

A-LEVEL ENGLISH LITERATURE A

LTA1A Unit 1 Texts in Context Option A: Victorian Literature
Mark scheme

2740
Summer 2014

Version/Stage: v1.0/Final

Mark schemes are prepared by the Lead Assessment Writer 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 associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts: alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' 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 from aqa.org.uk

June 2014 LTA1A Mark Scheme

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 by using 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 a letter written to *The Times* newspaper by the cultural commentator John Ruskin in 1854. Ruskin wrote in praise of the controversial picture *The Awakening Conscience* by the Pre-Raphaelite artist William Holman Hunt. This picture of a rich man and his mistress, sitting together at the piano in a luxuriously furnished parlour, shows the moment when she realises guiltily the sinful nature of her relationship with her lover. Here Ruskin analyses the powerful effects created by the painter's use of detail.

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

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

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

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

INDICATIVE CONTENT

Analysis of extract:

- Subject Matter: Ruskin's description of Holman Hunt's painting; ideas about the power of art; Victorian concepts of morality, home and family; the fate of fallen women.
- Form, structure and language: highly complex sentence structures; rhetorical address to the reader ("if we think...", "nay"; rhetorical questions); vivid description of the painting's details and elucidation of its visual symbolism; imaginative narrative of the picture's aftermath; sympathetic language ("the poor girl", "the lost girl", "its beauty", "tragical", "the pure whiteness"); melodrama.

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 Victorian art and culture (by both male and female authors)
- other letters, works of criticism and commentaries
- other presentations of fallen or outcast women 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 Ruskin presents his thoughts and feelings b) make few uses of appropriate terminology or examples to support interpretations of Ruskin's letter c) attempt to communicate meaning but use inaccurate language.	Candidates characteristically: a) identify few aspects of form, structure and language in Ruskin's letter b) assert some aspects with reference to how Ruskin shapes meaning c) make limited references to Ruskin's letter.	Candidates characteristically: a) make few links and connections between Ruskin'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.
Band 2 11-22	Candidates characteristically: a) communicate some basic knowledge and understanding of Ruskin's letter b) make simple use of appropriate terminology or examples to support interpretations of the ways Ruskin presents his thoughts and feelings c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of form, structure and language in Ruskin's letter b) describe some aspects with reference to how Ruskin shapes meaning c) make related references to Ruskin's letter.	Candidates characteristically: a) make straightforward links and connections between Ruskin'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.
Band 3 23-34	Candidates characteristically: a) communicate relevant knowledge and understanding of Ruskin's letter b) present relevant responses to the ways Ruskin presents his thoughts and feelings, using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing.	Candidates characteristically: a) identify relevant aspects of form, structure and language in Ruskin's letter b) explore how Ruskin uses specific aspects to shape meaning c) use specific references to Ruskin's letter to support their responses.	Candidates characteristically: a) explore links and connections between Ruskin'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 Ruskin's letter and the Victorian context. b) comment appropriately on context: the influence of culture, text type, literary genre or historical period on the ways in which Victorian literary texts were written and were - and are – received.

<p>Band 4 35-45</p>	<p>Candidates characteristically: a) communicate relevant knowledge and understanding of Ruskin’s letter with confidence b) present relevant, well-informed responses to the ways Ruskin presents his thoughts and feelings, fluently using appropriate terminology to support informed interpretations c) structure and organise their writing in a cogent manner d) communicate content and meaning through sophisticated and mature writing.</p>	<p>Candidates characteristically: a) identify relevant aspects of structure, form and language in Ruskin’s letter with insight b) confidently explore how Ruskin uses specific aspects to shape meaning c) show a mastery of detail in their use of specific references to Ruskin’s letter to support their responses.</p>	<p>Candidates characteristically: a) explore links and connections between Ruskin’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.</p>	<p>Candidates characteristically: a) communicate a mature understanding of the relationships between Ruskin’s letter and the Victorian context. b) comment in a sophisticated manner on context: the influence of culture, text type, literary genre or historical period on the ways in which Victorian literary texts were written and were - and are – received.</p>
--------------------------------	---	---	--	---

2. “Clare’s most moving poems reflect his preoccupation with his own fragile mental state.”

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 Most moving poems, preoccupation with his own fragile mental state, 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 most moving poems reflect his preoccupation with his own fragile mental state **and** poetry that enables the candidate to consider arguments against this view.
- Supporting poems **might** include ‘Sonnet: I dreaded walking where there was no path’, ‘I Am’, ‘The Flitting’ or ‘An Invite to Eternity’.
- A counter-argument **could** be provided by moving poems on other subjects, such as ‘Sonnet: The landscape laughs in Spring’, ‘First Love’s Recollections’, ‘Remembrances’ or ‘The Peasant Poet’.
- Candidates who read closely will **perhaps** explore the ways in which some of Clare’s more ambiguous poems are open to multiple interpretations and **may** provide evidence of his fragile mental state: ‘To John Clare’, ‘The Lament of Swordy Well’ or ‘Song’s Eternity’.

	Assessment Objective 1 (15 marks)	Assessment Objective 2 (15 marks)	Assessment Objective 3 (15 marks)
Assessment Objective	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers
Band 1 0-10	Candidates characteristically: a) communicate limited knowledge and understanding of Clare's poetry b) make few uses of appropriate terminology or examples to support interpretations of the idea that Clare's most moving poetry reflects his fragile mental state c) attempt to communicate meaning but use inaccurate language.	Candidates characteristically: a) identify few aspects of structure, form, and language in Clare's poetry b) assert some aspects with reference to how Clare shapes meaning c) make limited references to Clare's poetry.	Candidates characteristically: a) make few links and connections between Clare's poems b) reflect the given view in a limited way c) assert their agreement or disagreement with the given view.
Band 2 11-22	Candidates characteristically: a) communicate some basic knowledge and understanding of Clare's poetry b) make simple use of appropriate terminology or examples to support interpretations of the idea that Clare's most moving poetry reflects his fragile mental state 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 that Clare's most moving poetry reflects his fragile mental state, 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 that Clare's most moving poetry reflects his fragile mental state, 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 Peasant Poet', one of John Clare's last poems.

To what extent do you feel that 'The Peasant Poet' would form an effective conclusion to this selection?

FOCUS 'The Peasant Poet' / whole text

KEYWORDS To what extent do you feel, effective conclusion

INDICATIVE CONTENT

- Analysis of 'The Peasant Poet', featuring relevant comment on subject matter (eg Clare's identity as peasant and as poet; nature) and form, structure and language (eg Meredithian sonnet [pre-Meredith!]; third person voice; images of nature and God).
- Considers the idea of "an effective conclusion" and links to other poems to support this idea: poems with similar subject matter (eg 'To be Placed at the Back of his Portrait' or 'Sighing for Retirement') or with similar form, structure and language (eg 'Glinton Spire' or 'Memory').
- Counter-arguments, based on those elements of Clare's writing not present in 'The Peasant Poet', are used to produce a balanced debate: eg love poetry ('Song: Say what is love'), satire (from 'The Parish') or celebration ('Sport in the Meadows').

	Assessment Objective 1 (15 marks)	Assessment Objective 2 (15 marks)	Assessment Objective 3 (15 marks)
Assessment Objective	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers
Band 1 0-10	Candidates characteristically: a) communicate limited knowledge and understanding of Clare's poetry b) make few uses of appropriate terminology or examples to support the idea of 'The Peasant Poet' 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 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 Peasant Poet' and other Clare poems b) reflect the given view in a limited way c) assert their agreement or disagreement with the given view.
Band 2 11-22	Candidates characteristically: a) communicate some basic knowledge and understanding of Clare's poetry b) make simple use of appropriate terminology or examples to support the idea of 'The Peasant Poet' as an effective conclusion c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of structure, form, and language in Clare's poetry b) describe some aspects with reference to how Clare shapes meaning c) make related references to Clare's poetry.	Candidates characteristically: a) make straightforward links and connections between 'The Peasant Poet' and other Clare poems b) reflect the given view in a basic way c) simply agree or disagree with the given view.
Band 3 23-34	Candidates characteristically: a) communicate relevant knowledge and understanding of Clare's poetry b) present relevant responses to the idea of 'The Peasant Poet' as an effective conclusion, using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing.	Candidates characteristically: a) identify relevant aspects of structure, form and language in Clare's poetry b) explore how Clare uses specific aspects to shape meaning c) use specific references to Clare's poetry to support their responses.	Candidates characteristically: a) explore links and connections between 'The Peasant Poet' and other Clare poems b) communicate understanding of the given view c) consider different interpretations of Clare's poetry d) construct a balanced debate.
Band 4 35-45	Candidates characteristically: a) communicate relevant knowledge and understanding of Clare's poetry with confidence b) present relevant, well-informed responses to the idea of 'The Peasant Poet' as an effective conclusion, fluently using appropriate terminology to support informed interpretations c) structure and organise their writing in a cogent manner d) communicate content and meaning through sophisticated and mature writing.	Candidates characteristically: a) identify relevant aspects of structure, form and language in Clare's poetry with insight b) confidently explore how Clare uses specific aspects to shape meaning c) show a mastery of detail in their use of specific references to Clare's poetry to support their responses.	Candidates characteristically: a) explore links and connections between 'The Peasant Poet' 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. “Freedom is the most important theme in the poetry of the Brontës.”

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 the Brontës’ poetry / two or three poems, whole text

KEYWORDS How far do you agree, freedom is the most important theme

INDICATIVE CONTENT

- To produce a balanced debate, the candidate’s choice of poetry should include **both** poetry that supports the view that freedom is the most important Brontë theme **and** poetry which enables the candidate to construct a valid counter-argument.
- Poems that support the given view **might** include ‘No coward soul is mine’, ‘To Imagination’, ‘Dreams’ or ‘Lines Composed in a Wood on a Windy Day’.
- A counter-argument **could** be provided by poems with no obvious reference to freedom, such as ‘Retrospection’, ‘Penmaenmawr’, ‘Love is like the wild rose briar’ or ‘A Prayer’.
- Candidates who read closely will **perhaps** explore the ways in which, conversely, captivity is also an important Brontë theme, in poems such as ‘The Teacher’s Monologue’, ‘The Captive Dove’ and ‘The Prisoner’

	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 idea that freedom is the Brontës' most important theme b) make few uses of appropriate terminology or examples to support interpretations of the idea that freedom is the Brontës' most important theme 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 idea that freedom is the Brontës' most important theme 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 idea that freedom is the Brontës' most important theme, 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' the idea that freedom is the Brontës' most important theme, 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 'Penmaenmawr' by Branwell Brontë.

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

FOCUS 'Penmaenmawr' / whole text

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

INDICATIVE CONTENT

- Analysis of 'Penmaenmawr', featuring relevant comment on subject matter (eg landscape poem in the Wordsworthian / Romantic tradition, featuring a solitary individual and evoking a sense of place) and form, structure and language (eg iambic pentameters; rhetorical and dramatic language with historical references; first person voice).
- Links to other poems show that this poem could be the key to the selection: poems with similar subject matter (eg, 'Thorp Green' or 'Lines Written at Thorp Green') or with similar form, structure and language (eg 'Epistle From a Father to a Child in Her Grave' or 'Loud without the wind was roaring').
- Counter-arguments, based on those elements of the Brontës' poetry not present in 'Penmaenmawr', are used to produce a balanced debate: eg narrative poetry ('The Prisoner'), elegy ('On the Death of Anne Brontë') 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 'Penmaenmawr' 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 'Penmaenmawr' 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 'Penmaenmawr' 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 'Penmaenmawr' 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 'Penmaenmawr' 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 'Penmaenmawr' 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 'Penmaenmawr' 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 'Penmaenmawr' 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. “Tennyson’s most compelling poems are his dramatic monologues.”

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.

You may wish to use the poem ‘Ulysses’ as the starting point for your answer.

FOCUS Given view of Tennyson’s poetry / two or three poems, whole text

KEYWORDS Dramatic monologues, compelling poems, 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 ‘Ulysses’, ‘Maud’, ‘Tithonus’ or ‘Northern Farmer – New Style’.
- A counter-argument **could** be provided by compelling poems which are not dramatic monologues, such as ‘Morte d’Arthur’, ‘Merlin and Vivien’, ‘The Lady of Shalott’ or ‘The Charge of the Light Brigade’.
- Candidates who read closely will **perhaps** explore poems in which Tennyson uses variations of the dramatic monologue form to produce compelling autobiographical poetry, such as ‘The Golden Year’, ‘In Memoriam’ or ‘To E. FitzGerald’.

	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 Tennyson's poetry b) make few uses of appropriate terminology or examples to support interpretations of the idea that Tennyson's most compelling poems are dramatic monologues c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of structure, form, and language in Tennyson's poetry b) assert some aspects with reference to how Tennyson's shapes meaning c) make limited references to Tennyson's poetry.	Candidates characteristically: a) make few links and connections between Tennyson'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 Tennyson's poetry b) make simple use of appropriate terminology or examples to support interpretations of the idea that Tennyson's most compelling poems are dramatic monologues c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of structure, form, and language in Tennyson's poetry b) describe some aspects with reference to how Tennyson shapes meaning c) make related references to Tennyson's poetry.	Candidates characteristically: a) make straightforward links and connections between Tennyson'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 Tennyson's poetry b) present relevant responses to the idea that Tennyson's most compelling poems are dramatic monologues, 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 Tennyson's poetry b) explore how Tennyson uses specific aspects to shape meaning c) use specific references to Tennyson's poetry to support their responses.	Candidates characteristically: a) explore links and connections between Tennyson's poems b) communicate understanding of the given view c) consider different interpretations of Tennyson's poetry d) construct a balanced debate.
Band 4 35-45	Candidates characteristically: a) communicate relevant knowledge and understanding of Tennyson's poetry with confidence b) present relevant, well-informed responses to the idea that Tennyson's most compelling poems are dramatic monologues, 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 Tennyson's poetry with insight b) confidently explore how Tennyson uses specific aspects to shape meaning c) show a mastery of detail in their use of specific references to Tennyson's poetry to support their responses.	Candidates characteristically: a) explore links and connections between Tennyson's poems with confidence b) communicate mature understanding of the given view c) consider different interpretations of Tennyson's poetry in a cogent manner d) construct an illuminating debate.

7. 'Break, Break, Break...' is one of Tennyson's earliest poems.

To what extent do you feel that 'Break, Break, Break...' would provide an effective introduction to Tennyson's poetry?

FOCUS 'Break, Break, Break...' / whole text

KEYWORDS To what extent do you feel, effective introduction.

INDICATIVE CONTENT

- Analysis of 'Break, Break, Break...', featuring relevant comment on subject matter (eg loss, isolation, the contrast of the mourner with continuing everyday life) and form, structure and language (eg elegy; stanzaic form; first person voice; natural imagery; alliteration and onomatopoeia).
- Considers the idea of "an effective introduction" and links to other poems to support this idea: poems with similar subject matter (eg, 'In Memoriam', 'Maud 2.1' or 'Tears, Idle Tears...') or with similar form, structure and language (eg 'Crossing the Bar', 'Tithonus' or 'Come Down, O Maid...').
- Counter-arguments, based on those elements of Tennyson's writing not present in 'Break, Break, Break...' are used to produce a balanced debate: eg the use of narrative poetry ('Morte d'Arthur'), humour ('Northern Farmer – New Style') or the presentation of contemporary events ('The Charge of the Light Brigade').

	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 Tennyson's poetry b) make few uses of appropriate terminology or examples to support the idea of 'Break, Break, Break...' 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 Tennyson's poetry b) assert some aspects with reference to how Tennyson shapes meaning c) make limited references to Tennyson's poetry.	Candidates characteristically: a) make few links and connections between 'Break, Break, Break...' and other Tennyson 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 Tennyson's poetry b) make simple use of appropriate terminology or examples to support the idea of the idea of 'Break, Break, Break...' as an effective introduction c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of structure, form, and language in Tennyson's poetry b) describe some aspects with reference to how Tennyson shapes meaning c) make related references to Tennyson's poetry.	Candidates characteristically: a) make straightforward links and connections between 'Break, Break, Break...' and other Tennyson 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 Tennyson's poetry b) present relevant responses to the idea of 'Break, Break, Break...' 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 Tennyson's poetry b) explore how Tennyson uses specific aspects to shape meaning c) use specific references to Tennyson's poetry to support their responses.	Candidates characteristically: a) explore links and connections between 'Break, Break, Break...' and other Tennyson poems b) communicate understanding of the given view c) consider different interpretations of Tennyson's poetry d) construct a balanced debate.
Band 4 35-45	Candidates characteristically: a) communicate relevant knowledge and understanding of Tennyson's poetry with confidence b) present relevant, well-informed responses to the idea of 'Break, Break, Break...' 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 Tennyson's poetry with insight b) confidently explore how Tennyson uses specific aspects to shape meaning c) show a mastery of detail in their use of specific references to Tennyson's poetry to support their responses.	Candidates characteristically: a) explore links and connections between 'Break, Break, Break...' and other Tennyson poems with confidence b) communicate mature understanding of the given view c) consider different interpretations of Tennyson's poetry in a cogent manner d) construct an illuminating debate.