

Achieving a Grade A

Skill descriptors B and A

- **Grade B skills descriptors:**
- **Integrated cross reference**
- **Effective use of textual detail**
- **Understanding of a variety of writer's techniques**
- **Appreciation of feelings, attitudes and ideas.**
- **Grade A skills descriptors:**
- **References integrated with argument**
- **Analysis of a variety of writers' techniques**
- **Exploration of and empathy with writers ideas and attitudes.**

- **Grade A skills descriptors:**
- **References integrated with argument**
- **Analysis of a variety of writers' techniques**
- **Exploration of and empathy with writers ideas and attitudes.**

- What do ***exploration*** and ***empathy*** mean?

- Exploration

- Searching to find

- Examining thoroughly

- Empathy

- To enter into another's mind

- To imagine another's experiences



For grade A, you need:

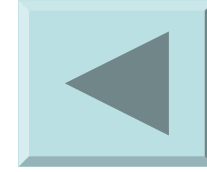
- to show by your detailed, yet concise examination and explanation that you are trying to completely understand the poets' feelings, ideas and attitudes.
- One way of demonstrating that you are 'exploring' a poet's feelings is to show that you can suggest **alternative interpretations**. This is where you show that you are *intrigued* by what is in the poet's mind, so much so that you can offer a number of suggestions for what they write.

Levertov describes the light, delicate voices of the people of Vietnam as 'flights of moths in the moonlight' (effective use of textual detail - Grade B). Embedded quotation.

By describing the delicate voices of the people of Vietnam as 'the flights of moths in the moonlight', Levertov ends the poem with a beautiful image of light, dancing voices which we realise have been destroyed. (References integrated with an argument - Grade A).



Your Turn



- Practise using quotations effective (with argument) by choosing two of the quotations below:
- ‘and buzzed the name of God a hundred times’
- ‘knees spread wide’
- ‘screaming in the liquid sun’

Technique (poet's technique)

Grade A Response

Reference to culture

- Ezekiel narrates his terrifying experience from an objective viewpoint. His father, usually sceptical of the Hindu religion, demonstrates irrational behaviour, even setting fire to his wife's toe in his fear and desperation. However, the young boy can only observe 'I watched.... I watched' Ezekiel remembers, repeating his helplessness when his gentle mother suffered such agonies. Years later, the horror and confusion suffered through 'twenty hours', full of chanting, 'giant scorpion shadows' and strange religious practices, still felt very real and must have prompted him to write the poem.

Technique

Suggests why the poet wrote it.

Knows the poem thoroughly.



- On the sheets in front of you, you have an exam response. You need to read through this response, using your skills descriptor as a guide. Highlight every time a skills descriptor has been used and make a note as to whether this is a skills descriptor for a Grade B or a Grade A.
- After reading the whole response you need to give this an overall grade.

Because of the red traffic light the bin men and the Mercedes couple are very close together 'for an instant'. The 'scavengers' must think that they are looking down at the kind of people they usually see on TV, so attractive and well dressed. In comparison they themselves are 'grungy' and one even has a 'hunched back' through physical hard work.

I get the impression that the bin men are 'gazing down', but the 'elegant couple' are not paying attention to them. The wealthy professionals are not interested in two, dirty, working class people.

In a similar way, Tatamkhulu Afrika criticises the way that black South Africans are still treated unequally, even though apartheid has been abolished. 'Nothing's changed' he protests on the last line to emphasise his point. The reader feels there is little hope for the future, in the same way that Ferlinghetti has no hope for 'democracy'.



Because of the red traffic light the bin men and the Mercedes couple are very close together 'for an instant'. Effective use of textual detail. think that they are looking down at the kind of people they usually see on TV, so attractive and well dressed. In comparison they themselves are 'grungy' and one even has a 'hunched back' through physical hard work.

GRADE B

Appreciation attitudes and 'zing down', ion to them. The wealthy professionals are understanding of a variety of working class people. writers' techniques.

In a similar way, Tatamkhulu Afrika criticises the way that black South Africans are still treated unequally, even though apartheid has been abolished. 'Nothing's changed' he protests on the last line to emphasise his point. The reader feels there is little hope for the future, in the same way that Ferlinghetti has no hope for 'democracy'.



Identify the Grade A Skills Descriptors in this response

The physical description of the garbagemen immediately compares them unfavourably to the 'hip' couple in their 'elegant open Mercedes'. Ferlinghetti's repetition of the word 'elegant' suggests a sarcastic tone when describing such a 'cool couple'. Once again he plays on the word 'cool' to suggest not only a fashionable pair of professionals, but also to compare their comfort to the hot sweaty bin men.

Alternatively, the reader visualises the couple ignoring the 'grungy' pair; looking down enviously, on a lifestyle that they know they could never have.

Ferlinghetti seems to scoff at the whole idea of American 'democracy'. Using the oxymoron 'small gulf' he implies that the physical distance between rich and poor may appear small at the traffic lights but in reality it's impossible to cross. Likewise, Afrika had expected that since the abolition of apartheid, the social gap between black and white in 'District Six' would have diminished, yet he protests angrily that 'Nothing's changed'. Both poets recognise the huge difference between poverty and privilege'.