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**General Certificate of Education
January 2011**

English Literature A 1741

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

Mark Scheme

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 approximate weighting of each of the Assessment Objectives in this paper.

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 units (%)	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 dominant 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 (AOs1, 2 and 3 for Question1; AOs1 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 but use inaccurate language.	Candidates characteristically: a) identify few aspects of form, structure 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 form, structure 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 form, structure 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 form, structure 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.

- 01.** Read the following extract carefully. It is taken from *Pugin: A Great Victorian Architect* – a radio talk by the poet John Betjeman, broadcast in 1952. The Gothic architect Augustus Welby Pugin (1812 – 1852) believed that Victorian social problems could be solved by a revival of medieval ideas and a return to the culture of the Middle Ages.

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, as well as subject matter.

FOCUS

Extract and wider reading in Victorian literature about social problems and evolving cultural attitudes.

KEY WORDS

Thoughts and feelings, similar to, different from, form, structure and language, subject matter

INDICATIVE CONTENT

Analysis of article - Subject Matter: Pugin's ideas of a medieval revival; his dreams of the dignity of labour; his religious beliefs and escapist tendencies; the reality of Victorian working and living conditions; the attitudes of capitalists and employers.

Form, structure and language: informative and educational, direct and descriptive, amusing, poetic (?), absurd (?); contrasts between Pugin's dreams and Victorian reality; effects created by repetition of key words ("dream", "Gothic") and sentence construction (11 sentences out of 15 begin "He...").

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

- other writing about social issues and cultural attitudes (in prose, poetry and drama)
- other post-1901 writing about the Victorians (both male and female)
- other biographical writing / other material for sound and vision
- other Victorian writing about the medieval or Gothic; other descriptions of Victorian 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 Betjeman presents his thoughts and feelings b) make few uses of appropriate terminology or examples to support interpretations of Betjeman's talk c) attempt to communicate meaning but use inaccurate language.	Candidates characteristically: a) identify few aspects of form, structure and language in Betjeman's talk b) assert some aspects with reference to how Betjeman shapes meaning c) make limited references to Betjeman's talk.	Candidates characteristically: a) make few links and connections between Betjeman's talk 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 Betjeman's talk b) make simple use of appropriate terminology or examples to support interpretations of the ways Betjeman presents his thoughts and feelings c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of form, structure and language in Betjeman's talk b) describe some aspects with reference to how Betjeman shapes meaning c) make related references to Betjeman's talk.	Candidates characteristically: a) make straightforward links and connections between Betjeman's talk 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 Betjeman's talk b) present relevant responses to the ways Betjeman 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 form, structure and language in Betjeman's talk b) explore how Betjeman uses specific aspects to shape meaning c) use specific references to Betjeman's talk to support their responses.	Candidates characteristically: a) explore links and connections between Betjeman's talk 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 Betjeman's talk, 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
Band 4 35-45	Candidates characteristically: a) communicate relevant knowledge and understanding of Betjeman's talk with confidence b) present relevant, well-informed responses to the ways Betjeman 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.	Candidates characteristically: a) identify relevant aspects of structure, form and language in Betjeman's talk with insight b) confidently explore how Betjeman uses specific aspects to shape meaning c) show a mastery of detail in their use of specific references to Betjeman's talk to support their responses.	Candidates characteristically: a) explore links and connections between Betjeman's talk 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.	Candidates characteristically: a) communicate a mature understanding of the relationships between Betjeman's talk, 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.

Selected Poems – John Clare

02. “It is John Clare’s love poetry that the modern reader finds the most moving.”

To what extent do you agree with this view?

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

FOCUS

Given view / two or three poems, whole text

KEYWORDS

love poetry, the modern reader finds most moving, to what extent do you agree

INDICATIVE CONTENT

To produce a balanced debate, the candidate’s choice of poetry should include poetry that supports the idea that Clare’s love poetry is the most moving **and** poetry that enables the candidate to consider arguments against this view.

- Supporting poems **might** include ‘First Love’s Recollections’, ‘An Invite To Eternity’ ‘Song: Love lives beyond’ or ‘Love and Memory’.
- A counter-argument **could** be provided by moving poems on other subjects, such as ‘The Parish’, ‘I Am’, ‘A Vision’ or ‘Sighing for Retirement’.
- Candidates who read closely will **perhaps** explore the ways in which Clare’s nature poems could also be interpreted as love poems, such as ‘Emmonsales Heath’, ‘I love to hear the evening crows go by’, ‘The Summer Shower’ or ‘Summer Moods’.

	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 love poetry is the most moving 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 or 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 love poetry is the most moving 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 or disagree with the given view.
Band 3 23-34	Candidates characteristically: a) communicate relevant knowledge and understanding of Clare's poetry b) present relevant responses to the ways Clare's love poetry is the most moving, 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.
Band 4 35-45	Candidates characteristically: a) communicate relevant knowledge and understanding of Clare's poetry with confidence b) present relevant, well-informed responses to the ways Clare's love poetry is the most moving, 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 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.

Selected Poems – John Clare

03. Remind yourself of ‘The Fallen Elm’.

To what extent do you agree with the view that ‘The Fallen Elm’ is typical of John Clare’s poetry?

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

FOCUS

‘The Fallen Elm’ / whole text

KEYWORDS

To what extent do you agree, typical of John Clare’s poetry, form, structure, language, subject matter.

INDICATIVE CONTENT

- Analysis of ‘The Fallen Elm’, featuring relevant comment on subject matter (eg Nature poem with personal and political symbolism) and form, structure and language (eg iambic pentameters; heightened poetic language; elegy).
- Links to other poems show the poem as typical: poems with similar subject matter (eg ‘The Lament of Swordy Well’ or ‘The Moors’) or with similar form, structure and language (eg ‘Shadows of Taste’ or ‘The Eternity of Nature’).
- Counter-arguments, based on those elements of Clare’s writing not present in ‘The Fallen Elm’, are used to produce a balanced debate: e.g. love poetry (‘Song: Say what is love’), satire (from ‘The Parish’) or ballad (‘The Spring returns, the pewit screams’).

	Assessment Objective 1 (15 marks)	Assessment Objective 2 (15 marks)	Assessment Objective 3 (15 marks)
Assessment Objective	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers
Band 1 0-10	Candidates characteristically: a) communicate limited knowledge and understanding of Clare's poetry b) make few uses of appropriate terminology or examples to support the idea of 'The Fallen Elm' as typical 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 'The Fallen Elm' and other Clare poems b) reflect the given view in a limited way c) assert their agreement or 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 'The Fallen Elm' as typical 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 'The Fallen Elm' and other Clare poems b) reflect the given view in a basic way c) simply agree or disagree with the given view.
Band 3 23-34	Candidates characteristically: a) communicate relevant knowledge and understanding of Clare's poetry b) present relevant responses to the idea of 'The Fallen Elm' as typical, 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 'The Fallen Elm' and other Clare poems b) communicate understanding of the given view c) consider different interpretations of Clare's poetry d) construct a balanced debate.
Band 4 35-45	Candidates characteristically: a) communicate relevant knowledge and understanding of Clare's poetry with confidence b) present relevant, well-informed responses to the idea of 'The Fallen Elm' as typical, 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 'The Fallen Elm' 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.

Selected Poems – The Brontës

- 04.** Some twenty-first century critics argue that the Brontë sisters were writers of feminist poetry.

To what extent do you agree with this view?

In your answer, you may use the poetry of **one, two** or **all three** sisters. 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

Writers of feminist poetry, to what extent do you agree

INDICATIVE CONTENT

- To produce a balanced debate, the candidate's choice of poetry should include **both** poems that support the given view **and** poems which enable the candidate to construct a valid counter-argument.
- Poems that support the given view **might** include 'No coward soul is mine', 'To a Wreath of Snow' by A.G. Almeda or 'The Teacher's Monologue'.
- A counter-argument **could** be provided by poems featuring male voices, such as 'Song' by Julius Brenzaida to G.S, F. De Samara to A.G.A' or 'Song' (page 60).
- Candidates who read closely will **perhaps** argue that some poems feature voices which are feminine rather than feminist (such as 'Appeal', 'The blue bell is the sweetest flower' or 'He saw my heart's woe').

	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 feminist 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 or 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 feminist 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 or disagree with the given view.
Band 3 23-34	Candidates characteristically: a) communicate relevant knowledge and understanding of the Brontës' poetry b) present relevant responses to the Brontës' poetry as feminist, 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 feminist, 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.

Selected Poems – The Brontës

05. Remind yourself of ‘No coward soul is mine’, one of Emily Brontë’s last poems.

How far do you feel that ‘No coward soul is mine’ would form an effective conclusion to this selection?

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

FOCUS

‘No coward soul is mine’ / whole text

KEYWORDS

How far do you feel, effective conclusion, form, structure, language, subject matter.

INDICATIVE CONTENT

- Analysis of ‘No coward soul is mine’, featuring relevant comment on subject matter (e.g. Emily’s fearless defiance; ideas about love, death and the universe) and style (e.g. stanzaic form; elemental and cosmic language; presumably autobiographical voice).
- Links to other poems show appropriateness as a conclusion: poems with similar subject matter (eg, ‘Parting’ or ‘Death’) or with similar style (e.g. ‘Stars’ or ‘Song: O between distress and pleasure’).
- Counter-arguments, based on those elements of the Brontës’ writing not present in ‘No coward soul is mine’, are used to produce a balanced debate: e.g. narrative poetry (‘The Prisoner’), poems of place (‘Penmaenmawr’) or the presentation of fantasy worlds (‘Augusta’).

	Assessment Objective 1 (15 marks)	Assessment Objective 2 (15 marks)	Assessment Objective 3 (15 marks)
Assessment Objective	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers
Band 1 0-10	Candidates characteristically: a) communicate limited knowledge and understanding of the Brontës' poetry b) make few uses of appropriate terminology or examples to support the idea of 'No coward soul is mine' as an effective conclusion 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 'No coward soul is mine' and other Brontë poems b) reflect the given view in a limited way c) assert their agreement or 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 'No coward soul is mine' as an effective conclusion 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 'No coward soul is mine' and other Brontë poems b) reflect the given view in a basic way c) simply agree or disagree with the given view.
Band 3 23-34	Candidates characteristically: a) communicate relevant knowledge and understanding of the Brontës' poetry b) present relevant responses to the idea of 'No coward soul is mine' 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 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 'No coward soul is mine' 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 'No coward soul is mine' 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 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 'No coward soul is mine' and other Brontë poems with confidence b) communicate mature understanding of the given view c) consider different interpretations of the Brontës' poetry in a cogent manner d) construct an illuminating debate.

Selected Poems –Thomas Hardy

06. “In his poetry, Hardy shows more sympathy for animals than he does for people.”

How far do you agree with this view?

You may wish to use ‘The Blinded Bird’ as a starting point for your answer.

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 Hardy’s poetry / two or three poems, whole text

KEYWORDS

Hardy shows more sympathy for animals than he does for people, 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 enable the candidate to construct a valid counter-argument.
- Poems in support of the critic **might** include ‘The Blinded Bird’ ‘Dead ‘Wessex’ the Dog to the Household’, ‘The Puzzled Game-Birds’ or ‘Birds at Winter Nightfall’
- A counter-argument **could** be provided by poems in which Hardy shows sympathy for people, such as ‘A Trampwoman’s Tragedy’, ‘A Sunday Morning Tragedy’, ‘The Curate’s Kindness’ or ‘Drummer Hodge’.
- Candidates who read closely will **perhaps** argue that Hardy shows admiration rather than sympathy in some animal poems (such as ‘Proud Songsters’, ‘Shelley’s Skylark’ or ‘The Darkling Thrush’).

	Assessment Objective 1 (15 marks)	Assessment Objective 2 (15 marks)	Assessment Objective 3 (15 marks)
Assessment Objective	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers
Band 1 0-10	Candidates characteristically: a) communicate limited knowledge and understanding of Hardy's poetry b) make few uses of appropriate terminology or examples to support interpretations of the idea that Hardy shows more sympathy for animals than he does for people 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 given view in a limited way c) assert their agreement or 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 that Hardy shows more sympathy for animals than he does for people 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 or disagree with the given view.
Band 3 23-34	Candidates characteristically: a) communicate relevant knowledge and understanding of Hardy's poetry b) present relevant responses to the idea that Hardy shows more sympathy for animals than he does for people, 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 that Hardy shows more sympathy for animals than he does for people, 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.

Selected Poems –Thomas Hardy

07. 'A Church Romance' is set five years before Thomas Hardy was born.

To what extent do you feel that this poem would provide an effective introduction to this selection of Hardy's poetry?

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

FOCUS

'A Church Romance' / whole text

KEYWORDS

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

INDICATIVE CONTENT

- Analysis of 'A Church Romance', featuring relevant comment on subject matter (e.g. Hardy's feelings about the meeting of his parents; marriage; ideas of love and the past; music and musicians) and style (e.g. irregular verse forms; ecclesiastical imagery; shift from past to present; use of the third person).
- Links to other poems show effectiveness as an introduction: poems with similar subject matter (e.g., 'On the Departure Platform', 'Beyond the Last Lamp' or 'We Sat at the Window') or with similar style (e.g. 'In Church', 'Afternoon Service at Mellstock' or 'The Oxen').
- Counter-arguments, based on those elements of Hardy's writing/poetry not present in 'A Church Romance' are used to produce a balanced debate: e.g. the use of dramatic monologue ('A Trampwoman's Tragedy'); the presentation of 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 'A Church Romance' 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 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 'A Church Romance' and other Hardy poems b) reflect the given view in a limited way c) assert their agreement or 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 idea of 'A Church Romance' as an effective 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 'A Church Romance' and other Hardy poems b) reflect the given view in a basic way c) simply agree or disagree with the given view.
Band 3 23-34	Candidates characteristically: a) communicate relevant knowledge and understanding of Hardy's poetry b) present relevant responses to the idea of 'A Church Romance' 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 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 'A Church Romance' 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 'A Church Romance' 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 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 'A Church Romance' 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.