
AS

English Literature A

Unit 1: Texts in Context

LTA1A Victorian Literature

Mark scheme

2740

June 2016

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.

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.
---------------------------------------	---	---	--	--

0 1 Read the following extract carefully. It is taken from *In the Slums* by the Reverend D. Rice-Jones, first published in 1884. The extract concerns the writer's experience of working with the London poor. At this point in the writer's account he has come across a landlord's agent and a policeman discussing the eviction of a family from a one-room slum.

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: The writer's account and wider reading. Analysis of account.

Key Words: How, present, thoughts and feelings, how far, similar to, different from, wider reading, form, structure and language

Indicative Content

Analysis of extract:

Subject matter:

Students may comment on:

- the passive and helpless nature of Hardup and his family at the mercy of their own poverty, their landlord and the law
- the Hardup family's possessions
- the assertive nature of the landlord's agent
- the agent's dismissive attitude towards Hardup's wife
- the pathos evoked by Hardup's attempts to improve their lot
- the narrator's polite interventions on the Hardups' behalf.

Form, structure and language:

Form: The text type here is social investigation/journalism but with literary features such as the name given to the family and the way in which dialogue is presented.

Structure: There is a simple, straightforward chronological structure to the extract. Reportage and dialogue predominate with little commentary from the narrator, but the mood shifts in terms of attitudes to the family and, in particular, Hardup himself as his predicament is explored and his efforts to improve the family's situation are considered. The narrator's conversation with Hardup and his "conference" with the agent and the interventions of the police officer are not reported in detail, but are soon successful in finding a temporary resolution.

Language: Students may engage with such details as:
first person narrative; present as well as past tense to evoke the tone of reportage; the assertively rhetorical arguments of the agent; the agent's use of colloquialisms and dialect; the comedy of the agent's repeated use of "guv'nor" to indicate his respect for authority; the ways in which the agent's self-interest is presented and the irony of his belief that the "great outcry" is the problem, rather than poverty; the agent's use of rhetoric and prejudicial, emotive terms to dismiss Hardup's wife and children; Rice-Jones' use of reported speech, and ellipsis, to move on to the resolution; the one-sentence paragraphs and isolation of Hardup's responses without comment to create pathos; the final sentences reveal a clear opinion from the narrator about the "kind-hearted" constable and the implication that a calm, reasonable 'Christian' approach is both effective and morally correct.

Typicality:

Students to find links in terms of both similarity and difference with wider reading:

Many will probably want to explore typicality and how their reading has presented the plight of and attitudes towards the poor, women, families and children. Students may also want to consider interventions by the Church and other authorities in Victorian society.

	Assessment Objective 1 (3 marks)	Assessment Objective 2 (12 marks)	Assessment Objective 3 (3 marks)	Assessment Objective 4 (27 marks)
AO	Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	Explore connections and comparisons between different literary texts, informed by interpretations of other readers	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 the writer presents thoughts and feelings b) make few uses of appropriate terminology or examples to support interpretations of the writer's account c) attempt to communicate meaning by using inaccurate language.	Students characteristically: a) identify few aspects of form, structure and language in the writer's account b) assert some aspects with reference to the ways the writer shapes meaning c) make limited references to the writer's account.	Students characteristically: a) make few links and connections between the writer's account 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 Victorian literature.
Band 2 11-22	Students characteristically: a) communicate some basic knowledge and understanding of the writer's account b) make simple use of appropriate terminology or examples to support interpretations of the ways the writer presents thoughts and feelings c) communicate meaning using straightforward language.	Students characteristically: a) identify obvious aspects of form, structure and language in the writer's account b) describe some aspects with reference to the ways the writer shapes meaning c) make related references to the writer's account.	Students characteristically: a) make straightforward links and connections between the writer's account 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 Victorian literature.

Band 3 23-34	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) communicate relevant knowledge and understanding of the writer's account b) present relevant responses to the ways the writer presents 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. 	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) identify relevant aspects of form, structure and language in the writer's account b) explore the ways the writer uses specific aspects to shape meaning c) use specific references to the writer's account to support their responses. 	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) explore links and connections between the writer's account 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 the writer's account, wider reading texts and the Victorian literature 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 the writer's account with confidence b) present relevant, well-informed responses to the ways the writer presents 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>Students characteristically:</p> <ul style="list-style-type: none"> a) identify relevant aspects of structure, form and language in the writer's account with insight b) confidently explore the ways the writer uses specific aspects to shape meaning c) show a mastery of detail in their use of specific references to the writer's account to support their responses. 	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) explore links and connections between the writer's account 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 the writer's account, wider reading texts and the Victorian literature 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 literature texts were written and were – and are – received.

Selected Poems – John Clare

0 2 How far do you agree that Clare's poetry shows more sympathy for wild creatures than for human beings?

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. Exploration of given view by surveying anthology.

Key Words: How far, do you agree, shows, sympathy, wild creatures, human beings

Indicative Content

To produce a balanced debate, the student's choice of poetry should include **both** poems that support the idea that Clare's poetry reflects more sympathy for wild creatures **and** poems that reveal other interpretations of the selection.

- Supporting poems **might** include a variety of poems presenting birds and animals where Clare expresses pity or wonder. For example, poems from 'Birds and Beasts' (eg 'The Hedgehog', 'The Ants', 'Little Trotty Wagtail', etc).
- A counter-argument **could** be provided by focus on the word 'more', challenging the idea that Clare is less willing to sympathise with others such as rural characters (eg 'The Foddering Boy', 'The Cottager', 'The Gipsy Camp', etc) and himself ('I Am', 'A seaboy on the giddy mast', 'Love and Memory', etc).
- Students will **perhaps** engage with different poetic forms, moods and voices to explore links and connections.

	Assessment Objective 1 (15 marks)	Assessment Objective 2 (15 marks)	Assessment Objective 3 (15 marks)
AO	Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	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 poems in the selection b) make few uses of appropriate terminology or examples to support interpretations of the idea that Clare's poetry shows more sympathy for wild creatures than for human beings c) attempt to communicate meaning by using inaccurate language.	Students characteristically: a) identify few aspects of structure, form, and language in the poems in the selection b) assert some aspects with reference to how Clare shapes meaning c) make limited references to the poems in the selection.	Students characteristically: a) make few links and connections between the poems in the selection b) reflect the given view in a limited way c) assert their agreement with the given view.
Band 2 11-22	Students characteristically: a) communicate some basic knowledge and understanding of the poems in the selection b) make simple use of appropriate terminology or examples to support interpretations of the idea that Clare's poetry shows more sympathy for wild creatures than for human beings c) communicate meaning using straightforward language.	Students characteristically: a) identify obvious aspects of structure, form and language in the poems in the selection b) describe some aspects with reference to how Clare shapes meaning c) make related references to the poems in the selection.	Students characteristically: a) make straightforward links and connections between the poems in the selection b) reflect the given view in a basic way c) simply agree/disagree with the given view.
Band 3 23-34	Students characteristically: a) communicate relevant knowledge and understanding of the poems in the selection b) present relevant responses to the idea that Clare's poetry shows more sympathy for wild creatures than for human beings, 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 poems in the selection b) explore how Clare uses specific aspects to shape meaning c) use specific references to the poems in the selection to support their responses.	Students characteristically: a) explore links and connections between the poems in the selection b) communicate understanding of the given view c) consider different interpretations of the poems in the selection d) construct an increasingly 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 poems in the selection with confidence b) present relevant, well-informed responses to the idea that Clare's poetry shows more sympathy for wild creatures than for human beings, 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 poems in the selection 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 the poems in the selection to support their responses. 	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) explore links and connections between the poems in the selection with confidence b) communicate mature understanding of the given view c) consider different interpretations of the poems in the selection in a cogent manner d) construct an illuminating debate.
---------------------------------------	--	---	--

0 3 To what extent do you agree that the sonnet 'I found a ball of grass among the hay' is typical of Clare's poetry?

[45 marks]

Focus: Analysis of named poem and other linked poems from the selection.

Key Words: To what extent do you agree, typical, Clare's poetry

Indicative Content

- Analysis of distinctive features **might** include: Clare's presentation of a simple, rural scene and subjects; the apparently naïve and detached narrator keen to hunt birds and then, later, be on his way; correspondingly straightforward vocabulary choices (prosaic nouns, adjectives and verbs); the implied theme of vulnerable creatures (mice and narrator alike?) at the mercy of chance; the possible rift between the pathos for the mice possibly felt by the reader and the narrator's distance suggested by 'so odd and so grotesque'; the apparently inconsequential 'happy' ending with the mice restored and the narrator 'went away'; the final couplet with the incident forgotten and the summer landscape laid bare.
- Links to other poems **could** deal with 'typical' by identifying poems that deal with bird and animal subjects (poems from 'Birds and Beasts'); poems that deal with human subjects carving out their existence (eg 'The Gipsy Camp', 'The Foddering Boy', 'The Cottager', etc); sonnets and first person narratives; and poems that describe the rural and natural environments.
- A counter-argument will **perhaps** look at ways in which the named poem is arguably not typical, perhaps because of the nature of the narrator and his apparent attitude to the mice. Students may identify more typical narrators, voices and attitudes.

	Assessment Objective 1 (15 marks)	Assessment Objective 2 (15 marks)	Assessment Objective 3 (15 marks)
AO	Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	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 poems in the selection b) make few uses of appropriate terminology or examples to support interpretations of the idea that 'I found a ball of grass among the hay' is typical of Clare's poetry c) attempt to communicate meaning by using inaccurate language.	Students characteristically: a) identify few aspects of structure, form, and language in the poems in the selection b) assert some aspects with reference to how Clare shapes meaning c) make limited references to the poems in the selection.	Students characteristically: a) make few links and connections between 'I found a ball of grass among the hay' and the other poems in the selection b) reflect the given view in a limited way c) assert their agreement with the given view.
Band 2 11-22	Students characteristically: a) communicate some basic knowledge and understanding of the poems in the selection b) make simple use of appropriate terminology or examples to support the idea that 'I found a ball of grass among the hay' is typical of Clare's poetry c) communicate meaning using straightforward language.	Students characteristically: a) identify obvious aspects of structure, form, and language in the poems in the selection b) describe some aspects with reference to how Clare shapes meaning c) make related references to the poems in the selection.	Students characteristically: a) make straightforward links and connections between 'I found a ball of grass among the hay' and the other poems in the selection b) reflect the given view in a basic way c) simply agree/disagree with the given view.
Band 3 23-34	Students characteristically: a) communicate relevant knowledge and understanding of the poems in the selection b) present relevant responses to the idea that 'I found a ball of grass among the hay' is typical of Clare's 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 poems in the selection b) explore how Clare uses specific aspects to shape meaning c) use specific references to the poems in the selection to support their responses.	Students characteristically: a) explore links and connections between 'I found a ball of grass among the hay' and the other poems in the selection b) communicate understanding of the given view c) consider different interpretations of the poems in the selection d) construct an increasingly balanced debate.

Band 4 35-45	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) communicate relevant knowledge and understanding of the poems in the selection with confidence b) present relevant, well-informed responses to the idea that 'I found a ball of grass among the hay' is typical of Clare's 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 poems in the selection 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 the poems in the selection to support their responses. 	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) explore links and connections between 'I found a ball of grass among the hay' and the other poems in the selection with confidence b) communicate mature understanding of the given view c) consider different interpretations of the poems in the selection in a cogent manner d) construct an illuminating debate.
-------------------------------	---	---	--

Selected Poems – The Brontës

0 4 It has been said that in the Brontës' poetry "All is doom and gloom! There is little room for hope".

To what extent do you agree that there is an absence of hope in the Brontës' poetry?

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

[45 marks]

Focus: Given view. Two or three poems/whole text. Exploration of given view by surveying anthology.

Key Words: "Doom and gloom", "little room for hope", to what extent do you agree, absence of hope

Indicative Content

To produce a balanced debate, the student's choice of poetry should include **both** poems that support the idea that there is an absence of hope in the Brontës' poetry **and** poems that reveal contrasting aspects of the anthology.

- Supporting poems **might** include a variety of poetry where the Brontës appear to embrace "doom and gloom". Poems about death and loss of happiness and happy times abound (eg 'On the Death of Emily Jane Brontë', 'On the Death of Anne Brontë', 'Death Triumphant', 'Remembrance', 'Thorp Green', etc).
- A counter-argument **could** be provided by focus on the word '**absence**', exploring poems where hope is expressed in some way (eg 'Parting', 'Hope', 'If grief for grief can touch thee', etc). Students could explore how poems often begin in despondency and then find some kind of hopeful consolation, even if it is in an austere religious sense where death is the ultimate hope.
- Students will **perhaps** engage with different poetic forms, structures and choices of language.

	Assessment Objective 1 (15 marks)	Assessment Objective 2 (15 marks)	Assessment Objective 3 (15 marks)
AO	Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	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 poems in the anthology b) make few uses of appropriate terminology or examples to support interpretations of the idea that there is an absence of hope 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 poems in the anthology b) assert some aspects with reference to how the Brontës shape meaning c) make limited references to the poems in the anthology	Students characteristically: a) make few links and connections between poems in the anthology b) reflect the given view in a limited way c) assert their agreement with the given view.
Band 2 11-22	Students characteristically: a) communicate some basic knowledge and understanding of the poems in the anthology b) make simple use of appropriate terminology or examples to support interpretations of the idea that there is an absence of hope in the Brontës' poetry c) communicate meaning using straightforward language.	Students characteristically: a) identify obvious aspects of structure, form, and language in the poems in the anthology b) describe some aspects with reference to how the Brontës shape meaning c) make related references to the poems in the anthology	Students characteristically: a) make straightforward links and connections between the poems in the anthology b) reflect the given view in a basic way c) simply agree/disagree with the given view.
Band 3 23-34	Students characteristically: a) communicate relevant knowledge and understanding of the poems in the anthology b) present relevant responses to the idea that there is an absence of hope 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 poems in the anthology b) explore how the Brontës use specific aspects to shape meaning c) use specific references to the poems in the anthology to support their responses.	Students characteristically: a) explore links and connections between the poems in the anthology b) communicate understanding of the given view c) consider different interpretations of the poems in the anthology d) construct an increasingly balanced debate.

Band 4 35-45	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) communicate relevant knowledge and understanding of the poems in the anthology with confidence b) present relevant, well-informed responses to the idea that there is an absence of hope 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 poems in the anthology 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 poems in the anthology to support their responses. 	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) explore links and connections between poems in the anthology with confidence b) communicate mature understanding of the given view c) consider different interpretations of poems in the anthology in a cogent manner d) construct an illuminating debate.
-------------------------------	---	--	--

0 5 How far do you agree that 'Love is like the wild rose briar' is a poem of central importance to this anthology?

[45 marks]

Focus: 'Love is like the wild rose briar' and other linked poems. Analysis of named poem.

Key Words: How far, do you agree, poem of central importance, this anthology

Indicative Content

- Analysis of distinctive features which **might** include: the ways in which the analogy between love and friendship on the one hand and the wild rose briar and the holly tree on the other is established and then developed into an extended simile or conceit; Brontë's focus on the contrast between the temporary pleasures of love ('wild', 'sweet in spring', 'summer blossoms scent') and the longer-term pain and disappointment (the repetition of 'briar', 'winter', 'silly', 'rose-wreath', 'December blights'); her, again selective, presentation of the holly tree of friendship as less exotic but more reliable ('deck', 'sheen', 'garland green'); the use of simple, straightforward yet loaded allegorical language; the use of simple, clear and brief lyric form to create a reflective and philosophical mood.
- Links to other poems **could** deal with 'central importance' by making links to poems with similar subject matter, message and method. For example, students could reference poems of grief about siblings which celebrate friendship, poems where consolation is sought in the face of death or lost love, poems where aspects of the weather and/or the natural world are presented as sources of comfort.
- A counter-argument will **perhaps** argue that the named poem is not of central importance because of its brevity, the focus on friendship, the use of allegory, etc. A whole range of other poems by the Brontës could be argued to be more centrally important.

	Assessment Objective 1 (15 marks)	Assessment Objective 2 (15 marks)	Assessment Objective 3 (15 marks)
AO	Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	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 poems in the anthology b) make few uses of appropriate terminology or examples to support interpretations of the idea that 'Love is like the wild rose briar' is a poem of central importance c) attempt to communicate meaning by using inaccurate language.	Students characteristically: a) identify few aspects of structure, form, and language in the poems in the anthology b) assert some aspects with reference to how the Brontës shape meaning c) make limited references to the poems in the anthology	Students characteristically: a) make few links and connections between 'Love is like the wild rose briar' and other poems in the anthology b) reflect the given view in a limited way c) assert their agreement with the given view.
Band 2 11-22	Students characteristically: a) communicate some basic knowledge and understanding of the poems in the anthology b) make simple use of appropriate terminology or examples to support interpretations of the idea that 'Love is like the wild rose briar' is a poem of central importance c) communicate meaning using straightforward language.	Students characteristically: a) identify obvious aspects of structure, form, and language in the poems in the anthology b) describe some aspects with reference to how the Brontës shape meaning c) make related references to the poems in the anthology	Students characteristically: a) make straightforward links and connections between 'Love is like the wild rose briar' and other poems in the anthology b) reflect the given view in a basic way c) simply agree/disagree with the given view.
Band 3 23-34	Students characteristically: a) communicate relevant knowledge and understanding of the poems in the anthology b) present relevant responses to the idea that 'Love is like the wild rose briar' is a poem 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 the poems in the anthology b) explore how the Brontës use specific aspects to shape meaning c) use specific references to the poems in the anthology to support their responses.	Students characteristically: a) explore links and connections between 'Love is like the wild rose briar' and other poems in the anthology b) communicate understanding of the given view c) consider different interpretations of the poems in the anthology d) construct an increasingly balanced debate.

Band 4 35-45	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) communicate relevant knowledge and understanding of the poems in the anthology with confidence b) present relevant, well-informed responses to the idea that 'Love is like the wild rose briar' is a poem 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 the poems in the anthology 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 poems in the anthology to support their responses. 	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) explore links and connections between 'Love is like the wild rose briar' and other poems in the anthology with confidence b) communicate mature understanding of the given view c) consider different interpretations of the poems in the anthology in a cogent manner d) construct an illuminating debate.
-------------------------	---	--	---

Selected Poems – Alfred, Lord Tennyson

0 6 How far do you agree that in his poems Tennyson presents isolation as a wholly undesirable state?

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. Exploration of given view by surveying anthology.

Key Words: How far, do you agree, presents, isolation, wholly undesirable state

Indicative Content

- Supporting poems **might** include 'The Lady of Shalott', 'Mariana', 'The Lotos-eaters', 'Ulysses', 'In Memoriam A.H.H.', etc. The theme takes a variety of forms: physical, geographical, psychological, voluntary/involuntary, imposed by death, etc. Students might well focus on the ways in which female isolation represents Tennyson's views on the role of women in Victorian society.
- A counter-argument **could** be provided by focus on the modifier '**wholly**' perhaps looking at isolation as: a form of safety from the 'curse' of the dangerous outside world; a haven where art is possible; a position that enables philosophy and reflection, etc.
- Students will **perhaps** engage with different poetic forms, structures and choices of language.

	Assessment Objective 1 (15 marks)	Assessment Objective 2 (15 marks)	Assessment Objective 3 (15 marks)
AO	Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	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 poems in the selection b) make few uses of appropriate terminology or examples to support interpretations of the idea that Tennyson presents isolation as a wholly undesirable state c) attempt to communicate meaning by using inaccurate language.	Students characteristically: a) identify few aspects of structure, form, and language in the poems in the selection b) assert some aspects with reference to how Tennyson shapes meaning c) make limited references to the poems in the selection.	Students characteristically: a) make few links and connections between the poems in the selection b) reflect the given view in a limited way c) assert their agreement with the given view.
Band 2 11-22	Students characteristically: a) communicate some basic knowledge and understanding of the poems in the selection b) make simple use of appropriate terminology or examples to support interpretations of the idea that Tennyson presents isolation as a wholly undesirable state c) communicate meaning using straightforward language.	Students characteristically: a) identify obvious aspects of structure, form, and language in the poems in the selection b) describe some aspects with reference to how Tennyson shapes meaning c) make related references to the poems in the selection.	Students characteristically: a) make straightforward links and connections between the poems in the selection b) reflect the given view in a basic way c) simply agree/disagree with the given view.
Band 3 23-34	Students characteristically: a) communicate relevant knowledge and understanding of the poems in the selection b) present relevant, informed responses to the idea that Tennyson presents isolation as a wholly undesirable state, 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 poems in the selection b) explore how Tennyson uses specific aspects to shape meaning c) use specific references to the poems in the selection to support their responses.	Students characteristically: a) explore links and connections between the poems in the selection b) communicate understanding of the given view c) consider different interpretations of the poems in the selection d) construct an increasingly balanced debate.

Band 4 35-45	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) communicate relevant knowledge and understanding of the poems in the selection with confidence b) present relevant, well-informed responses to the idea that Tennyson presents isolation as a wholly undesirable 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. 	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) identify relevant aspects of structure, form and language in the poems in the selection 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 the poems in the selection to support their responses. 	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) explore links and connections between the poems in the selection with confidence b) communicate mature understanding of the given view c) consider different interpretations of the poems in the selection in a cogent manner d) construct an illuminating debate.
-------------------------------	--	--	--

07 To what extent do you agree that 'The Lady of Shalott' presents interests and concerns that are typical of Tennyson's poems in this selection?

[45 marks]

Focus: 'The Lady of Shalott' and other linked poems from selection. Analysis of named poem.

Key Words: To what extent, do you agree, presents, interests and concerns, typical

Indicative Content

- Analysis of distinctive features **might** include: Tennyson's presentation of the Lady, physically and psychologically; the immediate and wider environment of the river and fields; humanity outside the tower; the Lady's mirror and tapestry; the physical appearance and attitude of Sir Lancelot; her sudden infatuation, the breaking of the mirror and her flight; her barge, journey and death song; her arrival in Camelot and the reflections of observers; the past as a beautiful, mythic world; themes of female isolation, art and life, the desire to reject what has passed and embrace a new future; the structure of the narrative; verse form; rhyme; repetition; symbolism.
- Links to other poems **could** include looking at one or more poems where: women/individuals are isolated (eg 'Mariana'); death is presented/considered (eg 'Mariana', 'Maud', 'In Memoriam A.H.H.', 'Tithonus'); the mythical past is used as a setting (eg 'Morte d'Arthur', 'The Lotos-eaters', 'Ulysses'); the protagonist rejects the past and embraces a new future (eg 'Locksley Hall', 'Maud').
- A counter-argument will **perhaps** argue that 'The Lady of Shalott' is atypical in that it does not directly address immediate Victorian interests and preoccupations such as faith and religion, science, war or the state of society. Some will perhaps discuss Tennyson's use of atypical verse form and rhyme scheme.

	Assessment Objective 1 (15 marks)	Assessment Objective 2 (15 marks)	Assessment Objective 3 (15 marks)
AO	Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	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 poems in the selection b) make few uses of appropriate terminology or examples to support interpretations of the idea that 'The Lady of Shalott' presents interests and concerns that are typical of Tennyson's poetry c) attempt to communicate meaning by using inaccurate language.	Students characteristically: a) identify few aspects of structure, form, and language in the poems in the selection b) assert some aspects with reference to how Tennyson shapes meaning c) make limited references to the poems in the selection.	Students characteristically: a) make few links and connections between 'The Lady of Shalott' and other poems in the selection b) reflect the given view in a limited way c) assert their agreement with the given view.
Band 2 11-22	Students characteristically: a) communicate some basic knowledge and understanding of the poems in the selection b) make simple use of appropriate terminology or examples to support interpretations of the idea that 'The Lady of Shalott' presents interests and concerns that are typical of Tennyson's poetry c) communicate meaning using straightforward language.	Students characteristically: a) identify obvious aspects of structure, form, and language in the poems in the selection b) describe some aspects with reference to how Tennyson shapes meaning c) make related references to the poems in the selection.	Students characteristically: a) make straightforward links and connections between 'The Lady of Shalott' and other poems in the selection b) reflect the given view in a basic way c) simply agree/disagree with the given view.
Band 3 23-34	Students characteristically: a) communicate relevant knowledge and understanding of the poems in the selection b) present relevant responses to the idea that 'The Lady of Shalott' presents interests and concerns that are typical of Tennyson's 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 poems in the selection b) explore how Tennyson uses specific aspects to shape meaning c) use specific references to the poems in the selection to support their responses.	Students characteristically: a) explore links and connections between 'The Lady of Shalott' and other poems in the selection b) communicate understanding of the given view c) consider different interpretations of the poems in the selection d) construct an increasingly balanced debate.

Band 4 35-45	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) communicate relevant knowledge and understanding of the poems in the selection with confidence b) present relevant, well-informed responses to the idea that 'The Lady of Shalott' presents interests and concerns that are typical of Tennyson's 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 poems in the selection 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 the poems in the selection to support their responses. 	<p>Students characteristically:</p> <ul style="list-style-type: none"> a) explore links and connections between 'The Lady of Shalott' and other poems in the selection with confidence b) communicate mature understanding of the given view c) consider different interpretations of the poems in the selection in a cogent manner d) construct an illuminating debate.
-------------------------------	--	--	--