>In a World I Never Made</i> literature. 	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) communicate understanding of the relationships between <i>In a World I Never Made</i>, wider reading texts and the WW1 context b) comment appropriately on context: the influence of culture, text type, literary genre or WW1 on the ways in which WW1 literary texts were written and were – and are – received.
<p>Band 4 35-45</p>	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) communicate relevant knowledge and understanding of <i>In a World I Never Made</i> with confidence b) present relevant, well-informed responses to the ways Wootton presents thoughts and feelings, fluently using appropriate terminology to support informed interpretations c) structure and organise their writing in a cogent manner d) communicate content and meaning through sophisticated and mature writing. 	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) identify relevant aspects of structure, form and language in <i>In a World I Never Made</i> with insight b) confidently explore how <i>In a World I Never Made</i> uses specific aspects to shape meaning c) show a mastery of detail in their use of specific references to <i>In a World I Never Made</i> to support their responses. 	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) explore links and connections between <i>In a World I Never Made</i> and wider reading texts with confidence b) communicate understanding of the views expressed in different interpretations or readings of <i>In a World I Never Made</i> literature in a mature, sophisticated manner. 	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) communicate a mature understanding of the relationships between <i>In a World I Never Made</i>, wider reading texts and the WW1 context b) comment in a sophisticated manner on context: the influence of culture, text type, literary genre or historical period on the ways in which WW1 literary texts were written and were – and are – received.

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

0 2 “Owen’s concern is for others, never for himself.”

How far do you agree with this view of Owen’s war poems?

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.

Key Words: Concern, always for others, never for himself, how far, do you agree

Indicative Content

To produce a balanced debate, the student’s choice of poetry should include **both** poems that support the idea that Owen’s war poetry is always concerned for others, never for himself **and** poems that reveal other interpretations of the selection.

- Supporting poems **might** include a variety of poems presenting a variety of individuals and groups in physical and/or psychological pain. Poems such as ‘Futility’, ‘The Dead-Beat’, ‘The Sentry’, ‘Dulce et Decorum Est’, ‘A Terre’, ‘The Last Laugh’, ‘Anthem for Doomed Youth’, etc.
- A counter-argument **could** be provided by focus on the adverb ‘**never**’, challenging the idea that Owen is not concerned for himself, either explicitly or implicitly. Several poems use a dramatic voice which echoes Owen’s own to acknowledge his own helplessness under pressure such as ‘Futility’, ‘The Sentry’, ‘Dulce et Decorum Est’, ‘Strange Meeting’. Some poems are self-conscious reflections on his own mortality and poetic purpose such as ‘With an Identity Disc’ and ‘Apologia Pro Poemate Meo’.
- 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)
AO	Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	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 the poetry in the selection b) make few uses of appropriate terminology or examples to support interpretations of the idea that Owen's concern is for others, never for himself c) attempt to communicate meaning by using inaccurate language.	Students characteristically: a) identify few aspects of structure, form, and language in the poetry in the selection b) assert some aspects with reference to how Owen shapes meaning c) make limited references to the poetry in the selection.	Students characteristically: a) make few links and connections between poems in the selection b) reflect the given view in a limited way c) assert their agreement with the given view.
Band 2 11-22	Students characteristically: a) communicate some basic knowledge and understanding of the poetry in the selection b) make simple use of appropriate terminology or examples to support the idea that Owen's concern is for others, never for himself c) communicate meaning using straightforward language.	Students characteristically: a) identify obvious aspects of structure, form, and language in the poetry in the selection b) describe some aspects with reference to how Owen shapes meaning c) make related references to the poetry in the selection.	Students characteristically: a) make straightforward links and connections between poems in the selection b) reflect the given view in a basic way c) simply agree/disagree with the given view.
Band 3 23-34	Students characteristically: a) communicate relevant knowledge and understanding of the poetry in the selection b) present relevant responses to the idea that Owen's concern is for others, never for himself, 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 structure, form and language in the poetry in the selection b) explore how Owen uses specific aspects to shape meaning c) use specific references to the poetry in the selection to support their responses.	Students characteristically: a) explore links and connections between poems in the selection b) communicate understanding of the given view c) consider different interpretations of poems in the selection d) construct an increasingly balanced debate.

<p>Band 4 35-45</p>	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) communicate relevant knowledge and understanding of the poetry in the selection with confidence b) present relevant, well-informed responses to the idea that Owen's concern is for others, never for himself, 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>Students characteristically:</p> <ul style="list-style-type: none"> a) identify relevant aspects of structure, form and language in the poetry in the selection with insight b) confidently explore how Owen uses specific aspects to shape meaning c) show a mastery of detail in their use of specific references to the poetry in the selection to support their responses. 	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) explore links and connections between poems in the selection with confidence b) communicate mature understanding of the given view c) consider different interpretations of poems in the selection in a cogent manner d) construct an illuminating debate.
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***The War Poems of Wilfred Owen* – ed. Jon Stallworthy**

0 3 To what extent do you agree that 'Uriconium: An Ode' is typical of Owen's war poetry? **[45 marks]**

Focus: 'Uriconium' and other linked poems from the selection. Analysis of named poem.

Key Words: To what extent do you agree, typical, this selection

Indicative Content

- Analysis of distinctive features **might** include: the gradual revelation of the significance of the site; the idea of war as a secret sin that needs to be discovered, revealed and considered; war as a form of hell; war as a recurring state; the destructive nature of imperial invasion; the apparent futility when the gains and losses of conflict are considered; the role of religion; settlements and societies as palimpsests recycling and rebuilding after the destruction of war; the local references to Uriconium, Wrekin, etc; Owen's concern for England under the threat of imperial expansion; the preoccupation with 'dark age' history; Owen's use of the ode form; his use of archaic and poetic diction.
- Links to other poems **could** deal with 'typical' by identifying poems that deal with the destruction created by cultures and nations in conflict, perhaps considered in reflection, and/or poems where the reality of war is revealed by looking underground or into trenches/dugouts ('Futility', 'The Sentry', 'Strange Meeting', 'Cramped in that funnelled hole', etc).
- A counter-argument will **perhaps** look at ways in which the named poem is perhaps not typical, because of its date, its Home Front setting and/or its focus on Britain's ancient history. Students may argue that other poems are more typical, perhaps those with a Western Front setting or those that deal with pity for the passive suffering soldiers.

	Assessment Objective 1 (15 marks)	Assessment Objective 2 (15 marks)	Assessment Objective 3 (15 marks)
AO	Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	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 the poems in the selection b) make few uses of appropriate terminology or examples to the idea that 'Uriconium: An Ode' is typical of Owen's war poetry c) attempt to communicate meaning by using inaccurate language.	Students characteristically: a) identify few aspects of structure, form, and language in the poems in the selection b) assert some aspects with reference to how Owen shapes meaning c) make limited references to the poems in the selection.	Students characteristically: a) make few links and connections between 'Uriconium: An Ode' and other poems in the selection b) reflect the given view in a limited way c) assert their agreement with the given view.
Band 2 11-22	Students characteristically: a) communicate some basic knowledge and understanding of the poems in the selection b) make simple use of appropriate terminology or examples to support the idea that 'Uriconium: An Ode' is typical of Owen's war poetry c) communicate meaning using straightforward language.	Students characteristically: a) identify obvious aspects of structure, form, and language in the poems in the selection b) describe some aspects with reference to how Owen shapes meaning c) make related references to the poems in the selection.	Students characteristically: a) make straightforward links and connections between 'Uriconium: An Ode' and other poems in the selection b) reflect the given view in a basic way c) simply agree/disagree with the given view.
Band 3 23-34	Students characteristically: a) communicate relevant knowledge and understanding of the poems in the selection b) present relevant responses to the idea that 'Uriconium: An Ode' is typical of Owen's war poetry, 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 structure, form and language in the poems in the selection b) explore how Owen uses specific aspects to shape meaning c) use specific references to the poems in the selection to support their responses.	Students characteristically: a) explore links and connections between 'Uriconium: An Ode' and other poems in the selection b) communicate understanding of the given view c) consider different interpretations of the poems in the selection d) construct an increasingly balanced debate.

<p>Band 4 35-45</p>	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) communicate relevant knowledge and understanding of the poems in the selection with confidence b) present relevant, well-informed responses to the idea that 'Uriconium: An Ode' is typical of Owen's war poetry, fluently using appropriate terminology to support informed interpretations c) structure and organise their writing in a cogent manner d) communicate content and meaning through sophisticated and mature writing. 	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) identify relevant aspects of structure, form and language in the poems in the selection with insight b) confidently explore how Owen uses specific aspects to shape meaning c) show a mastery of detail in their use of specific references to the poems in the selection to support their responses. 	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) explore links and connections between 'Uriconium: An Ode' and other poems in the selection with confidence b) communicate mature understanding of the given view c) consider different interpretations of the poems in the selection in a cogent manner d) construct an illuminating debate.
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***Scars Upon My Heart* – ed. Catherine Reilly**

0 4 A recent book about World War One describes women as being “much more than just helpless and passive”.

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

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.

Key Words: “Much more than just helpless and passive”, how far do you agree, reflects, view

Indicative Content

To produce a balanced debate, the student’s choice of poetry should include **both** poems that support the idea that women are much more than just helpless and passive **and** poems that reveal contrasting aspects of the anthology.

- Supporting poems **might** include those where writers or their subjects are taking control and playing an active role, for example, ‘Munition Wages’, ‘Women at Munition Making’, ‘The Call’, ‘Socks’, ‘War Girls’, etc.
- A counter-argument **could** be offered, focusing on the adjectives ‘**helpless**’ and ‘**passive**’, exploring poems where women are presented as girlfriends, sisters, wives and mothers forced to worry and grieve for their menfolk. There is an extensive range of poems like this, such as ‘Perhaps –’, ‘To My Brother’, ‘In Time of War’, ‘At the Movies’, ‘The Falling Leaves’, 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)
AO	Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	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 the poems in the anthology b) make few uses of appropriate terminology or examples to support interpretations of the idea that women are anything but helpless and passive c) attempt to communicate meaning by using inaccurate language.	Students characteristically: a) identify few aspects of structure, form, and language in the poems in the anthology b) assert some aspects with reference to how the poets in the anthology shape meaning c) make limited references to the poems in the anthology.	Students characteristically: a) make few links and connections between the poems in the anthology b) reflect the given view in a limited way c) assert their agreement with the given view.
Band 2 11-22	Students characteristically: a) communicate some basic knowledge and understanding of the poems in the anthology b) make simple use of appropriate terminology or examples to support interpretations of the idea that women are anything but helpless and passive c) communicate meaning using straightforward language.	Students characteristically: a) identify obvious aspects of structure, form, and language in the poems in the anthology b) describe some aspects with reference to how the poets in the anthology shape meaning c) make related references to the poems in the anthology.	Students characteristically: a) make straightforward links and connections between the poems in the anthology b) reflect the given view in a basic way c) simply agree/disagree with the given view.
Band 3 23-34	Students characteristically: a) communicate relevant knowledge and understanding of the poems in the anthology b) present relevant responses to the idea that women are anything but helpless and passive, 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 structure, form and language in the poems in the anthology b) explore how the poets in the anthology use specific aspects to shape meaning c) use specific references to the poems in the anthology to support their responses.	Students characteristically: a) explore links and connections between the poems in the anthology b) communicate understanding of the given view c) consider different interpretations of the poems in the anthology d) construct an increasingly balanced debate.

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

0 5 To what extent do you agree that ‘There Will Come Soft Rains’ by Sara Teasdale has nothing in common with the other poems in this anthology?

[45 marks]

Focus: ‘There Will Come Soft Rains’ and other linked poems. Analysis of named poem.

Key Words: To what extent do you agree, has nothing in common with, other poems, this anthology

Indicative Content

- Analysis of distinctive features **might** include: Teasdale’s use of the future tense; the series of images of wildlife and vegetation; references to the senses; evocation of a new dawn/Eden; the brief references to war and mankind not being missed, embedded within an idyllic opening and closing; the use of the wire perch for the robin in stanza three to perhaps echo the wire of No-Man’s Land; the brevity and simplicity of language and form; the use of ‘and’ to compound images of simplicity and certainty; the personification of Spring as a new feminine/maternal goddess of the post-war world.
- Links to other poems **could** deal with ‘has nothing in common with’ by referring to poems with contrasting subject matters and methods. Teasdale’s poem does not describe the war or feature humanity and is set in a pastoral future so a whole range of other poems could be used for contrast here. As Teasdale’s poem is arguably optimistic, mood could also be used as a means of contrast.
- A counter-argument will **perhaps** argue that the named poem is in keeping because: other poems focus on the natural world and the passage of time as a way of reflecting on war (‘Perhaps’, ‘Afterwards’, ‘The Falling Leaves’, ‘Spring in War-Time’, etc); other poems also look forward to the future (‘Perhaps’, ‘A War Film’, ‘Lamplight’, etc), the war is referenced explicitly (‘the war’) and implicitly (‘a low fence-wire’), etc.

	Assessment Objective 1 (15 marks)	Assessment Objective 2 (15 marks)	Assessment Objective 3 (15 marks)
AO	Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	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 the poems in the anthology b) make few uses of appropriate terminology or examples to support interpretations of the idea that 'There Will Come Soft Rains' has nothing in common with the other poems in the anthology c) attempt to communicate meaning by using inaccurate language.	Students characteristically: a) identify few aspects of structure, form, and language in the poems in the anthology b) assert some aspects with reference to how Teasdale and the other poets in the anthology shape meaning c) make limited references to the poems in the anthology.	Students characteristically: a) make few links and connections between 'There Will Come Soft Rains' and other poems in the anthology b) reflect the given view in a limited way c) assert their agreement with the given view.
Band 2 11-22	Students characteristically: a) communicate some basic knowledge and understanding of the poems in the anthology b) make simple use of appropriate terminology or examples to support interpretations of the idea that 'There Will Come Soft Rains' has nothing in common with the other poems in the anthology c) communicate meaning using straightforward language.	Students characteristically: a) identify obvious aspects of structure, form, and language in the poems in the anthology b) describe some aspects with reference to how Teasdale and the other poets in the anthology shape meaning c) make related references to the poems in the anthology.	Students characteristically: a) make straightforward links and connections between 'There Will Come Soft Rains' and other poems in the anthology b) reflect the given view in a basic way c) simply agree/disagree with the given view.

<p>Band 3 23-34</p>	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) communicate relevant knowledge and understanding of the poems in the anthology b) present relevant responses to the idea that 'There Will Come Soft Rains' has nothing in common with the other poems in the anthology, using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing. 	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) identify relevant aspects of structure, form and language in the poems in the anthology b) explore how Teasdale and the other poets in the anthology use specific aspects to shape meaning c) use specific references to the poems in the anthology to support their responses. 	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) explore links and connections between 'There Will Come Soft Rains' and other poems in the anthology b) communicate understanding of the given view c) consider different interpretations of the poems in the anthology d) construct an increasingly balanced debate.
<p>Band 4 35-45</p>	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) communicate relevant knowledge and understanding of the poems in the anthology with confidence b) present relevant, well-informed responses to the idea that 'There Will Come Soft Rains' has nothing in common with the other poems in the anthology, fluently using appropriate terminology c) structure and organise their writing in a cogent manner d) communicate content and meaning through sophisticated and mature writing. 	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) identify relevant aspects of structure, form and language in the poems in the anthology with insight b) confidently explore how Teasdale and the other poets in the anthology use specific aspects to shape meaning c) show a mastery of detail in their use of specific references to the poems in the anthology to support their responses. 	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) explore links and connections between 'There Will Come Soft Rains' and other poems in the anthology with confidence b) communicate mature understanding of the given view c) consider different interpretations of the poems in the anthology in a cogent manner d) construct an illuminating debate.

***The Oxford Book of War Poetry* – ed. Jon Stallworthy**

0 6 To what extent do you agree that the Home Front is completely neglected in this anthology?

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.

Key Words: To what extent, do you agree, Home Front, completely neglected

Indicative Content

To produce a balanced debate, the student's choice of poetry should include **both** poems that support the idea that the Home Front is completely neglected **and** poems that reveal contrasting aspects of the selection.

- Supporting poems **might** include poetry from a whole range of writers – combatants and non-combatants, survivors and casualties – and across the whole time context who focus exclusively on fighting men *in situ*.
- A counter-argument **could** be provided by poems, again from a range of writers across the time context, who reference the Home Front explicitly or implicitly, thereby challenging 'completely neglected'. There are many poems that present soldiers in combat and consider them in the context of the Home Front. For example, 'The Soldier', 'The Volunteer', 'An Irish Airman Foresees His Death', 'They', 'The Hero', etc. Other poems are set explicitly on the Home Front itself such as 'As the team's head brass', 'Elegy in a Country Churchyard', 'Triumphal March', 'Easter 1916', etc. Some take a broader view of the Home Front cultures that gave rise to the conflict such as 'from *Hugh Selwyn Mauberley*'.
- 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)
AO	Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	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 the poems in the selection b) make few uses of appropriate terminology or examples to support interpretations of the idea that the Home Front is completely neglected c) attempt to communicate meaning by using inaccurate language.	Students characteristically: a) identify few aspects of structure, form, and language in the poems in the selection b) assert some aspects with reference to how the poets in the selection shape meaning c) make limited references to the poems in the selection.	Students characteristically: a) make few links and connections between poems in the selection b) reflect the given view in a limited way c) assert their agreement with the given view.
Band 2 11-22	Students characteristically: a) communicate some basic knowledge and understanding of the poems in the selection b) make simple use of appropriate terminology or examples to support interpretations of the idea that the Home Front is completely neglected c) communicate meaning using straightforward language.	Students characteristically: a) identify obvious aspects of structure, form, and language in the poems in the selection b) describe some aspects with reference to how the poets in the selection shape meaning c) make related references to the poems in the selection.	Students characteristically: a) make straightforward links and connections between poems in the selection b) reflect the given view in a basic way c) simply agree/disagree with the given view.
Band 3 23-34	Students characteristically: a) communicate relevant knowledge and understanding of the poems in the selection b) present relevant responses to the idea that the Home Front is completely neglected, 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 structure, form and language in the poems in the selection b) explore how the poets in the selection use specific aspects to shape meaning c) use specific references to the poems in the selection to support their responses.	Students characteristically: a) explore links and connections between the poems in the selection b) communicate understanding of the given view c) consider different interpretations of the poems in the selection d) construct an increasingly balanced debate.

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

0 7 “‘Break of Day in the Trenches’ by Isaac Rosenberg is unique in this selection because of the blend of humanity and humour.”

How far do you agree with this view?

[45 marks]

Focus: ‘Break of Day in the Trenches’ and other linked poems from selection. Analysis of named poem.

Key Words: How far do you agree, blend of humanity and humour, unique

Indicative Content

- Analysis of distinctive features **might** include: the use of first and second as well as third person; the contrast between setting and time; Rosenberg’s presentation of the rat; descriptions of the dead and dying on the battlefield; the narrator’s imagined version of the rat’s views, thoughts and behaviours; the use of the rat’s perspective to give a shocking vision of war’s futility; Rosenberg’s use of the poppy as a focus for reflection and as a symbol; interpretations of the ending including details such as the dust; free verse form; the use of questions and dashes as rhetorical devices
- Links to other poems **could** include looking at one or more poems where trench warfare and conditions are described. Links could be made to poems where there is evidence of humanity or humour (terms that could be variously interpreted) but not both. A whole range of poems could be argued to concern or evoke humanity. Some of the poems below could be used to argue for the existence of humour
- A counter-argument will **perhaps** argue that one or more poems do blend humanity and humour, perhaps the poems of E. E. Cummings, the poems of Sassoon, ‘All the hills and vales...’, ‘Sergeant-Major Money’, ‘The Persian Version’, ‘Epitaphs of War’, etc.

	Assessment Objective 1 (15 marks)	Assessment Objective 2 (15 marks)	Assessment Objective 3 (15 marks)
AO	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 the poems in the selection b) make few uses of appropriate terminology or examples to support the idea that its blend of humanity and humour makes 'Break of Day in the Trenches' unique in this selection c) attempt to communicate meaning by using inaccurate language	Students characteristically: a) identify few aspects of form, structure and language in the poems in the selection b) assert some aspects with reference to how Rosenberg and other poets shape meaning c) make limited references to poems in the selection.	Students characteristically: a) make few links and connections between 'Break of Day in the Trenches' and other poems in the selection b) reflect the given view in a limited way c) assert their agreement with the given view.
Band 2 11-22	Students characteristically: a) communicate some basic knowledge and understanding of the poetry in the selection b) make simple use of appropriate terminology or examples to support the idea that its blend of humanity and humour makes 'Break of Day in the Trenches' unique in this selection c) communicate meaning using straightforward language.	Students characteristically: a) identify obvious aspects of form, structure and language in poems in the selection b) describe some aspects with reference to how Rosenberg and other poets in the selection shape meaning c) make related references to the poetry in the selection.	Students characteristically: a) make straightforward links and connections between 'Break of Day in the Trenches' and other poems in the selection b) reflect the given view in a basic way c) agree with the given view
Band 3 23-34	Students characteristically: a) communicate relevant knowledge and understanding of poetry in the selection b) present relevant responses to the idea that its blend of humanity and humour makes 'Break of Day in the Trenches' unique in this selection 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 the poetry in the selection b) explore how Rosenberg and other poets use specific aspects to shape meaning c) use specific references to poems in the selection to support their responses.	Students characteristically: a) explore links and connections between 'Break of Day in the Trenches' and other poems in the selection b) communicate understanding of the given view c) consider different interpretations of poems in the selection d) construct a balanced debate

<p>Band 4 35-45</p>	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) communicate relevant knowledge and understanding of the poetry in the selection with confidence b) present relevant, well-informed responses to the idea that its blend of humanity and humour makes 'Break of Day in the Trenches' unique in this selection, fluently using appropriate terminology to support informed interpretations c) structure and organise their writing in a cogent manner d) communicate content and meaning through sophisticated and mature writing. 	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) identify relevant aspects of form, structure and language in the poetry in the selection with insight b) confidently explore how Rosenberg and the other poets in the selection use specific aspects to shape meaning c) show a mastery of detail in their use of specific references to the poetry in the selection to support their responses. 	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) explore links and connections between 'Break of Day in the Trenches' and other poems in the selection with confidence b) communicate mature understanding of the given view c) consider different interpretations of poems in the selection in a cogent manner d) construct an illuminating debate.
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