

WEEK: 22

Week Beginning: (Monday 17th August 2020)

Subject: ENGLISH

Year: 9

Lesson Objective:

- Understanding mark schemes for poetry, and what examiners expect.
- Reading and analysing examples of student answers (Level 1 & Level 5) and commenting on the difference in student analytical ability.
- Begin planning some analysis of War Photographer

Keywords/ Concepts

- Poetry
- Mark scheme
- Comparison

Class Worksheets

- Mark scheme of poetry
- Level 1 & 5 answers
- War photographer.

Homework Worksheets

- Research analysis of 'War Photographer' and pick a poem from a list I will upload on screen to make comparisons between.

Additional Notes

Level	Mark (20 marks)	Descriptor Bullet 1 (Comparison), Bullets 2, 3 and 4 (15 marks) – AO2, Bullet 5 – AO3 (5 marks)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> • There is little or no comparison of the two poems. • Identification of form and structure is minimal. • There is little awareness of the language used by the poets. • Little evidence of relevant subject terminology. • There is little awareness of context and little comment on the relationship between poems and context.
Level 2	5–8	<ul style="list-style-type: none"> • There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences, supported with some ideas from the poems. • There is some comment on the form and structure of the poems. • Some awareness of the poets' use of language is shown, but without development. • Limited use of relevant subject terminology to support examples given. • There is some awareness of relevant context and some comment on the relationship between poems and context. <p>NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.</p>
Level 3	9–12	<ul style="list-style-type: none"> • The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. • The response shows a sound understanding of form and structure and links them to their effect. • There is clear awareness, with sound examples, of the poets' use of language and of its effect on the reader. • Relevant subject terminology is used to support examples given. • There is sound comment on relevant context and sound relevant comment on the relationship between poems and context.
Level 4	13–16	<ul style="list-style-type: none"> • The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences, and ideas are supported throughout with relevant examples from both poems. • Analysis of form and structure and their effect is sustained. • The candidate comments effectively on the poets' use of language and its effect on the reader. • Relevant subject terminology is used accurately and appropriately to develop ideas. • There is sustained comment on relevant context and detailed awareness of the relationship between poems and context.
Level 5	17–20	<ul style="list-style-type: none"> • The writing is informed by perceptive comparisons and contrasts, with a varied and comprehensive range of similarities and/or differences between the poems considered. • There is perceptive grasp of form and structure and their effect. • The response offers a cohesive evaluation of the poets' language and its effect on the reader. • Relevant subject terminology is integrated and precise. • There is excellent understanding of context, and convincing understanding of the relationship between poems and context is integrated into the response.

An example of a top-grade answer.

How does the poet present the effects of conflict in 'War Photographer' and one other poem? [30 marks]

1 Both 'War Photographer' and 'Remains' centre around the theme of the
2 effects of conflict from a personal, and psychological, perspective; both
3 poems indicate how the repression of emotions manifest themselves in
4 potentially dangerous ways and how this can have detrimental effects on
5 one's mental health. In 'War Photographer', written by Carol Ann Duffy, the
6 psychological state of the protagonist is explored as he can now reflect on
7 the horrific things that he has seen now that he is removed from the
8 situation. In 'Remains', from Simon Armitage's collection 'The Not Dead',
9 the first-person narrator is a British ex-soldier who has served in Iraq. The
10 poem explores how the protagonist is now suffering from PTSD because of
11 his traumatic experiences during modern warfare; he may be 'not dead'
12 but, psychologically, he is extremely damaged.

13 Armitage and Duffy both show that the protagonists of their poems find it
14 necessary to repress their emotions in order to complete their jobs
15 proficiently. In 'Remains', the first-person narrator explains that the
16 soldiers were "all of the same mind" when serving in Iraq. From this
17 quotation, I can infer that the protagonist had to adapt to having a very
18 focussed and constrained mind-set, along with his fellow soldiers, in the
19 heat of battle. The use of monosyllabic words in this quotation indicates
20 that perhaps he was conditioned to think very clearly and logically with
21 very little chance to reflect on his emotions and the moral righteousness
22 of the situations that he finds himself in.

23 In 'War Photographer', a similar sentiment is evident in the quotation, "he
24 has a job to do." The third-person narrator is suggesting here that the
25 repression of personal emotions is essential for the eponymous war
26 photographer when he is in a war zone completing his job. Similarly to the
27 quotation from 'Remains', the third-person narrator uses monosyllabic
28 words to express how the protagonist finds it necessary to hide his
29 emotions and that, when he is removed from the unnamed war zone, he
30 can truly reflect on his damaged emotional state.

31 Moreover, both Armitage and Duffy show how this repression of emotions
32 manifests itself in detrimental ways to the mentality of the individual as
33 both poems explore the experience of people after the event of being
34 involved in a particular conflict. In 'Remains', Armitage uses language to
35 express this. This is evident in the quotation "his blood shadow stays on
36 the street." From this quotation, I can infer that the first-person narrator
37 cannot forget the fact that he killed an enemy soldier who was "probably
38 armed, possibly not". The noun 'shadow' indicates that this memory is,
39 figuratively, following him around and he cannot forget the horror of what
40 he has done. Alternatively, the word 'stays' may suggest that he wants to
41 distance himself from the situation; this may be a way that he is trying to

Example of a Level 1 answer

2. Re-read *Blessing* and *War Photographer*.

Compare the ways the writers present powerful images in *Blessing* and *War Photographer*.

You should make reference to language, form and structure.

Support your answer with examples from the poems.

RESPONSE 1.

This is a Level 1 response.

The image the writer is trying to put in peoples head is what it is like to be in war and using all the words like 'dark', 'alone', it is describing what it is like. Blessing is putting an image in your head of water and people at a broken pipe. For example 'every man woman child for streets around' tell us a lot of people were there. Also in the poem there is an image in my head of rain by saying 'the drip of it' and a 'small splash'. And other images in War Photographer are children crying not knowing what is going on and being scared. There are children in Blessing too. Both poems are in four stanzas.

Level 1, 6 marks

War Photographer

In his dark room he is finally alone
with spools of suffering set out in ordered rows.
The only light is red and softly glows,
as though this were a church and he
a priest preparing to intone a Mass.
Belfast. Beirut. Phnom Penh. All flesh is grass.

He has a job to do. Solutions slop in trays
beneath his hands, which did not tremble then
though seem to now. Rural England. Home again
to ordinary pain which simple weather can dispel,
to fields which don't explode beneath the feet
of running children in a nightmare heat.

Something is happening. A stranger's features
faintly start to twist before his eyes,
a half-formed ghost. He remembers the cries
of this man's wife, how he sought approval
without words to do what someone must
and how the blood stained into foreign dust.

A hundred agonies in black and white
from which his editor will pick out five or six
for Sunday's supplement. The reader's eyeballs prick
with tears between the bath and pre-lunch beers.
From the aeroplane he stares impassively at where
he earns his living and they do not care.