



General Certificate of Education

English Literature 1741 *Specification A*

LTA1A Texts in Context
Option A: Victorian Literature

Mark Scheme

2009 examination - January series

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' 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.

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The Assessment Objectives

- Assessment in English Literature is unlike that in most other subjects where Assessment Objectives can be assessed discretely.
- Experience of examining in this subject and research conducted into how candidates approach answering questions show that there is never an occasion where one can assess a single assessment objective discretely.
- Some assessment objectives, such as AO1 and AO2, are present in all questions on this paper.
- In this paper, some Assessment Objectives have different weightings in different questions.
- The specification and its units have been constructed and the questions have been framed so that the Assessment Objectives are targeted in the proportions set out in the specification and reprinted below.

Weighting of Assessment Objectives for AS

The table below shows the approximate weighting of each of the Assessment Objectives in the AS units.

Assessment Objectives	Unit Weightings (%)		Overall weighting of AOs (%)
	Unit 1	Unit 2	
AO1	12	12	24
AO2	18	14	32
AO3	12	10	22
AO4	18	4	22
Overall weighting of units (%)	60	40	100

Weighting of Assessment Objectives for this paper

The table below shows the assessment objectives tested by each question and the approximate numbers of marks available.

Assessment Objectives	Question Weightings (by mark)	
	Question 1	Questions 2-7
AO1	3	15
AO2	12	15
AO3	3	15
AO4	27	
Overall weighting of 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 (AOs1 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 Question1; AOs 1 and 2 for the set text questions).
- This is a skills based mark scheme. The whole specification is designed to encourage the development of the **autonomous reader**. In the coursework, this is encouraged through teachers/candidates taking responsibility for **choice of text** and **construction of task**. In the examination, candidates are invited to answer questions which present **unprepared material** and require reference to **individualised wider reading** (like the context question here) and **open questions** which invite the candidate to **make their own selection of the poems they wish to write about** (as in the poetry set text question).

It is therefore the candidate who sets the agenda and chooses the relevant material with which to answer the question. The examiner will be judging **the appropriateness, the relevance and the accuracy of those choices**.

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

1. Read the following extract carefully. It is taken from Nathaniel Hawthorne's memoir *Our Old Home*, published in 1863. Hawthorne was an American novelist who worked as a representative of the U.S. government in Liverpool between 1853 and 1857. Here he describes the poverty he saw in the working class districts of the city.

How does the writer present his thoughts and feelings about aspects of Victorian life?

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

FOCUS Extract and wider reading in Victorian literature about urban poverty and the working class

KEY WORDS Thoughts and feelings, similar to, different from, form, structure and language

INDICATIVE CONTENT

Analysis of memoir - Subject Matter: description of working class district; habits and dwellings; families and children; emphasis on poverty, crime, pollution, squalor and filth; an American perspective; fascination and revulsion.

- Form, structure and language: formal, descriptive, complex; literary vocabulary; religious / spiritual references; insect imagery.

Typicality – candidate to find links in terms of both similarity and difference with wider reading:

- other writing about social issues (in prose, poetry and drama)
- other views of Victorian poverty
- other descriptions of working class conditions
- other memoirs/autobiographies.

	Assessment Objective 1 (3 marks)	Assessment Objective 2 (12 marks)	Assessment Objective 3 (3 marks)	Assessment Objective 4 (27 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	AO4: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received
Band 1 0-10	Candidates characteristically: a) communicate limited knowledge and understanding of the ways Hawthorne presents his thoughts and feelings b) make few uses of appropriate terminology or examples to support interpretations of Hawthorne's memoir c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of form, structure and language in Hawthorne's memoir b) assert some aspects with reference to how Hawthorne shapes meaning c) make limited references to Hawthorne's memoir.	Candidates characteristically: a) make few links and connections between Hawthorne's memoir and wider reading texts b) reflect the views expressed in other interpretations of Victorian literature in a limited way.	Candidates characteristically: a) communicate limited understanding of context through descriptions of culture, text type, literary genre or the Victorian period.

<p>Band 2 11-22</p>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> a) communicate some basic knowledge and understanding of Hawthorne's memoir b) make simple use of appropriate terminology or examples to support interpretations of the ways Hawthorne presents his thoughts and feelings c) communicate meaning using straightforward language. 	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> a) identify obvious aspects of form, structure and language in Hawthorne's memoir b) describe some aspects with reference to how Hawthorne shapes meaning c) make related references to Hawthorne's memoir. 	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> a) make straightforward links and connections between Hawthorne's memoir and wider reading texts b) reflect the views expressed in other interpretations of Victorian literature in a basic way. 	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> a) communicate some basic understanding of context through descriptions of culture, text type, literary genre or the Victorian period.
<p>Band 3 23-34</p>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> a) communicate relevant knowledge and understanding of Hawthorne's memoir b) present relevant responses to the ways Hawthorne presents his thoughts and feelings, using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing. 	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> a) identify relevant aspects of form, structure and language in Hawthorne's memoir b) explore how Hawthorne uses specific aspects to shape meaning c) use specific references to Hawthorne's memoir to support their responses. 	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> a) explore links and connections between Hawthorne's memoir and wider reading texts b) communicate understanding of the views expressed in different interpretations or readings of Victorian literature. 	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> a) communicate understanding of the relationships between Hawthorne's memoir, wider reading texts and the Victorian context. b) comment appropriately on context: the influence of culture, text type, literary genre or historical period on the ways in which Victorian literary texts were written and were - and are - received
<p>Band 4 35-45</p>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> a) communicate relevant knowledge and understanding of Hawthorne's memoir with confidence b) present relevant, well-informed responses to the ways Hawthorne presents his 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>Candidates characteristically:</p> <ul style="list-style-type: none"> a) identify relevant aspects of form, structure and language in Hawthorne's memoir with insight b) confidently explore how Hawthorne uses specific aspects to shape meaning c) show a mastery of detail in their use of specific references to Hawthorne's memoir to support their responses. 	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> a) explore links and connections between Hawthorne's memoir and wider reading texts with confidence b) communicate understanding of the views expressed in different interpretations or readings of Victorian literature in a mature, sophisticated manner. 	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> a) communicate a mature understanding of the relationships between Hawthorne's memoir, wider reading texts and the Victorian 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 Victorian literary texts were written and were - and are - received.

2. A biographer has written that Clare's poetry is "haunted by memories of his childhood".

To what extent do you agree with this view?

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

FOCUS Given view / two or three poems, whole text

KEYWORDS Haunted by memories of his childhood, to what extent do you agree

INDICATIVE CONTENT

To produce a balanced debate, the candidate's choice of poetry should include both poems that support the idea that Clare's poetry is haunted by memories of his childhood **and** poems that reveal contrasting aspects of his writing.

- Supporting poems **might** include 'Remembrances', 'To John Clare', 'Love and Memory' or 'Emmonsales Heath'.
- A counter-argument **could** be provided by poems with no explicit references to childhood, such as 'The Beans in Blossom', 'The Ants', 'Song: Last Day' or 'Sighing for Retirement'.
- Candidates who read closely will **perhaps** evaluate the effects created by occasional childhood references in poems such as 'Decay, a Ballad', 'The Peasant Poet', 'The Nightingale's Nest' or 'Sonnet: The barn door is open'.

	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	Candidates characteristically: a) communicate limited knowledge and understanding of Clare's poetry b) make few uses of appropriate terminology or examples to support interpretations of the ways Clare's poetry is haunted by memories of childhood c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of form, structure and language in Clare's poetry b) assert some aspects with reference to how Clare shapes meaning c) make limited references to Clare's poetry.	Candidates characteristically: a) make few links and connections between Clare's poems b) reflect the given view in a limited way c) assert their agreement with the given view.
Band 2 11-22	Candidates characteristically: a) communicate some basic knowledge and understanding of Clare's poetry b) make simple use of appropriate terminology or examples to support interpretations of the ways Clare's poetry is haunted by memories of childhood c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of form, structure and language in Clare's poetry b) describe some aspects with reference to how Clare shapes meaning c) make related references to Clare's poetry.	Candidates characteristically: a) make straightforward links and connections between Clare's poems b) reflect the given view in a basic way c) simply agree or disagree with the given view.
Band 3 23-34	Candidates characteristically: a) communicate relevant knowledge and understanding of Clare's poetry b) present relevant responses to the ways Clare's poetry is haunted by memories of childhood, using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing.	Candidates characteristically: a) identify relevant aspects of form, structure and language in Clare's poetry b) explore how Clare uses specific aspects to shape meaning c) use specific references to Clare's poetry to support their responses.	Candidates characteristically: a) explore links and connections between Clare's poems b) communicate understanding of the given view c) consider different interpretations of Clare's poetry d) construct a balanced debate.
Band 4 35-45	Candidates characteristically: a) communicate relevant knowledge and understanding of Clare's poetry with confidence b) present relevant, well-informed responses to the ways Clare's poetry is haunted by memories of childhood, fluently using appropriate terminology to support informed interpretations c) structure and organise their writing in a cogent manner d) communicate content and meaning through sophisticated and mature writing.	Candidates characteristically: a) identify relevant aspects of form, structure and language in Clare's poetry with insight b) confidently explore how Clare uses specific aspects to shape meaning c) show a mastery of detail in their use of specific references to Clare's poetry to support their responses.	Candidates characteristically: a) explore links and connections between Clare's poems with confidence b) communicate mature understanding of the given view c) consider different interpretations of Clare's poetry in a cogent manner d) construct an illuminating debate.

3. 'The Foddering Boy' is one of John Clare's earliest poems.

To what extent do you feel that this poem would form an appropriate introduction to a selection of Clare's writing?

In your answer you should consider form, structure and language, as well as subject matter.

FOCUS 'The Foddering Boy' / whole text

KEYWORDS To what extent do you feel, appropriate introduction, form, structure, language, subject matter.

INDICATIVE CONTENT

- Analysis of 'The Foddering Boy', featuring relevant comment on subject matter (eg description of rural life and agricultural labour) and style (eg lyric form; simple language; Clare as observer).
- Links to other poems show appropriateness as an introduction: poems with similar subject matter (eg, 'Winter Fields', 'The Wheat Ripening' or 'Sonnet: The barn door is open') or with similar style (eg 'The Beans in Blossom', 'The Gipsy Camp' or 'Sonnet: The maiden ran away').
- Counter-arguments, based on those elements of Clare's writing not present in 'The Foddering Boy', are used to produce a balanced debate: eg love poetry ('Song: Say what is love'), satire (from 'The Parish') or autobiography ('I Am').

	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	Candidates characteristically: a) communicate limited knowledge and understanding of Clare's poetry b) make few uses of appropriate terminology or examples to support the idea of 'The Foddering Boy' as an appropriate introduction c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of form, structure and language in Clare's poetry b) assert some aspects with reference to how Clare shapes meaning c) make limited references to Clare's poetry.	Candidates characteristically: a) make few links and connections between 'The Foddering Boy' and other Clare poems b) reflect the given view in a limited way c) assert their agreement with the given view.
Band 2 11-22	Candidates characteristically: a) communicate some basic knowledge and understanding of Clare's poetry b) make simple use of appropriate terminology or examples to support the idea of 'The Foddering Boy' as an appropriate introduction c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of form, structure and language in Clare's poetry b) describe some aspects with reference to how Clare shapes meaning c) make related references to Clare's poetry.	Candidates characteristically: a) make straightforward links and connections between 'The Foddering Boy' and other Clare poems b) reflect the given view in a basic way c) simply agree or disagree with the given view.
Band 3 23-34	Candidates characteristically: a) communicate relevant knowledge and understanding of Clare's poetry b) present relevant responses to the idea of 'The Foddering Boy' as an appropriate introduction, using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing.	Candidates characteristically: a) identify relevant aspects of form, structure and language in Clare's poetry b) explore how Clare uses specific aspects to shape meaning c) use specific references to Clare's poetry to support their responses.	Candidates characteristically: a) explore links and connections between 'The Foddering Boy' and other Clare poems b) communicate understanding of the given view c) consider different interpretations of Clare's poetry d) construct a balanced debate.
Band 4 35-45	Candidates characteristically: a) communicate relevant knowledge and understanding of Clare's poetry with confidence b) present relevant, well-informed responses to the idea of 'The Foddering Boy' as an appropriate introduction, fluently using appropriate terminology to support informed interpretations c) structure and organise their writing in a cogent manner d) communicate content and meaning through sophisticated and mature writing.	Candidates characteristically: a) identify relevant aspects of form, structure and language in Clare's poetry with insight b) confidently explore how Clare uses specific aspects to shape meaning c) show a mastery of detail in their use of specific references to Clare's poetry to support their responses.	Candidates characteristically: a) explore links and connections between 'The Foddering Boy' and other Clare poems with confidence b) communicate mature understanding of the given view c) consider different interpretations of Clare's poetry in a cogent manner d) construct an illuminating debate.

4. "The Brontës lived in a fantasy world: they didn't write about real life."

How far do you agree with this view of the Brontës' poetry?

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

FOCUS Given view of the Brontës' poetry / two or three poems, whole text

KEYWORDS Lived in a fantasy world, didn't write about real life, how far do you agree

INDICATIVE CONTENT

- To produce a balanced debate, the candidate's choice of poetry should include both poems that support the idea of a fantasy world **and** poems which refer to real life.
- Poems featuring a fantasy world **might** include 'To A.G.A.', 'A.E. and R.C.' or 'Song to A.A.'.
- A counter-argument **could** be provided by poems such as 'On the Death of Anne Brontë', 'The Teacher's Monologue' or 'Lines Written at Thorp Green'.
- Candidates who read closely will **perhaps** argue that Gondal and Angria *were* real life to the Brontës (from 'Retrospection') or that the fantasy poems do present real life situations (eg 'Remembrance' or 'Epistle From a Father to a Child in Her Grave').

	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	Candidates characteristically: a) communicate limited knowledge and understanding of the Brontës' poetry b) make few uses of appropriate terminology or examples to support interpretations of the Brontës' presentation of fantasy and reality c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of form, structure and language in the Brontës' poetry b) assert some aspects with reference to how the Brontës shape meaning c) make limited references to the Brontës' poetry	Candidates characteristically: a) make few links and connections between the Brontës' poems b) reflect the given view in a limited way c) assert their agreement with the given view.
Band 2 11-22	Candidates characteristically: a) communicate some basic knowledge and understanding of the Brontës' poetry b) make simple use of appropriate terminology or examples to support interpretations of the Brontës' presentation of fantasy and reality c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of form, structure and language in the Brontës' poetry b) describe some aspects with reference to how the Brontës shape meaning c) make related references to the Brontës' poetry.	Candidates characteristically: a) make straightforward links and connections between the Brontës' poems b) reflect the given view in a basic way c) simply agree or disagree with the given view.
Band 3 23-34	Candidates characteristically: a) communicate relevant knowledge and understanding of the Brontës' poetry b) present relevant responses to the Brontës' presentation of fantasy and reality, using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing.	Candidates characteristically: a) identify relevant aspects of form, structure and language in the Brontës' poetry b) explore how the Brontës use specific aspects to shape meaning c) use specific references to the Brontës' poetry to support their responses.	Candidates characteristically: a) explore links and connections between the Brontës' poems b) communicate understanding of the given view c) consider different interpretations of the Brontës' poetry d) construct a balanced debate.
Band 4 35-45	Candidates characteristically: a) communicate relevant knowledge and understanding of the Brontës' poetry with confidence b) present relevant, well-informed responses to the Brontës' presentation of fantasy and reality, fluently using appropriate terminology to support informed interpretations c) structure and organise their writing in a cogent manner d) communicate content and meaning through sophisticated and mature writing.	Candidates characteristically: a) identify relevant aspects of form, structure and language in the Brontës' poetry with insight b) confidently explore how the Brontës use specific aspects to shape meaning c) show a mastery of detail in their use of specific references to the Brontës' poetry to support their responses.	Candidates characteristically: a) explore links and connections between the Brontës' poems with confidence b) communicate mature understanding of the given view c) consider different interpretations of the Brontës' poetry in a cogent manner d) construct an illuminating debate.

5. 'The Arbour' is one of Anne Brontë's last poems.

To what extent do you feel that this poem would form an effective conclusion to a selection of the Brontës' writing?

In your answer you should consider form, structure and language, as well as subject matter.

FOCUS 'The Arbour' / whole text

KEYWORDS To what extent do you feel, effective conclusion, form, structure, language, subject matter.

INDICATIVE CONTENT

- Analysis of 'The Arbour', featuring relevant comment on subject matter (eg Anne's reflections on the past and the future; ideas about the freedom of the spirit) and style (eg stanzaic form; natural imagery and weather symbolism; possibly autobiographical voice).
- Links to other poems show effectiveness as a conclusion: poems with similar subject matter (eg, 'Memory' or 'A Reminiscence') or with similar style (eg 'The Consolation' or 'Loud without the wind was roaring').
- Counter-arguments, based on those elements of the Brontës' writing not present in 'The Arbour', are used to produce a balanced debate: eg narrative poetry ('The Prisoner'), explicitly autobiographical content ('On the Death of Emily Jane Brontë') or the presentation of fantasy worlds ('Augusta').

	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	Candidates characteristically: a) communicate limited knowledge and understanding of the Brontës' poetry b) make few uses of appropriate terminology or examples to support the idea of 'The Arbour' as an effective conclusion c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of form, structure and language in the Brontës' poetry b) assert some aspects with reference to how the Bronte shape meaning c) make limited references to the Brontës' poetry	Candidates characteristically: a) make few links and connections between 'The Arbour' and other Brontë poems b) reflect the given view in a limited way c) assert their agreement with the given view.
Band 2 11-22	Candidates characteristically: a) communicate some basic knowledge and understanding of the Brontës' poetry b) make simple use of appropriate terminology or examples to support the idea of 'The Arbour' as an effective conclusion c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of form, structure and language in the Brontës' poetry b) describe some aspects with reference to how the Brontës shape meaning c) make related references to the Brontës' poetry.	Candidates characteristically: a) make straightforward links and connections between 'The Arbour' and other Brontë poems b) reflect the given view in a basic way c) simply agree or disagree with the given view.
Band 3 23-34	Candidates characteristically: a) communicate relevant knowledge and understanding of the Brontës' poetry b) present relevant responses to the idea of 'The Arbour' as an effective conclusion, using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing.	Candidates characteristically: a) identify relevant aspects of form, structure and language in the Brontës' poetry b) explore how the Brontës use specific aspects to shape meaning c) use specific references to the Brontës' poetry to support their responses.	Candidates characteristically: a) explore links and connections between 'The Arbour' and other Brontë poems b) communicate understanding of the given view c) consider different interpretations of the Brontës' poetry d) construct a balanced debate.
Band 4 35-45	Candidates characteristically: a) communicate relevant knowledge and understanding of the Brontës' poetry with confidence b) present relevant, well-informed responses to the idea of 'The Arbour' as an effective conclusion, fluently using appropriate terminology to support informed interpretations c) structure and organise their writing in a cogent manner d) communicate content and meaning through sophisticated and mature writing.	Candidates characteristically: a) identify relevant aspects of form, structure and language in the Brontës' poetry with insight b) confidently explore how the Brontës use specific aspects to shape meaning c) show a mastery of detail in their use of specific references to the Brontës' poetry to support their responses.	Candidates characteristically: a) explore links and connections between 'The Arbour' and other Brontë poems with confidence b) communicate mature understanding of the given view c) consider different interpretations of the Brontës' poetry in a cogent manner d) construct an illuminating debate.

6. A Victorian critic wrote that Hardy's poetry is "harsh and full of strange words".

How far do you agree with this claim?

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

FOCUS Critic's view of Hardy's poetry / two or three poems, whole text

KEYWORDS Harsh and full of strange words, how far do you agree

INDICATIVE CONTENT

- To produce a balanced debate, the candidate's choice of poetry should include both poems that support the critic's view **and** poems that feature other aspects of Hardy's writing.
- Poems in support of the critic **might** include those in which Hardy uses unusual language (eg 'Friends Beyond', 'The Ruined Maid' or 'A Church Romance') **or** those in which he uses unconventional poetic forms (eg 'He Revisits His First School', 'Voices from Things Growing in a Churchyard' or 'The Convergence of the Twain').
- A counter-argument **could** be provided by more traditional or conventional poems such as 'The Oxen', 'Weathers' or 'It Never Looks Like Summer'.

	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	Candidates characteristically: a) communicate limited knowledge and understanding of Hardy's poetry b) make few uses of appropriate terminology or examples to support interpretations of the idea that Hardy's poetry is harsh and full of strange words c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of form, structure and language in Hardy's poetry b) assert some aspects with reference to how Hardy shapes meaning c) make limited references to Hardy's poetry.	Candidates characteristically: a) make few links and connections between Hardy's poems b) reflect the given view in a limited way c) assert their agreement with the given view.
Band 2 11-22	Candidates characteristically: a) communicate some basic knowledge and understanding of Hardy's poetry b) make simple use of appropriate terminology or examples to support interpretations of the idea that Hardy's poetry is harsh and full of strange words c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of form, structure and language in Hardy's poetry b) describe some aspects with reference to how Hardy shapes meaning c) make related references to Hardy's poetry.	Candidates characteristically: a) make straightforward links and connections between Hardy's poems b) reflect the given view in a basic way c) simply agree or disagree with the given view.
Band 3 23-34	Candidates characteristically: a) communicate relevant knowledge and understanding of Hardy's poetry b) present relevant responses to the idea that Hardy's poetry is harsh and full of strange words, using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing.	Candidates characteristically: a) identify relevant aspects of form, structure and language in Hardy's poetry b) explore how Hardy uses specific aspects to shape meaning c) use specific references to Hardy's poetry to support their responses.	Candidates characteristically: a) explore links and connections between Hardy's poems b) communicate understanding of the given view c) consider different interpretations of Hardy's poetry d) construct a balanced debate.
Band 4 35-45	Candidates characteristically: a) communicate relevant knowledge and understanding of Hardy's poetry with confidence b) present relevant, well-informed responses to the idea that Hardy's poetry is harsh and full of strange words, fluently using appropriate terminology to support informed interpretations c) structure and organise their writing in a cogent manner d) communicate content and meaning through sophisticated and mature writing.	Candidates characteristically: a) identify relevant aspects of form, structure and language in Hardy's poetry with insight b) confidently explore how Hardy uses specific aspects to shape meaning c) show a mastery of detail in their use of specific references to Hardy's poetry to support their responses.	Candidates characteristically: a) explore links and connections between Hardy's poems with confidence b) communicate mature understanding of the given view c) consider different interpretations of Hardy's poetry in a cogent manner d) construct an illuminating debate.

7. Remind yourself of 'Wessex Heights'.

To what extent do you agree with the view that this poem is the key to the whole selection?

In your answer you should consider form, structure and language, as well as subject matter.

FOCUS 'Wessex Heights' / whole text

KEYWORDS To what extent do you agree, key to the whole selection, form, structure, language, subject matter.

INDICATIVE CONTENT

- Analysis of 'Wessex Heights', featuring relevant comment on subject matter (eg Hardy's need to escape the ghosts of his past; ideas about freedom and solitude; wild places and decaying relationships) and style (eg stanzaic form; poetic language with the use of place names; autobiographical voice: first person with references to the third).
- Links to other poems support the idea of the key to the collection: poems with similar subject matter (eg, 'Places', 'A Broken Appointment' or 'The Shadow on the Stone') or with similar style (eg 'Neutral Tones', 'I Need Not Go' or 'Thoughts of Phena').
- Counter-arguments, based on those poems in which Hardy approaches these subjects from other perspectives: eg ghosts that can't be ignored ('The Levelled Churchyard'), welcome ghosts and memories ('The Roman Road') or regrets about a decaying relationship ('The Going').

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Band 1 0-10	Candidates characteristically: a) communicate limited knowledge and understanding of Hardy's poetry b) make few uses of appropriate terminology or examples to support the idea of 'Wessex Heights' as the key to the selection c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of form, structure and language in Hardy's poetry b) assert some aspects with reference to how Hardy shapes meaning c) make limited references to Hardy's poetry.	Candidates characteristically: a) make few links and connections between 'Wessex Heights' and other Hardy poems b) reflect the given view in a limited way c) assert their agreement with the given view.
Band 2 11-22	Candidates characteristically: a) communicate some basic knowledge and understanding of Hardy's poetry b) make simple use of appropriate terminology or examples to support the idea of the idea of 'Wessex Heights' as the key to the selection c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of form, structure and language in Hardy's poetry b) describe some aspects with reference to how Hardy shapes meaning c) make related references to Hardy's poetry.	Candidates characteristically: a) make straightforward links and connections between 'Wessex Heights' and other Hardy poems b) reflect the given view in a basic way c) simply agree or disagree with the given view.
Band 3 23-34	Candidates characteristically: a) communicate relevant knowledge and understanding of Hardy's poetry b) present relevant responses to the idea of 'Wessex Heights' as the key to the selection, using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing.	Candidates characteristically: a) identify relevant aspects of form, structure and language in Hardy's poetry b) explore how Hardy uses specific aspects to shape meaning c) use specific references to Hardy's poetry to support their responses.	Candidates characteristically: a) explore links and connections between 'Wessex Heights' and other Hardy poems b) communicate understanding of the given view c) consider different interpretations of Hardy's poetry d) construct a balanced debate.
Band 4 35-45	Candidates characteristically: a) communicate relevant knowledge and understanding of Hardy's poetry with confidence b) present relevant, well-informed responses to the idea of 'Wessex Heights' as the key to the 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.	Candidates characteristically: a) identify relevant aspects of form, structure and language in Hardy's poetry with insight b) confidently explore how Hardy uses specific aspects to shape meaning c) show a mastery of detail in their use of specific references to Hardy's poetry to support their responses.	Candidates characteristically: a) explore links and connections between 'Wessex Heights' and other Hardy poems with confidence b) communicate mature understanding of the given view c) consider different interpretations of Hardy's poetry in a cogent manner d) construct an illuminating debate.