



## General Certificate of Education

# English Literature 1741

## *Specification A*

**LTA1A      Texts in Context**  
**Option A: Victorian Literature**

# Mark Scheme

*2009 examination - June series*

**This mark scheme uses the [new numbering system](#) which is being introduced for examinations from June 2010**

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.

Further copies of this Mark Scheme are available to download from the AQA Website: [www.aqa.org.uk](http://www.aqa.org.uk)

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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.**

	<b>Assessment Objective 1</b>	<b>Assessment Objective 2</b>	<b>Assessment Objective 3</b>	<b>Assessment Objective 4</b>
<b>Assessment Objective</b>	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers	AO4: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received
<b>Band 1 0-10</b>	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.
<b>Band 2 11-22</b>	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.
<b>Band 3 23-34</b>	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

<p><b>Band 4 35-45</b></p>	<p><b>Candidates characteristically:</b>  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><b>Candidates characteristically:</b>  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.</p>	<p><b>Candidates characteristically:</b>  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><b>Candidates characteristically:</b>  a) communicate a mature understanding of the relationships between literary texts and their contexts  b) comment in a sophisticated manner on the influence of culture, text type, literary genre or historical period on the ways in which literary texts were written and were - and are – received.</p>
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**01** Read the following extract carefully. It is taken from a lecture given by the cultural commentator John Ruskin in 1865. Here Ruskin expresses his views on the position of women in Victorian society.

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 the position of women in society.

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

**INDICATIVE CONTENT**

Analysis of lecture - Subject Matter: definition of male and female roles within society and marriage; Victorian stereotypes - man as protector, woman as home-maker; male expectations that women will be pure, gentle and subservient.

- Form, structure and language: rhetorical, definitive, rational, persuasive; sophisticated vocabulary and complex sentences; gender roles labelled by adjectives.

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

- other writing about the position of women in Victorian society in prose, poetry and drama
- other perspectives (including those of women writers)
- other definitions of gender roles
- other examples of persuasive/rhetorical writing

	<b>Assessment Objective 1 (3 marks)</b>	<b>Assessment Objective 2 (12 marks)</b>	<b>Assessment Objective 3 (3 marks)</b>	<b>Assessment Objective 4 (27 marks)</b>
<b>Assessment Objective</b>	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers	AO4: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received
<b>Band 1 0-10</b>	Candidates characteristically: a) communicate limited knowledge and understanding of the ways Ruskin presents his thoughts and feelings b) make few uses of appropriate terminology or examples to support interpretations of Ruskin's lecture c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of structure, form, and language in Ruskin's lecture b) assert some aspects with reference to how Ruskin shapes meaning c) make limited references to Ruskin's lecture.	Candidates characteristically: a) make few links and connections between Ruskin's lecture 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.
<b>Band 2 11-22</b>	Candidates characteristically: a) communicate some basic knowledge and understanding of Ruskin's lecture b) make simple use of appropriate terminology or examples to support interpretations of the ways Ruskin presents his thoughts and feelings c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of structure, form, and language in Ruskin's lecture b) describe some aspects with reference to how Ruskin shapes meaning c) make related references to Ruskin's lecture.	Candidates characteristically: a) make straightforward links and connections between Ruskin's lecture and wider reading texts b) reflect the views expressed in other interpretations of Victorian literature in a basic way.	Candidates characteristically: a) communicate some basic understanding of context through descriptions of culture, text type, literary genre or the Victorian period.
<b>Band 3 23-34</b>	Candidates characteristically: a) communicate relevant knowledge and understanding of Ruskin's lecture b) present relevant responses to the ways Ruskin 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.	Candidates characteristically: a) identify relevant aspects of structure, form and language in Ruskin's lecture b) explore how Ruskin uses specific aspects to shape meaning c) use specific references to Ruskin's lecture to support their responses.	Candidates characteristically: a) explore links and connections between Ruskin's lecture and wider reading texts b) communicate understanding of the views expressed in different interpretations or readings of Victorian literature.	Candidates characteristically: a) communicate understanding of the relationships between Ruskin's lecture, 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><b>Band 4 35-45</b></p>	<p><b>Candidates characteristically:</b>  a) communicate relevant knowledge and understanding of Ruskin's lecture with confidence  b) present relevant, well-informed responses to the ways Ruskin 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>	<p><b>Candidates characteristically:</b>  a) identify relevant aspects of structure, form and language in Ruskin's lecture with insight  b) confidently explore how Ruskin uses specific aspects to shape meaning  c) show a mastery of detail in their use of specific references to Ruskin's lecture to support their responses.</p>	<p><b>Candidates characteristically:</b>  a) explore links and connections between Ruskin's lecture 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>	<p><b>Candidates characteristically:</b>  a) communicate a mature understanding of the relationships between Ruskin's lecture, 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.</p>
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**02** A study of John Clare's writing has noted that "joy" is one of the words he uses most frequently.

To what extent do you feel that Clare's poetry is joyful?

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** To what extent do you feel, Clare's poetry is joyful

**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 joyful **and** poems that reveal contrasting aspects of his writing.

- Supporting poems **might** include 'Sonnet: The landscape laughs in Spring', 'Summer Moods', 'The Summer Shower' or 'The Nightingale's Nest'.
- A counter-argument **could** be provided by poems which are not joyful, such as 'The Lament of Swordy Well', 'The Moors', 'Song: Last Day' or 'Song: A seaway on the giddy mast'.
- Candidates who read closely will **perhaps** consider poems featuring a mixture of emotions, such as 'First Love's Recollections', 'The Flitting', 'Sonnet: I dreaded walking where there was no path' or 'Sonnet: The morning mist is changing blue'.

	<b>Assessment Objective 1 (15 marks)</b>	<b>Assessment Objective 2 (15 marks)</b>	<b>Assessment Objective 3 (15 marks)</b>
<b>Assessment Objective</b>	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers
<b>Band 1 0-10</b>	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 joyful c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of structure, form, 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 / disagreement with the given view.
<b>Band 2 11-22</b>	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 joyful c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of structure, form, 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 / disagree with the given view.
<b>Band 3 23-34</b>	Candidates characteristically: a) communicate relevant knowledge and understanding of Clare's poetry b) present relevant responses to the ways Clare's poetry is joyful, 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 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 an increasingly balanced debate.
<b>Band 4 35-45</b>	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 joyful 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 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.

**03** Remind yourself of the poem 'Sighing for Retirement'.

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

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

**FOCUS** 'Sighing for Retirement' / whole text

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

**INDICATIVE CONTENT**

- Analysis of 'Sighing for Retirement', featuring relevant comment on subject matter (eg Clare looks back on his poetic career; Nature as inspiration) and style (eg lyric form; simple language; elegy).
- Links to other poems show the poem as key to the collection: poems with similar subject matter (eg, 'I Am', 'The Peasant Poet' or 'To be Placed at the Back of his Portrait') or with similar style (eg 'A Vision', 'The Landrail' or 'The Summer Shower').
- Counter-arguments, based on those elements of Clare's writing not present in 'Sighing for Retirement', are used to produce a balanced debate: eg love poetry ('Song: Say what is love'), satire (from 'The Parish') or ballad ('The Spring returns, the pewit screams').

	<b>Assessment Objective 1 (15 marks)</b>	<b>Assessment Objective 2 (15 marks)</b>	<b>Assessment Objective 3 (15 marks)</b>
<b>Assessment Objective</b>	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers
<b>Band 1 0-10</b>	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 'Sighing for Retirement' as of central importance. c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of structure, form, 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 'Sighing for Retirement' and other Clare poems b) reflect the given view in a limited way c) assert their agreement / disagreement with the given view.
<b>Band 2 11-22</b>	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 'Sighing for Retirement' as key to the collection c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of structure, form, 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 'Sighing for Retirement' and other Clare poems b) reflect the given view in a basic way c) simply agree / disagree with the given view.
<b>Band 3 23-34</b>	Candidates characteristically: a) communicate relevant knowledge and understanding of Clare's poetry b) present relevant responses to the idea of 'Sighing for Retirement' as of central importance, 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 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 'Sighing for Retirement' and other Clare poems b) communicate understanding of the given view c) consider different interpretations of Clare's poetry d) construct an increasingly balanced debate.
<b>Band 4 35-45</b>	Candidates characteristically: a) communicate relevant knowledge and understanding of Clare's poetry with confidence b) present relevant, well-informed responses to the idea of 'Sighing for Retirement' as of central importance, 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 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 'Sighing for Retirement' 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.

**04** How far do you agree with the view that “the theme of death pervades 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** How far do you agree, the theme of death pervades the poetry

**INDICATIVE CONTENT**

- To produce a balanced debate, the candidate’s choice of poetry should include both poems that support the idea of pervasive death **and** poems which do not refer to death.
- Poems featuring death **might** include ‘On the Death of Emily Jane Brontë’, ‘Death Triumphant’, ‘A Death-Scene’ or ‘Last Lines’.
- A counter-argument **could** be provided by poems such as ‘Will the day be bright or cloudy?’, ‘Tell me, tell me, smiling child’, ‘The blue bell is the sweetest flower’ or ‘Lines Composed in a Wood on a Windy Day’.
- Candidates who read closely will **perhaps** consider the presence of death in less obvious poems, such as ‘Early wrapt in slumber deep’, ‘Penmaenmawr’ or ‘The Captive Dove’.

	<b>Assessment Objective 1 (15 marks)</b>	<b>Assessment Objective 2 (15 marks)</b>	<b>Assessment Objective 3 (15 marks)</b>
<b>Assessment Objective</b>	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers
<b>Band 1 0-10</b>	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 ways death pervades the poetry c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of structure, form, 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 / disagreement with the given view.
<b>Band 2 11-22</b>	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 ways death pervades the poetry c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of structure, form, 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 / disagree with the given view.
<b>Band 3 23-34</b>	Candidates characteristically: a) communicate relevant knowledge and understanding of the Brontës' poetry b) present relevant responses to the ways death pervades the poetry, using appropriate terminology to support informed interpretations of the ways death pervades the poetry 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 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 an increasingly balanced debate.
<b>Band 4 35-45</b>	Candidates characteristically: a) communicate relevant knowledge and understanding of the Brontës' poetry with confidence b) present relevant, well-informed responses to the ways death pervades the 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.	Candidates characteristically: a) identify relevant aspects of structure, form 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.

**05** Remind yourself of 'Augusta': the first Branwell Brontë poem in this selection.

To what extent do you feel that this poem provides an effective introduction to the Brontës' poetry?

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

**FOCUS** 'Augusta' / whole text

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

**INDICATIVE CONTENT**

- Analysis of 'Augusta', featuring relevant comment on subject matter (eg Branwell's reflections on lost love; ideas about isolation and memory) and style (eg fantasy poem (Angria); stanzaic form; first person; natural imagery and weather symbolism).
- Links to other poems show effectiveness as an introduction: poems with similar subject matter (eg, 'Memory' or 'A Reminiscence') or with similar style (eg 'To A.G.A.' or 'A Death-Scene').
- Counter-arguments, based on those elements of the Brontës' writing not present in 'Augusta', are used to produce a balanced debate: eg narrative poetry ('The Prisoner'), explicitly autobiographical content ('On the Death of Emily Jane Brontë') or religious form ('A Prayer').

	<b>Assessment Objective 1 (15 marks)</b>	<b>Assessment Objective 2 (15 marks)</b>	<b>Assessment Objective 3 (15 marks)</b>
<b>Assessment Objective</b>	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers
<b>Band 1 0-10</b>	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 'Augusta' as an effective introduction c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of structure, form, and language in the Brontës' poetry b) assert some aspects with reference to how the Brontë shape meaning c) make limited references to the Brontës' poetry	Candidates characteristically: a) make few links and connections between 'Augusta' and other Brontë poems b) reflect the given view in a limited way c) assert their agreement / disagreement with the given view.
<b>Band 2 11-22</b>	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 'Augusta' as an effective introduction c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of structure, form, 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 'Augusta' and other Brontë poems b) reflect the given view in a basic way c) simply agree / disagree with the given view.
<b>Band 3 23-34</b>	Candidates characteristically: a) communicate relevant knowledge and understanding of the Brontës' poetry b) present relevant responses to the idea of 'Augusta' as an effective 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 structure, form 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 'Augusta' and other Brontë poems b) communicate understanding of the given view c) consider different interpretations of the Brontës' poetry d) construct an increasingly balanced debate.
<b>Band 4 35-45</b>	Candidates characteristically: a) communicate relevant knowledge and understanding of the Brontës' poetry with confidence b) present relevant, well-informed responses to the idea of 'Augusta' as an effective 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 structure, form 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 'Augusta' and other 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.



**06** A recent biographer has written that Thomas Hardy “refused to be labelled as a pessimist”.

To what extent do you feel that Hardy’s poetry is pessimistic?

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

**FOCUS** Biographer’s claim, two or three poems / whole text.

**KEYWORDS** To what extent do you feel, Hardy’s poetry is pessimistic

**INDICATIVE CONTENT**

- To produce a balanced debate, the candidate’s choice of poetry should include both poems that support the idea of Hardy’s pessimism **and** poems that reveal less pessimistic aspects of his writing.
- Pessimistic poems **might** include ‘Neutral Tones’, ‘The Going’, ‘A Sunday Morning Tragedy’ or ‘The Convergence of the Twain’.
- A counter-argument **could** be provided by poems such as ‘The Ruined Maid’, ‘Weathers’, ‘Afternoon Service at Mellstock’ or ‘We Field-Women’.
- Candidates who read closely will **perhaps** evaluate the pessimistic elements of ambiguous poems, such as ‘Drummer Hodge’, ‘The Oxen’, ‘The Darkling Thrush’ or ‘Beyond the Last Lamp’.

	<b>Assessment Objective 1 (15 marks)</b>	<b>Assessment Objective 2 (15 marks)</b>	<b>Assessment Objective 3 (15 marks)</b>
<b>Assessment Objective</b>	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers
<b>Band 1 0-10</b>	Candidates characteristically: a) communicate limited knowledge and understanding of Hardy's poetry b) make few uses of appropriate terminology or examples to support the view that Hardy is a pessimistic poet c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of structure, form, 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 idea of Hardy's pessimism in a limited way c) assert their agreement / disagreement with the idea that Hardy is a pessimistic poet.
<b>Band 2 11-22</b>	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 view that Hardy is a pessimistic poet c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of structure, form, 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 idea that Hardy is a pessimistic poet in a basic way c) simply agree / disagree with the given view, rather than debating it.
<b>Band 3 23-34</b>	Candidates characteristically: a) communicate relevant knowledge and understanding of Hardy's poetry b) present relevant responses to the view that Hardy is a pessimistic poet, 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 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 idea that Hardy is a pessimistic poet c) consider different interpretations of Hardy's poetry d) construct an increasingly balanced debate.
<b>Band 4 35-45</b>	Candidates characteristically: a) communicate relevant knowledge and understanding of Hardy's poetry with confidence b) present relevant, well-informed responses to the view that Hardy is a pessimistic poet, 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 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 idea that Hardy is a pessimistic poet c) consider different interpretations of Hardy's poetry in a cogent manner d) construct an illuminating debate.

**07** Remind yourself of the last poem in this selection, 'He Resolves to Say No More'.

How far do you feel that this poem is an appropriate conclusion to the selection?

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

**FOCUS** 'He Resolves to Say No More' / whole text

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

**INDICATIVE CONTENT**

- Analysis of 'He Resolves to Say No More', featuring relevant comment on subject matter (eg Hardy's farewell as poet and visionary; ideas about death and time) and style (eg short, lyric form; poetic language with Biblical and archaic overtones; autobiographical voice).
- Links to other poems show the effectiveness of the conclusion: poems with similar subject matter (eg, 'A Private Man on Public Men', 'An Ancient to Ancients', 'He Never Expected Much' or 'A Wish for Unconsciousness') or with similar style (eg 'Any little Old Song', 'Hap', 'The Selfsame Song' or 'In Time of 'The Breaking of Nations'").
- Counter-arguments, based on those elements of Hardy's writing not present in 'He Refuses to Say More', are used to produce a balanced debate: eg narrative poetry ('A Trampwoman's Tragedy'), his marriage to Emma (*Poems of 1912-13*), landscape ('Wessex Heights') or the speaking dead ('The Levelled Churchyard').

	<b>Assessment Objective 1 (15 marks)</b>	<b>Assessment Objective 2 (15 marks)</b>	<b>Assessment Objective 3 (15 marks)</b>
<b>Assessment Objective</b>	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers
<b>Band 1 0-10</b>	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 'He Resolves to Say No More' as the key to the selection c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of structure, form, 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 'He Resolves to Say No More' and other Hardy poems b) reflect the given view in a limited way c) assert their agreement / disagreement with the given view.
<b>Band 2 11-22</b>	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 'He Resolves to Say No More' as the key to the selection c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of structure, form, 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 'He Resolves to Say No More' and other Hardy poems b) reflect the given view in a basic way c) simply agree / disagree with the given view.
<b>Band 3 23-34</b>	Candidates characteristically: a) communicate relevant knowledge and understanding of Hardy's poetry b) present relevant responses to the idea of 'He Resolves to Say No More' 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 structure, form 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 'He Resolves to Say No More' and other Hardy poems b) communicate understanding of the given view c) consider different interpretations of Hardy's poetry d) construct an increasingly balanced debate.
<b>Band 4 35-45</b>	Candidates characteristically: a) communicate relevant knowledge and understanding of Hardy's poetry with confidence b) present relevant, well-informed responses to the idea of 'He Resolves to Say No More' 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 structure, form 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 'He Resolves to Say No More' 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.