
A-LEVEL

English Literature A

Unit 1: Texts in Context

LTA1A: Victorian Literature

Mark scheme

2740

June 2015

Version 1.0: 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 2015 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 students 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 number 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 mark for questions	45	45

How to use the Grids and the mark scheme

- For each question in this unit, in addition to the Assessment Objectives common to all questions (AOs 1 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 (AOs 1, 2 and 3 for Question 1; 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/students taking responsibility for **choice of text** and **construction of task**. In the

examination, students 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 student to **make their own selection of the poems they wish to write about** (as in the poetry set text question).

It is therefore the student 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	Students 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.	Students 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.	Students 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.	Students characteristically: a) communicate limited understanding of context through descriptions of culture, text type, literary genre or historical period.
Band 2 11-22	Students 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.	Students 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.	Students 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.	Students characteristically: a) communicate some basic understanding of context through descriptions of culture, text type, literary genre or historical period.
Band 3 23-34	Students 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	Students 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.	Students characteristically: a) explore links and connections between literary texts b) communicate understanding of the views expressed in different interpretations or readings	Students 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

<p>Band 4 35-45</p>	<p>Students characteristically:</p> <ul style="list-style-type: none"> 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. 	<p>Students characteristically:</p> <ul style="list-style-type: none"> 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. 	<p>Students characteristically:</p> <ul style="list-style-type: none"> 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. 	<p>Students characteristically:</p> <ul style="list-style-type: none"> 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.
---------------------------------------	---	---	--	--

Question 01

Read the following extract carefully. It is taken from 'The End of General Gordon', the final section of Lytton Strachey's biographical work *Eminent Victorians* which was published in 1918, more than thirty years after Gordon's death. This highly dramatic account reveals changing attitudes towards Victorian society and ideals.

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.

[45 marks]

FOCUS Extract and wider reading in Victorian literature, changing and challenging attitudes towards Victorian society and ideals

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

INDICATIVE CONTENT

Analysis of extract:

- Subject Matter: Strachey's description of General Gordon: ("long debated with himself what his action should be ...", "was it not his duty 'to maintain the faith, and, if necessary, to suffer for it?' ", "he had only time to hurry to his bedroom, to slip on a white uniform", "The man whom they saw die was not a saint but a warrior") military: ("he kept one of his little armoured vessels close at hand on the river", "The sudden appearance of the Arabs, the complete collapse of the defence", "When his pistol was exhausted, he fought on with his sword", "splendid... many-coloured jibbeh... great swords... scabbards of brass and velvet, their spears flourishing above their heads") nationalism: ("he stood in silence, surveying his antagonists") religion ("to maintain the faith ... to remain a tortured and humiliated witness of his Lord in the Mahdi's chains", "was not a saint but a warrior") and concepts of language and time.
- Form, structure and language: single, block-like paragraph; long sentences, the use of Arabic ("jibbeh", "Taha Shahin", " 'Mala' ounel yom yomek!"); romantic idealisation of military defeat ("For a moment, there was a deathly pause, while he stood in silence, surveying his antagonists", "His only reply was a gesture of contempt"); the contradiction in the biographical account ("if we are to believe the official chroniclers", "Other witnesses told a very different story").

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

- other writing about heroism, duty, masculine/gender roles, class divisions, imperialism (in prose, poetry and drama), ideas of duty (by both male and female authors)
- other descriptive, powerful, emotive, evocative writing, including fiction and non-fiction
- other presentations of the experiences of Victorian society ideals that could include gender politics, religion, imperialism, colonialism, class divisions, industrialism.

NB Students should not be penalised for erroneous claims regarding the setting of the extract (eg "Gordon died in India") as information about the location was not provided as part of the question.

	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	Students characteristically: a) communicate limited knowledge and understanding of the ways Strachey presents his thoughts and feelings about General Gordon b) make few uses of appropriate terminology or examples to support interpretations of Strachey's biography c) attempt to communicate meaning but use inaccurate language.	Students characteristically: a) identify few aspects of form, structure and language in Strachey's biography b) assert some aspects with reference to how Strachey shapes meaning c) make limited references to Strachey's biography.	Students characteristically: a) make few links and connections between Strachey's biography and wider reading texts b) reflect the views expressed in other interpretations of Victorian literature in a limited way.	Students characteristically: a) communicate limited understanding of context through descriptions of culture, text type, literary genre or the Victorian period.
Band 2 11-22	Students characteristically: a) communicate some basic knowledge and understanding of Strachey's biography b) make simple use of appropriate terminology or examples to support interpretations of the ways Strachey presents his thoughts and feelings about General Gordon c) communicate meaning using straightforward language.	Students characteristically: a) identify obvious aspects of form, structure and language in Strachey's biography b) describe some aspects with reference to how Strachey shapes meaning c) make related references to Strachey's biography.	Students characteristically: a) make straightforward links and connections between Strachey's biography and wider reading texts b) reflect the views expressed in other interpretations of Victorian literature in a basic way.	Students characteristically: a) communicate some basic understanding of context through descriptions of culture, text type, literary genre or the Victorian period.

Band 3 23-34	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) communicate relevant knowledge and understanding of Strachey's biography b) present relevant responses to the ways Strachey presents his thoughts and feelings about General Gordon, using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing. 	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) identify relevant aspects of form, structure and language in Strachey's biography b) explore how Strachey uses specific aspects to shape meaning c) use specific references to Strachey's biography to support their responses. 	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) explore links and connections between Strachey's biography and wider reading texts b) communicate understanding of the views expressed in different interpretations or readings of Victorian literature. 	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) communicate understanding of the relationships between Strachey's biography and the Victorian context b) comment appropriately on context: the influence of culture, text type, literary genre or historical period on the ways in which Victorian literary texts were written and were – and are – received.
Band 4 35-45	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) communicate relevant knowledge and understanding of Strachey's biography with confidence b) present relevant, well-informed responses to the ways Strachey presents his thoughts and feelings about General Gordon, 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>Students characteristically:</p> <ul style="list-style-type: none"> a) identify relevant aspects of structure, form and language in Strachey's biography with insight b) confidently explore how Strachey uses specific aspects to shape meaning c) show a mastery of detail in their use of specific references to Strachey's biography to support their responses. 	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) explore links and connections between Strachey's biography 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>Students characteristically:</p> <ul style="list-style-type: none"> a) communicate a mature understanding of the relationships between Strachey's biography 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.

Question 02

“The search for identity is the most important theme in Clare’s poetry.”

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.

[45 marks]

FOCUS Given view / two or three poems, whole text

KEYWORDS search for identity, most important theme, how far do you agree?

INDICATIVE CONTENT

- To produce a balanced debate, the student’s choice of poetry should include **both** poetry that supports the idea that Clare’s poetry’s most important theme is identity **and** poetry that enables the student to construct a valid counter-argument.
- Students may consider Clare’s striving for a poetic identity, or using poetry to find himself or to provide a voice for the marginalised.
- Supporting poems might include ‘The Peasant Poet’ or ‘I Am’ or ‘First Love’s Recollections’, ‘Sighing for Retirement’, ‘The Flitting’
- A counter-argument could be provided by poems which do not explore identity as subject matter, such as, ‘A Vision’, ‘Emmonsales Heath’, ‘The Eternity of Nature’.
- Students who read closely will perhaps explore the ways in which Clare’s identity poetry also explores wider issues, for example: ‘The Moors’, ‘The Parish’, ‘St Martin’s Eve’, ‘The Cottager’.

	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	Students 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 important theme is the search for identity c) attempt to communicate meaning but use inaccurate language.	Students 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.	Students 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	Students 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 that Clare's most important theme is the search for identity c) communicate meaning using straightforward language.	Students 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.	Students 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	Students characteristically: a) communicate relevant knowledge and understanding of Clare's poetry b) present relevant responses to the idea that Clare's most important theme is the search for identity, using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing.	Students 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.	Students 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	Students characteristically: a) communicate relevant knowledge and understanding of Clare's poetry with confidence b) present relevant, well-informed responses to the idea that Clare's most important theme is the search for identity, 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.	Students 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.	Students 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.

Question 03

Remind yourself of Clare's poem 'The Lament of Swordy Well'.

To what extent do you feel that this poem is of central importance to the selection of Clare's poetry you have studied?

[45 marks]

FOCUS 'The Lament of Swordy Well' / whole text

KEYWORDS To what extent do you feel, of central importance

INDICATIVE CONTENT

- Analysis of 'The Lament of Swordy Well', featuring relevant comment on subject matter (eg protest poem about the destruction of landscape and traditional rural life) and form, structure and language (eg stanza form; dramatic monologue; descriptive and mournful language).
- Links to other poems show the poem to be of central importance: poems with similar subject matter (eg 'The Moors' or 'The Fallen Elm') or with similar form, structure and language (eg 'The Summer Shower' or 'Decay, a Ballad').
- Counter-arguments, based on those elements of Clare's writing not present in 'The Lament of Swordy Well', 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	Students characteristically: a) communicate limited knowledge and understanding of Clare's poetry b) make few uses of appropriate terminology or examples to support the idea that 'The Lament of Swordy Well' is of central importance c) attempt to communicate meaning by using inaccurate language.	Students 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.	Students characteristically: a) make few links and connections between 'The Lament of Swordy Well' 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	Students 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 that 'The Lament of Swordy Well' is of central importance c) communicate meaning using straightforward language.	Students 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.	Students characteristically: a) make straightforward links and connections between 'The Lament of Swordy Well' 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	Students characteristically: a) communicate relevant knowledge and understanding of Clare's poetry b) present relevant responses to the idea that 'The Lament of Swordy Well' is of central importance, using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing.	Students 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.	Students characteristically: a) explore links and connections between 'The Lament of Swordy Well' and other Clare poems b) communicate understanding of the given view c) consider different interpretations of Clare's poetry d) construct a balanced debate.

<p>Band 4 35-45</p>	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) communicate relevant knowledge and understanding of Clare's poetry with confidence b) present relevant, well-informed responses to the idea that 'The Lament of Swordy Well' is of central importance, 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>Students characteristically:</p> <ul style="list-style-type: none"> a) identify relevant aspects of structure, form and language in Clare's poetry with insight b) confidently explore how Clare uses specific aspects to shape meaning c) show a mastery of detail in their use of specific references to Clare's poetry to support their responses. 	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) explore links and connections between 'The Lament of Swordy Well' 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.
--------------------------------	---	---	---

Question 04

The editor of this selection writes of Emily Brontë: “Rebellion and defiance are her familiar moods.”

How far do you agree with this view of the Brontës’ poetry as a whole?

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

[45 marks]

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

KEYWORDS How far do you agree: “Rebellion and defiance are her familiar moods.”

INDICATIVE CONTENT

- To produce a balanced debate, the student’s choice of poetry should include **both** poetry that supports the view that ‘rebellion and defiance are familiar moods’ in all the Brontës’ poetry **and** poetry that enables the student to construct a valid counter-argument.
- Poems that support the given view might include: ‘No coward soul is mine’, ‘The Prisoner’, ‘He saw my heart’s woe’, ‘Death Triumphant’, or ‘Hope’, ‘Come, walk with me’, ‘If grief for grief can touch thee’.
- A counter-argument could be provided by poems in which rebellion and defiance are not the only moods, such as: ‘Alone I sat’, ‘Tell me, tell me, smiling child’, ‘Stars’, ‘Love is like the wild rose briar’ or ‘Memory’.
- Students who read closely will perhaps argue that alternatively themed poems also contain elements of rebellion and defiance, such as: ‘Parting’, ‘To Imagination’, ‘Song’ (page 60) or ‘In Memory of a Happy Day in February’.

	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	Students 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 idea that rebellion and defiance are familiar moods in the Brontës' poetry c) attempt to communicate meaning by using inaccurate language.	Students 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	Students 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	Students 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 rebellion and defiance are familiar moods in the Brontës' poetry c) communicate meaning using straightforward language.	Students 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.	Students 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	Students characteristically: a) communicate relevant knowledge and understanding of the Brontës' poetry b) present relevant responses to the idea that rebellion and defiance are familiar moods in the Brontës' poetry, using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing.	Students 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.	Students 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.

<p>Band 4 35-45</p>	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) communicate relevant knowledge and understanding of the Brontës' poetry with confidence b) present relevant, well-informed responses to the idea that rebellion and defiance are familiar moods in the Brontës' poetry, 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>Students characteristically:</p> <ul style="list-style-type: none"> 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. 	<p>Students characteristically:</p> <ul style="list-style-type: none"> 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.
---------------------------------------	--	--	---

Question 05

Remind yourself of 'Loud without the wind was roaring'.

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

[45 marks]

FOCUS 'Loud without the wind was roaring' / whole text

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

INDICATIVE CONTENT

- Analysis of 'Loud without the wind was roaring', featuring relevant comment on subject matter (eg ideas about nature and transience; sadness and memories) and form, structure and language (eg stanza form; descriptive language; possibly autobiographical voice?).
- Links to other poems show that this poem could be the key to the whole selection: poems with similar subject matter (eg 'The bluebell is the sweetest flower' or 'Lines Written at Thorp Green') or with similar form, structure and language (eg 'The Arbour' or 'Remembrance').
- Counter-arguments, based on those elements of the Brontës' poetry not present in 'Loud without the wind was roaring', are used to produce a balanced debate: eg narrative poetry ('The Prisoner'), poems of place ('Penmaenmawr') or the presentation of fantasy worlds ('Augusta').

	Assessment Objective 1 (15 marks)	Assessment Objective 2 (15 marks)	Assessment Objective 3 (15 marks)
Assessment Objective	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers
Band 1 0-10	Students characteristically: a) communicate limited knowledge and understanding of the Brontës' poetry b) make few uses of appropriate terminology or examples to support the idea that 'Loud without the wind was roaring' is key to the selection c) attempt to communicate meaning by using inaccurate language.	Students 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	Students characteristically: a) make few links and connections between 'Loud without the wind was roaring' 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	Students 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 that 'Loud without the wind was roaring' is key to the selection c) communicate meaning using straightforward language.	Students 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.	Students characteristically: a) make straightforward links and connections between 'Loud without the wind was roaring' 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	Students characteristically: a) communicate relevant knowledge and understanding of the Brontës' poetry b) present relevant responses to the idea that 'Loud without the wind was roaring' is 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.	Students 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.	Students characteristically: a) explore links and connections between 'Loud without the wind was roaring' 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	Students characteristically: a) communicate relevant knowledge and understanding of the Brontës' poetry with confidence b) present relevant, well-informed responses to the idea that 'Loud without the wind was roaring' is 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.	Students 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.	Students characteristically: a) explore links and connections between 'Loud without the wind was roaring' 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.

Question 06

“The public poetry Tennyson wrote holds less interest for a modern reader than any of the poetry he wrote about his personal life.”

How far do you agree with this view of Tennyson’s poetry?

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

[45 marks]

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

KEYWORDS public poetry, holds less interest than personal poetry, how far do you agree?

INDICATIVE CONTENT

- To produce a balanced debate, the student’s choice of poetry should include **both** poetry that supports the given view **and** poetry that enables the student to construct a valid counter-argument.
- Students may consider poetry after Tennyson was made Poet Laureate, but may also select examples of private and public poetry more widely.
- ‘Modern reader’ may be used for debate to reflect views/ changing attitudes to subject matter
- Poems in support of the critic might include: autobiographical poems, such as ‘In Memoriam’, ‘Tears, Idle Tears...’, ‘Break, Break, Break...’, ‘Crossing the Bar’, etc.
- A counter-argument **could** be provided by: ‘Ode on the Death of the Duke of Wellington’, ‘The Charge of the Light Brigade’, ‘Crossing the Bar’, ‘Maud’, etc.

NB Students who interpret the term “public poetry” as meaning any poem which is not specifically autobiographical (eg ‘Mariana’) should not be penalised, although this broad interpretation of the term is likely to limit their potential to access the highest band of the mark scheme.

	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	Students 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 public poetry holds less interest than his personal poetry c) attempt to communicate meaning by using inaccurate language.	Students 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.	Students 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	Students 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 public poetry is not as effective as his personal poetry c) communicate meaning using straightforward language.	Students 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.	Students 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	Students characteristically: a) communicate relevant knowledge and understanding of Tennyson's poetry b) present relevant responses to the idea that Tennyson's public poetry holds less interest than his personal poetry, using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing.	Students 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.	Students 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.

<p>Band 4 35-45</p>	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) communicate relevant knowledge and understanding of Tennyson's poetry with confidence b) present relevant, well-informed responses to the idea that that Tennyson's public poetry holds less interest than his personal poetry, 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>Students characteristically:</p> <ul style="list-style-type: none"> 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. 	<p>Students characteristically:</p> <ul style="list-style-type: none"> 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.
---------------------------------------	--	--	---

Question 07

Although Tennyson's poem 'The Outcast' was not published until forty years after his death, it is printed as the first poem in this selection.

To what extent do you agree that this poem is an effective introduction to the selection of Tennyson's poetry that you have studied?

[45 marks]

FOCUS 'The Outcast' / whole text

KEYWORDS To what extent do you feel, effective introduction.

INDICATIVE CONTENT

- Analysis of 'The Outcast', featuring relevant comment on subject matter (eg loss, isolation, decay, dispossession) and form, structure and language (eg elegiac tone; stanza form; first person voice; natural imagery; alliteration and repetition).
- Links to other poems to show the effectiveness of 'The Outcast' as an introduction: poems with similar subject matter (eg 'Locksley Hall', 'Maud' or 'Mariana') or with similar form, structure and language (eg 'Break, Break, Break...', 'Tithonus' or 'Come Down, O Maid...').
- Counter-arguments, based on those elements of Tennyson's writing not present in 'The Outcast' 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	Students 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 'The Outcast' as an effective introduction c) attempt to communicate meaning by using inaccurate language.	Students 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.	Students characteristically: a) make few links and connections between 'The Outcast' 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	Students 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 Outcast' as an effective introduction c) communicate meaning using straightforward language.	Students 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.	Students characteristically: a) make straightforward links and connections between 'The Outcast' 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	Students characteristically: a) communicate relevant knowledge and understanding of Tennyson's poetry b) present relevant responses to the idea of 'The Outcast' 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.	Students 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.	Students characteristically: a) explore links and connections between 'The Outcast' 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	Students characteristically: a) communicate relevant knowledge and understanding of Tennyson's poetry with confidence b) present relevant, well-informed responses to the idea of 'The Outcast' 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.	Students 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.	Students characteristically: a) explore links and connections between 'The Outcast' 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.