**General Certificate of Education (A-level)
January 2012**

English Literature A   **LTA1A**

(Specification 2740)

Unit 1: 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 events which all examiners participate in and is the scheme which was used by them in this examination. The standardisation process 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 standardisation each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, examiners encounter unusual answers which have not been raised 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.

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.

1. Read the following extract carefully. It is taken from *Confession of Faith*, an autobiography drafted by Cecil Rhodes in 1877 but not published until after his death. Rhodes (1853-1902) was a leading promoter of Britain's imperial interests in southern Africa: he was Prime Minister of the Cape Colony; he was responsible for the Empire's expansion into the vast territory that became known as Rhodesia (now Zimbabwe and Zambia) and his mining company controlled 90% of world diamond production. Here Rhodes declares his belief in the British Empire as a force for progress and world peace.

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 the British Empire.

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

INDICATIVE CONTENT
Analysis of extract:
• subject matter: Rhodes' imperial ideas; attitudes to Britain and Africa; noble concepts ("Justice, Liberty and Peace"); ideas about God ("50% chance"!).
• form, structure and language: highly rhetorical voice; racist or idealistic tone? (Is "English-speaking" a euphemism?) Politicised vocabulary with imperial buzzwords. Persuasive and structured…or a rant?
Possible links to wider reading – candidate to find links with wider reading in terms of both similarity and difference:
• other writing about the British Empire (in prose, poetry and drama)
• other writing about ideas of progress (by both male and female authors)
• other polemic writing, including speeches, lectures and articles
• other presentations of power and control in the Victorian era.

	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 Rhodes presents his thoughts and feelings b) make few uses of appropriate terminology or examples to support interpretations of Rhodes' *Confession* c) attempt to communicate meaning but use inaccurate language.	Candidates characteristically: a) identify few aspects of form, structure and language in Rhodes' *Confession* b) assert some aspects with reference to how Rhodes shapes meaning c) make limited references to Rhodes' *Confession*.	Candidates characteristically: a) make few links and connections between Rhodes' *Confession* 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 Rhodes' *Confession* b) make simple use of appropriate terminology or examples to support interpretations of the ways Rhodes presents his thoughts and feelings c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of form, structure and language in Rhodes' *Confession* b) describe some aspects with reference to how Rhodes shapes meaning c) make related references to Rhodes' *Confession*.	Candidates characteristically: a) make straightforward links and connections between Rhodes' *Confession* 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 Rhodes' *Confession* b) present relevant responses to the ways Rhodes 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 Rhodes' *Confession* b) explore how Rhodes uses specific aspects to shape meaning c) use specific references to Rhodes' *Confession* to support their responses.	Candidates characteristically: a) explore links and connections between Rhodes' *Confession* 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 Rhodes' *Confession*, 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 Rhodes' *Confession* with confidence b) present relevant, well-informed responses to the ways Rhodes 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 Rhodes' *Confession* with insight b) confidently explore how Rhodes uses specific aspects to shape meaning c) show a mastery of detail in their use of specific references to Rhodes' *Confession* to support their responses.	Candidates characteristically: a) explore links and connections between Rhodes' *Confession* 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 Rhodes' *Confession*, 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. A critic has described Clare's writing as "the poetry of loss".

How far 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 poetry of loss, how far do you agree

INDICATIVE CONTENT
To produce a balanced debate, the candidate's choice of poetry should include **both** poetry that supports the idea that Clare's writing is the poetry of loss **and** poetry that enables the candidate to consider arguments against this view.

- supporting poems **might** include 'I Am', 'A Vision' 'The Flitting' or 'The Moors'.
- a counter-argument **could** be provided by poems which explore ideas of permanence or immortality, such as 'To be Placed at the Back of his Portrait', 'The Eternity of Nature', 'Song's Eternity' or 'An Invite to Eternity'.
- candidates who read closely will **perhaps** explore the ways in which the Romantic nature of Clare's poetic vision assimilates loss as part of the natural process or the rhythm of the seasons in poems such as 'Sonnet: The landscape laughs in Spring', 'St Martin's Eve', 'Song: The morning mist is changing blue' 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 interpretations of Clare's writing as the poetry of loss 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 Clare's writing as the poetry of loss 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 writing can be seen as the poetry of loss, 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 writing can be seen as the poetry of loss, 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 'December' from 'The Shepherd's Calendar', the first poem in this selection.

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

FOCUS 'December' / whole text

KEYWORDS To what extent do you feel effective introduction to the selection.

INDICATIVE CONTENT
- analysis of 'December', featuring relevant comment on subject matter (eg village life, the seasons) and form, structure and language (eg stanzaic form; narrative and descriptive, celebratory).
- links to other poems show the poem as an effective introduction: poems with similar subject matter (eg 'Sport in the Meadows' or 'The Cottager') or with similar form, structure and language (eg 'The Summer Shower' or 'The Landrail').
- counter-arguments, based on those elements of Clare's writing not present in 'December', are used to produce a balanced debate: eg love poetry ('Song: Say what is love'), satire (from 'The Parish') or elegy ('The Fallen Elm').

	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 'December' 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 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 'December' 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 'December' as an effective introduction 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 'December' 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 'December' 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 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 'December' 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 'December' 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 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 'December' 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.   A study of Emily Brontë's writing has found that she uses the word "drear" thirty-six times in her poetry.

To what extent do you feel that the Brontës' poetry is dismal and gloomy?

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

You may use the writing of **one**, **two,** or **three** poets in your answer.

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

KEYWORDS To what extent do you feel, the Brontës' poetry is dismal and gloomy

INDICATIVE CONTENT
- to produce a balanced debate, the candidate's choice of poetry should include **both** poetry that supports the given view **and** poetry which enables the candidate to construct a valid counter-argument.
- poems that support the given view **might** include 'The Prisoner', 'Alone I sat' or 'The Teacher's Monologue'.
- a counter-argument **could** be provided by more upbeat poems, such as 'Lines Composed in a Wood on a Windy Day', 'Will the day be bright or cloudy?' or 'In Memory of a Happy Day in February'.
- candidates who read closely will **perhaps** argue that even superficially dreary poems contain important moments of brightness, such as 'Lines: Far away is the land of rest' or 'To Imagination'.

	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 dreary 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 dreary 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 dreary, 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 dreary, 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 'Epistle From a Father to a Child in Her Grave' by Branwell Brontë.

How far do you agree with the view that this poem is the key to the whole selection?

FOCUS   'Epistle From a Father to a Child in Her Grave' / whole text

KEYWORDS   How far do you agree, key to the whole selection

INDICATIVE CONTENT
- analysis of 'Epistle From a Father to a Child in Her Grave', featuring relevant comment on subject matter (eg ideas about love and death, parents and children, nature and transience) and form, structure and language (eg epistolary form; elemental and cosmic language; possibly autobiographical voice?).
- links to other poems show that this poem could be the key to the selection: poems with similar subject matter (eg 'On the Death of Anne Brontë' or 'Last Lines') or with similar form, structure and language (eg 'Remembrance' or 'Death').
- counter-arguments, based on those elements of the Brontës' poetry not present in 'Epistle From a Father to a Child in Her Grave', are used to produce a balanced debate: eg 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 'Epistle From a Father to a Child in Her Grave' as key to the selection c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of structure, form, and language in 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 'Epistle From a Father to a Child in Her Grave' 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 'Epistle From a Father to a Child in Her Grave' as 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 'Epistle From a Father to a Child in Her Grave' 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' Epistle From a Father to a Child in Her Grave' as 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 'Epistle From a Father to a Child in Her Grave' 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 'Epistle From a Father to a Child in Her Grave' as 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 'Epistle From a Father to a Child in Her Grave' 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.

Selected Poems –Thomas Hardy

06.   "Hardy's women are typically Victorian: he always presents them as weak, helpless victims."

How far do you agree with this view of the ways Hardy presents women in his 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 Hardy's poetry / two or three poems, whole text

KEYWORDS Hardy's women, typically Victorian, always, weak, helpless victims, how far do you agree

INDICATIVE CONTENT
- to produce a balanced debate, the candidate's choice of poetry should include **both** poetry that supports the given view **and** poetry which enables the candidate to construct a valid counter-argument.
- poems in support of the critic **might** include 'A Sunday Morning Tragedy' ' In the Restaurant' or 'The Frozen Greenhouse'
- a counter-argument **could** be provided by poems in which Hardy presents women as confident or formidable, such as 'We Field-Women', 'A Church Romance', 'The Curate's Kindness' or 'To Lizbie Browne'.
- candidates who read closely will **perhaps** explore poems in which Hardy contrasts different kinds of women ('The Ruined Maid') or where his view is more ambiguous ('Thoughts of Phena').

	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 presents women as weak, helpless victims 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 presents women as weak, helpless victims 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 presents women as weak, helpless victims, 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 presents women as weak, helpless victims, 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.   Remind yourself of the poem 'Afterwards'.

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

FOCUS   'Afterwards' / whole text

KEYWORDS   To what extent do you feel, effective conclusion.
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INDICATIVE CONTENT
- analysis of 'Afterwards', featuring relevant comment on subject matter (eg Hardy's thoughts about his own death and the way he will be remembered) and form, structure and language (eg stanzaic form; subjunctives and rhetorical questions; natural imagery; mixture of the first and third persons).
- links to other poems show effectiveness as a conclusion: poems with similar subject matter (eg, 'He Resolves to Say No More', 'He Never Expected Much' or 'An Ancient to Ancients') or with similar form, structure and language (eg 'Your Last Drive', 'At a Lunar Eclipse' or 'The Five Students').
- counter-arguments, based on those elements of Hardy's writing not present in 'Afterwards', are used to produce a balanced debate: eg 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 'Afterwards' 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 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 'Afterwards' 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 'Afterwards' as an effective conclusion 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 'Afterwards' 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 'Afterwards' 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 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 'Afterwards' 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 'Afterwards' 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 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 'Afterwards' 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.