

Version 1.0



**General Certificate of Education  
June 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 meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

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

Copyright © 2012 AQA and its licensors. All rights reserved.

#### COPYRIGHT

AQA retains the copyright on all its publications. However, registered centres for AQA are permitted to copy material from this booklet for their own internal use, with the following important exception: AQA cannot give permission to centres to photocopy any material that is acknowledged to a third party even for internal use within the centre.

Set and published by the Assessment and Qualifications Alliance.

### The Assessment Objectives

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

### Weighting of Assessment Objectives for AS

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

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

### Weighting of Assessment Objectives for this paper

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

Assessment Objectives	Question Weightings (by mark)	
	Question 1	Questions 2-7
AO1	3	15
AO2	12	15
AO3	3	15
AO4	27	
Overall weighting of questions	45	45

### How to use the Grids and the marking scheme

- For each question in this unit, in addition to the Assessment Objectives common to all questions (AOs1 and 2), there is a **key Assessment Objective** which should be used in the first stage of assessing the answer. For Question 1, this is AO4; for all set text questions, this is AO3.
- Having placed the answer in a band of the grid, move on to verify this mark by considering the other relevant AO columns (AOs 1, 2 and 3 for Question1; AOs 1 and 2 for the set text questions).
- This is a skills based mark scheme. The whole specification is designed to encourage the development of the **autonomous reader**. In the coursework, this is encouraged through teachers/candidates taking responsibility for **choice of text** and **construction of task**. In the examination, candidates are invited to answer questions which present **unprepared material** and require reference to **individualised wider reading** (like the context question here) and **open questions** which invite the candidate to **make their own selection of the poems they wish to write about** (as in the poetry set text question).

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

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

1. Read the following extract carefully. It is taken from a letter written to a friend in 1864 by Jane Welsh Carlyle, the wife of the cultural commentator Thomas Carlyle. After “all the china or crockery in the house either disappeared or cracked” during her long illness, Jane Carlyle had decided to sack Helen, one of her two servants. Here she reports a conversation with a neighbour who was helping out while the other servant, Mary, was taking time off to visit relatives.

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

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

**FOCUS:** Extract and wider reading in Victorian literature about the position of women in society.

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

**INDICATIVE CONTENT**

Analysis of extract:

- Subject Matter: Carlyle’s problems with the servants; attitudes to illegitimacy; ideas about morality and propriety; self-realisation and self-pity; differences in social class.
- Form, structure and language: narrative and descriptive, outraged and emotional, amusing (?); vivid and intimate language; direct speech; multiple exclamation marks; underlining; rhetorical questions; puns on “Mary”, compounding (“the Boy-Father”).

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

- other writing about the position of women in society (in prose, poetry and drama)
- other writing about servant problems and class issues (both male and female)
- other personal writing: letters, journals, diaries
- other presentations of unmarried Victorian mothers and related moral questions.

	<b>Assessment Objective 1 (6%)</b>	<b>Assessment Objective 2 (9%)</b>	<b>Assessment Objective 3 (4%)</b>	<b>Assessment Objective 4 (18%)</b>
<b>Assessment Objective</b>	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers	AO4: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received
<b>Band 1 0-10</b>	Candidates characteristically: a) communicate limited knowledge and understanding of the ways Carlyle presents her thoughts and feelings b) make few uses of appropriate terminology or examples to support interpretations of Carlyle's letter c) attempt to communicate meaning but use inaccurate language.	Candidates characteristically: a) identify few aspects of form, structure and language in Carlyle's letter b) assert some aspects with reference to how Carlyle shapes meaning c) make limited references to Carlyle's letter.	Candidates characteristically: a) make few links and connections between Carlyle's letter 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, and wider reading texts.
<b>Band 2 11-22</b>	Candidates characteristically: a) communicate some basic knowledge and understanding of Carlyle's letter b) make simple use of appropriate terminology or examples to support interpretations of the ways Carlyle presents her thoughts and feelings c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of form, structure and language in Carlyle's letter b) describe some aspects with reference to how Carlyle shapes meaning c) make related references to Carlyle's letter.	Candidates characteristically: a) make straightforward links and connections between Carlyle's letter 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 and wider reading texts.
<b>Band 3 23-34</b>	Candidates characteristically: a) communicate relevant knowledge and understanding of Carlyle's letter b) present relevant responses to the ways Carlyle presents her thoughts and feelings, using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing.	Candidates characteristically: a) identify relevant aspects of form, structure and language in Carlyle's letter b) explore how Carlyle uses specific aspects to shape meaning c) use specific references to Carlyle's letter to support their responses.	Candidates characteristically: a) explore links and connections between Carlyle's letter 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 Carlyle's letter, 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
<b>Band 4 35-45</b>	Candidates characteristically: a) communicate relevant knowledge and understanding of Carlyle's letter with confidence b) present relevant, well-informed responses to the ways Carlyle presents her thoughts and feelings, fluently using appropriate terminology to support informed interpretations c) structure and organise their writing in a cogent manner d) communicate content and meaning through sophisticated and mature writing.	Candidates characteristically: a) identify relevant aspects of structure, form and language in Carlyle's letter with insight b) confidently explore how Carlyle uses specific aspects to shape meaning c) show a mastery of detail in their use of specific references to Carlyle's letter to support their responses.	Candidates characteristically: a) explore links and connections between Carlyle's letter 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 Carlyle's letter, wider reading texts and the Victorian context. b) comment in a sophisticated manner on context: the influence of culture, text type, literary genre or historical period on the ways in which Victorian literary texts were written and were - and are - received.

2. “John Clare offers the reader the voices of those who are usually silent or ignored.”

To what extent do you agree with this view of Clare’s 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/two or three poems, whole text

**KEYWORDS** voices usually silent or ignored, to what extent 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 poetry gives voices to the silent and ignored **and** poetry that enables the candidate to consider arguments against this view.

- Supporting poems **might** include the voice of the peasant (‘The Peasant Poet’), the madman (‘I Am’) or the landscape (‘The Lament of Swordy Well’).
- A counter-argument **could** be provided by poems featuring those usually more vocal, such as the satirist (‘The Parish’), the father (‘To John Clare’) and the lover (‘First Love’s Recollections’).
- Candidates who read closely will **perhaps** explore the ways in which Clare adopts other voices in his poetry, such as the woman (‘Ballad: I dreamt not what it was to woo’) and the crow (‘The Crow Sat on the Willow’).

	<b>Assessment Objective 1 (6%)</b>	<b>Assessment Objective 2 (9%)</b>	<b>Assessment Objective 3 (8%)</b>
<b>Assessment Objective</b>	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers
<b>Band 1 0-10</b>	Candidates characteristically: a) communicate limited knowledge and understanding of Clare's poetry b) make few uses of appropriate terminology or examples to support interpretations of the ways Clare's poetry offers silent or unheard voices 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.
<b>Band 2 11-22</b>	Candidates characteristically: a) communicate some basic knowledge and understanding of Clare's poetry b) make simple use of appropriate terminology or examples to support interpretations of the ways Clare's poetry offers silent or unheard voices 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.
<b>Band 3 23-34</b>	Candidates characteristically: a) communicate relevant knowledge and understanding of Clare's poetry b) present relevant responses to the ways Clare's poetry offers silent or unheard voices, 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.
<b>Band 4 35-45</b>	Candidates characteristically: a) communicate relevant knowledge and understanding of Clare's poetry with confidence b) present relevant, well-informed responses to the ways Clare's poetry offers silent or unheard voices, 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.

**3.** 'Remind yourself of 'The Flitting'.

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

**FOCUS** 'The Flitting' / whole text

**KEYWORDS** To what extent do you agree, key to the whole selection

**INDICATIVE CONTENT**

- Analysis of 'The Flitting', featuring relevant comment on subject matter (eg autobiographical poem with deep sense of place and love of nature ) and form, structure and language (eg stanzaic form; first person voice; elegiac language).
- Links to other poems show the poem as key to the collection: poems with similar subject matter (eg 'Emmonsales Heath' or 'Glinton Spire') or with similar form, structure and language (eg 'Sonnet: I dreaded walking where there was no path' or 'The Fallen Elm').
- Counter-arguments, based on those elements of Clare's writing not present in 'The Flitting', are used to produce a balanced debate: eg love poetry ('Song: Say what is love'), satire (from 'The Parish') or celebration ('December').

	<b>Assessment Objective 1 (6%)</b>	<b>Assessment Objective 2 (9%)</b>	<b>Assessment Objective 3 (8%)</b>
<b>Assessment Objective</b>	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers
<b>Band 1 0-10</b>	Candidates characteristically: a) communicate limited knowledge and understanding of Clare's poetry b) make few uses of appropriate terminology or examples to support the idea of 'The Flitting' 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 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 Flitting' and other Clare poems b) reflect the given view in a limited way c) assert their agreement or disagreement with the given view.
<b>Band 2 11-22</b>	Candidates characteristically: a) communicate some basic knowledge and understanding of Clare's poetry b) make simple use of appropriate terminology or examples to support the idea of 'The Flitting' as key to the selection 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 Flitting' and other Clare poems b) reflect the given view in a basic way c) simply agree or disagree with the given view.
<b>Band 3 23-34</b>	Candidates characteristically: a) communicate relevant knowledge and understanding of Clare's poetry b) present relevant responses to the idea of 'The Flitting' 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 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 Flitting' and other Clare poems b) communicate understanding of the given view c) consider different interpretations of Clare's poetry d) construct a balanced debate.
<b>Band 4 35-45</b>	Candidates characteristically: a) communicate relevant knowledge and understanding of Clare's poetry with confidence b) present relevant, well-informed responses to the idea of 'The Flitting' 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 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 Flitting' and other Clare poems with confidence b) communicate mature understanding of the given view c) consider different interpretations of Clare's poetry in a cogent manner d) construct an illuminating debate.

4. To what extent do you agree with the view of the critic who claimed that “a longing for home and security pervades the Brontës poetry”?

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

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

**KEYWORDS** A longing for home and security pervades the Brontës poetry, to what extent 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 that support the given view **might** include ‘Lines Written at Thorp Green’, ‘Home’ or ‘The Teacher’s Monologue’.
- A counter-argument **could** be provided by poems where home and security are not significant features, 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 home and security are deliberately shunned in some poems (such as ‘No coward soul is mine’, ‘Parting’ or ‘Song: King Julius left the south country’).

	<b>Assessment Objective 1 (6%)</b>	<b>Assessment Objective 2 (9%)</b>	<b>Assessment Objective 3 (8%)</b>
<b>Assessment Objective</b>	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers
<b>Band 1 0-10</b>	Candidates characteristically: a) communicate limited knowledge and understanding of the Brontës' poetry b) make few uses of appropriate terminology or examples to support interpretations of the Brontës' poetry as pervaded by a longing for home 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.
<b>Band 2 11-22</b>	Candidates characteristically: a) communicate some basic knowledge and understanding of the Brontës' poetry b) make simple use of appropriate terminology or examples to support interpretations of the Brontës' poetry as pervaded by a longing for home 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.
<b>Band 3 23-34</b>	Candidates characteristically: a) communicate relevant knowledge and understanding of the Brontës' poetry b) present relevant responses to the Brontës' poetry as pervaded by a longing for home, 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.
<b>Band 4 35-45</b>	Candidates characteristically: a) communicate relevant knowledge and understanding of the Brontës' poetry with confidence b) present relevant, well-informed responses to the Brontës' poetry as pervaded by a longing for home, fluently using appropriate terminology to support informed interpretations c) structure and organise their writing in a cogent manner d) communicate content and meaning through sophisticated and mature writing.	Candidates characteristically: a) identify relevant aspects of structure, form and language in the Brontës' poetry with insight b) confidently explore how the Brontës use specific aspects to shape meaning c) show a mastery of detail in their use of specific references to the Brontës' poetry to support their responses.	Candidates characteristically: a) explore links and connections between the Brontës' poems with confidence b) communicate mature understanding of the given view c) consider different interpretations of the Brontës' poetry in a cogent manner d) construct an illuminating debate.

**5.** Remind yourself of 'On the Death of Anne Brontë' by Charlotte Brontë.

How far do you feel that this poem would form an effective conclusion to the whole selection?

**FOCUS** 'On the Death of Anne Brontë' / whole text

**KEYWORDS** How far do you feel, effective conclusion

**INDICATIVE CONTENT**

- Analysis of 'On the Death of Anne Brontë', featuring relevant comment on subject matter (eg Charlotte's response to her sister's death: ideas about life, death and God) and form, structure and language (eg stanzaic form; elemental language; autobiographical voice).
- Links to other poems show effectiveness as a conclusion: poems with similar subject matter (eg, 'On the Death of Emily Jane Brontë' or 'Epistle From a Father to a Child in Her Grave') or with similar form, structure and language (eg 'Last Lines' or 'No coward soul is mine').
- Counter-arguments, based on those elements of the Brontës' writing not present in 'On the Death of Anne Brontë', are used to produce a balanced debate: eg narrative poetry ('The Prisoner'), poems of place ('Penmaenmawr') or the presentation of fantasy worlds ('Augusta').

	<b>Assessment Objective 1 (6%)</b>	<b>Assessment Objective 2 (9%)</b>	<b>Assessment Objective 3 (8%)</b>
<b>Assessment Objective</b>	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers
<b>Band 1 0-10</b>	Candidates characteristically: a) communicate limited knowledge and understanding of the Brontës' poetry b) make few uses of appropriate terminology or examples to support the idea of 'On the Death of Anne Brontë' 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 'On the Death of Anne Brontë' and other Brontë poems b) reflect the given view in a limited way c) assert their agreement or disagreement with the given view.
<b>Band 2 11-22</b>	Candidates characteristically: a) communicate some basic knowledge and understanding of the Brontës' poetry b) make simple use of appropriate terminology or examples to support the idea of 'On the Death of Anne Brontë' 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 'On the Death of Anne Brontë' and other Brontë poems b) reflect the given view in a basic way c) simply agree or disagree with the given view.
<b>Band 3 23-34</b>	Candidates characteristically: a) communicate relevant knowledge and understanding of the Brontës' poetry b) present relevant responses to the idea of 'On the Death of Anne Brontë' 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 'On the Death of Anne Brontë' and other Brontë poems b) communicate understanding of the given view c) consider different interpretations of the Brontës' poetry d) construct a balanced debate.
<b>Band 4 35-45</b>	Candidates characteristically: a) communicate relevant knowledge and understanding of the Brontës' poetry with confidence b) present relevant, well-informed responses to the idea of 'On the Death of Anne Brontë' 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 'On the Death of Anne Brontë' and other Brontë poems with confidence b) communicate mature understanding of the given view c) consider different interpretations of the Brontës' poetry in a cogent manner d) construct an illuminating debate.

6. "All of Hardy's later poetry is haunted by the ghost of his wife."

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

**KEYWORDS** All later poetry, haunted by the ghost of his wife, 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 'The Going' 'The Walk', 'The Voice' or 'After A Journey'
- A counter-argument **could** be provided by later poems in which Hardy makes no reference to Emma, such as 'The Oxen', 'In Time of The Breaking of Nations', 'Christmas: 1924' or 'Dead Wessex the Dog to the Household'.
- Candidates who read closely will **perhaps** argue that Hardy is also haunted by other ghosts in poems such as 'Old Furniture', 'Logs on the Hearth' or 'He Revisits His First School'.

	<b>Assessment Objective 1 (6%)</b>	<b>Assessment Objective 2 (9%)</b>	<b>Assessment Objective 3 (8%)</b>
<b>Assessment Objective</b>	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers
<b>Band 1 0-10</b>	Candidates characteristically: a) communicate limited knowledge and understanding of Hardy's poetry b) make few uses of appropriate terminology or examples to support interpretations of the idea that Hardy's poetry is haunted by the ghost of his wife 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.
<b>Band 2 11-22</b>	Candidates characteristically: a) communicate some basic knowledge and understanding of Hardy's poetry b) make simple use of appropriate terminology or examples to support interpretations of the idea that Hardy's poetry is haunted by the ghost of his wife 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.
<b>Band 3 23-34</b>	Candidates characteristically: a) communicate relevant knowledge and understanding of Hardy's poetry b) present relevant responses to the idea that Hardy's poetry is haunted by the ghost of his wife, 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.
<b>Band 4 35-45</b>	Candidates characteristically: a) communicate relevant knowledge and understanding of Hardy's poetry with confidence b) present relevant, well-informed responses to the idea that Hardy's poetry is haunted by the ghost of his wife, fluently using appropriate terminology to support informed interpretations c) structure and organise their writing in a cogent manner d) communicate content and meaning through sophisticated and mature writing.	Candidates characteristically: a) identify relevant aspects of structure, form and language in Hardy's poetry with insight b) confidently explore how Hardy uses specific aspects to shape meaning c) show a mastery of detail in their use of specific references to Hardy's poetry to support their responses.	Candidates characteristically: a) explore links and connections between Hardy's poems with confidence b) communicate mature understanding of the given view c) consider different interpretations of Hardy's poetry in a cogent manner d) construct an illuminating debate.

7. Remind yourself of 'Hap', the first poem in this selection.

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

**FOCUS** 'Hap' / whole text

**KEYWORDS** To what extent do you feel, effective introduction.

**INDICATIVE CONTENT**

- Analysis of 'Hap', featuring relevant comment on subject matter (eg Hardy's thoughts about fate and destiny, the existence of God and the suffering of humanity ) and form, structure and language (eg irregular verse forms; subjunctives and rhetorical questions; the voice of God; use of the first person).
- Links to other poems show effectiveness as an introduction: poems with similar subject matter (eg, 'Nature's Questioning', 'The Oxen' or 'The Convergence of the Twain') or with similar form, structure and language (eg 'Channel Firing', 'Afterwards' or 'I Look Into My Glass').
- Counter-arguments, based on those elements of Hardy's writing not present in 'Hap' are used to produce a balanced debate: eg the use of dramatic monologue ('A Trampwoman's Tragedy') the presentation of wildlife ('Proud Songsters or the death of his wife ('The Going').

	<b>Assessment Objective 1 (6%)</b>	<b>Assessment Objective 2 (9%)</b>	<b>Assessment Objective 3 (8%)</b>
<b>Assessment Objective</b>	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers
<b>Band 1 0-10</b>	Candidates characteristically: a) communicate limited knowledge and understanding of Hardy's poetry b) make few uses of appropriate terminology or examples to support the idea of 'Hap' 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 'Hap' and other Hardy poems b) reflect the given view in a limited way c) assert their agreement or disagreement with the given view.
<b>Band 2 11-22</b>	Candidates characteristically: a) communicate some basic knowledge and understanding of Hardy's poetry b) make simple use of appropriate terminology or examples to support the idea of the idea of 'Hap' 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 'Hap' and other Hardy poems b) reflect the given view in a basic way c) simply agree or disagree with the given view.
<b>Band 3 23-34</b>	Candidates characteristically: a) communicate relevant knowledge and understanding of Hardy's poetry b) present relevant responses to the idea of 'Hap' 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 'Hap' and other Hardy poems b) communicate understanding of the given view c) consider different interpretations of Hardy's poetry d) construct a balanced debate.
<b>Band 4 35-45</b>	Candidates characteristically: a) communicate relevant knowledge and understanding of Hardy's poetry with confidence b) present relevant, well-informed responses to the idea of 'Hap' 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 'Hap' 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.