



General Certificate of Education

English Literature 1741 *Specification A*

LTA1A Texts in Context
Option A: Victorian Literature

Mark Scheme

2010 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 'White Slavery in London', an article written by the activist Annie Besant in 1888 for the workers' newspaper *Link*. Here Besant describes the working conditions at the Bryant and May match factory in London and calls for a consumer boycott in support of the women employed there.

How does the writer present her 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, as well as subject matter.

FOCUS Extract and wider reading in Victorian literature about the working class and the position of women in Victorian society.

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

INDICATIVE CONTENT

Analysis of article - Subject Matter: description of working and living conditions; the militant actions of employees; unscrupulous capitalist employers; the power of the establishment; the victimisation of the workers.

Form, structure and language - rhetorical, persuasive, angry; political vocabulary; contemporary and literary references; facts and figures; opinions.

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 workers' voices (both male and female)
- other persuasive writing / powerful opinions
- other descriptions of working-class conditions

	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 Besant presents her thoughts and feelings b) make few uses of appropriate terminology or examples to support interpretations of Besant's article c) attempt to communicate meaning but use inaccurate language.	Candidates characteristically: a) identify few aspects of form, structure and language in Besant's article b) assert some aspects with reference to how Besant shapes meaning c) make limited references to Besant's article.	Candidates characteristically: a) make few links and connections between Besant's article 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.
Band 2 11-22	Candidates characteristically: a) communicate some basic knowledge and understanding of Besant's article b) make simple use of appropriate terminology or examples to support interpretations of the ways Besant presents her thoughts and feelings c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of form, structure and language in Besant's article b) describe some aspects with reference to how Besant shapes meaning c) make related references to Besant's article.	Candidates characteristically: a) make straightforward links and connections between Besant's article 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.
Band 3 23-34	Candidates characteristically: a) communicate relevant knowledge and understanding of Besant's article b) present relevant responses to the ways Besant presents her 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 form, structure and language in Besant's article b) explore how Besant uses specific aspects to shape meaning c) use specific references to Besant's article to support their responses.	Candidates characteristically: a) explore links and connections between Besant's article 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 Besant's article, 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 Besant's article with confidence b) present relevant, well-informed responses to the ways Besant presents her 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 structure, form and language in Besant's article with insight b) confidently explore how Besant uses specific aspects to shape meaning c) show a mastery of detail in their use of specific references to Besant's article to support their responses. 	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> a) explore links and connections between Besant's article 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 Besant's article, 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.
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2. Another poet of Clare's time felt that "the description too much prevailed over the sentiment" in Clare's poetry.

How far do you agree that Clare's feelings are obscured by his descriptive writing?

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 The description too much prevailed over the sentiment, Clare's feelings obscured by descriptive writing, 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 that Clare's feelings are obscured by his descriptive writing **and** poems that reveal his feelings clearly.

- Supporting poems **might** include 'The Cottager', 'The Skylark', 'St Martin's Eve' or 'Winter Fields'.
- A counter-argument **could** be provided by poems with explicit references to the poet's feelings, such as 'I love to hear the evening crows go by', 'Emmonsales Heath', 'The Ants' or 'Summer Moods'.
- Candidates who read closely will **perhaps** explore the ways in which the sentiment obscures the description in some poems, such as 'I Am', 'A Vision' or 'Sighing for Retirement'.

	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 descriptive writing obscures his feelings c) attempt to communicate meaning but use 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.
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 descriptive writing obscures his feelings 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.
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 descriptive writing obscures his 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 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.

<p>Band 4 35-45</p>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> a) communicate relevant knowledge and understanding of Clare's poetry with confidence b) present relevant, well-informed responses to the ways Clare's descriptive writing obscures his 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 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. 	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> 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.
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3. 'To be Placed at the Back of his Portrait' is one of John Clare's last poems.

How far do you feel that this poem would form an effective conclusion to a selection of Clare's writing?

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

FOCUS 'To be Placed at the Back of his Portrait' / whole text

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

INDICATIVE CONTENT

- Analysis of 'To be Placed at the Back of his Portrait', featuring relevant comment on subject matter (eg Clare's farewell as poet of nature; ideas about death and immortality) and style (eg stanzaic form; natural imagery; autobiographical voice).
- Links to other poems show effectiveness as a conclusion: poems with similar subject matter (eg, 'Memory', 'A Vision' or 'The Peasant Poet') or with similar style (eg 'First Love's Recollections', 'The Summer Shower' or 'The Landrail').
- Counter-arguments, based on those elements of Clare's writing not present in 'To be Placed at the Back of his Portrait', are used to produce a balanced debate: eg narrative poetry ('St Martin's Eve'), satire (from 'The Parish') or the use of a persona ('Ballad: I dreamt not what it was to woo').

	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 'To be Placed at the Back of his Portrait' as an effective conclusion c) attempt to communicate meaning but use 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 'To be Placed at the Back of his Portrait' and other Clare poems b) reflect the given view in a limited way c) assert their agreement/disagreement 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 'To be Placed at the Back of his Portrait' as an effective conclusion 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 'To be Placed at the Back of his Portrait' and other Clare poems b) reflect the given view in a basic way c) simply agree/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 'To be Placed at the Back of his Portrait' 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 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 'To be Placed at the Back of his Portrait' 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 'To be Placed at the Back of his Portrait' 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 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 'To be Placed at the Back of his Portrait' 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. This selection's editor writes of the Brontës' "solemnity and lack of humour".

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 Solemnity and lack of humour, 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 given view **and** poems which show solemnity or lack of humour.
- Poems that support the given view **might** include 'Last Lines', 'On the Death of Anne Brontë' or 'The Teacher's Monologue'.
- A counter-argument **could** be provided by poems such as 'The man who will not know another', 'Tell me, tell me, smiling child' or 'Oh, all our cares'.
- Candidates who read closely will **perhaps** argue that, while the poems lack humour, their treatment of serious themes is often far from solemn (eg 'No coward soul is mine', 'In Memory of a Happy Day in February' or 'Loud without the wind was roaring').

	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' poetry as solemn and humourless c) attempt to communicate meaning but use 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.
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' poetry as solemn and humourless 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.
Band 3 23-34	Candidates characteristically: a) communicate relevant knowledge and understanding of the Brontës' poetry b) present relevant responses to the Brontës' poetry as solemn and humourless, 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 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' poetry as solemn and humourless, 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.

5. Remind yourself of Emily Brontë's poem 'To Imagination'.

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 'To Imagination' / whole text

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

INDICATIVE CONTENT

- Analysis of 'To Imagination', featuring relevant comment on subject matter (eg Emily's rejection of the material world in favour of the spiritual; ideas about the imagination's freedom from limits) and style (eg ode form; elevated, poetic language; first person, rhetorical voice).
- Links to other poems support the idea of the key to the selection: poems with similar subject matter (eg, 'Dreams' or 'Stars') or with similar style (eg 'No coward soul is mine' or 'Alone I sat').
- Counter-arguments, based on those elements of the Brontës' writing not present in 'To Imagination', are used to produce a balanced debate: eg love ('Parting'), fantasy narrative ('Song', p50) or inescapable captivity ('The Prisoner' and 'The Captive Dove').

	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 'To Imagination' as the key to the selection c) attempt to communicate meaning but use 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 Bronte shape meaning c) make limited references to the Brontës' poetry	Candidates characteristically: a) make few links and connections between 'To Imagination' and other Brontë poems b) reflect the given view in a limited way c) assert their agreement/disagreement 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 'To Imagination' as the key to the selection 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 'To Imagination' and other Brontë poems b) reflect the given view in a basic way c) simply agree/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 'To Imagination' 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 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 'To Imagination' 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 'To Imagination' 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 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 'To Imagination' and other Bronte 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 critic has written of Hardy's "compassion and humanity".

To what extent does Hardy's poetry show his pity for the sufferings of others?

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 Compassion and humanity, pity for the sufferings of others, to what extent

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 'A Trampwoman's Tragedy', 'A Sunday Morning Tragedy', 'The Blinded Bird' or 'Drummer Hodge'
- A counter-argument **could** be provided by poems with a more ambiguous attitude to suffering such as 'The Curate's Kindness', 'The Man He killed', 'The Levelled Churchyard' or 'The Ruined Maid'.

	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 of Hardy's compassion and humanity c) attempt to communicate meaning but use 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 given view in a limited way c) assert their agreement/disagreement 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 of Hardy's compassion and humanity 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 given view in a basic way c) simply agree/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 Hardy's compassion and humanity, 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 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 Hardy's compassion and humanity, 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 given view c) consider different interpretations of Hardy's poetry in a cogent manner d) construct an illuminating debate.

7. Thomas Hardy placed 'The Going' at the beginning of his collection *Poems of 1912-13*.

How far do you feel that this poem would form an appropriate introduction to the selection of Hardy's poetry that you have studied?

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

FOCUS 'The Going' / whole text

KEYWORDS How far do you feel, appropriate introduction, form, structure, language, subject matter.

INDICATIVE CONTENT

- Analysis of 'The Going', featuring relevant comment on subject matter (eg Hardy's feelings about the death of his wife; ideas of love and the past) and style (eg stanzaic form; natural imagery; questions and exclamations; autobiographical voice and the use of the second person).
- Links to other poems show appropriateness as an introduction: poems with similar subject matter (eg, 'After a Journey', 'At Castle Boterel' or 'Beeny Cliff') or with similar style (eg 'The Walk', 'Without Ceremony' or 'The Voice').
- Counter-arguments, based on those elements of Hardy's writing not present in 'The Going', are used to produce a balanced debate: eg narrative poetry ('A Trampwoman's Tragedy'), wildlife ('Proud Songsters) or contemporary events ('The Convergence of the Twain').

	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 the idea of 'The Going' as an appropriate introduction c) attempt to communicate meaning but use 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 'The Going' and other Hardy poems b) reflect the given view in a limited way c) assert their agreement/disagreement 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 Going' as an appropriate introduction 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 'The Going' and other Hardy poems b) reflect the given view in a basic way c) simply agree/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 'The Going' 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 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 'The Going' 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 'The Going' 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 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 'The Going' 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.