



**General Certificate of Education (A-level)
June 2013**

English Literature A

LTA1A

(Specification 2740)

Unit 1: Texts in Context

Option A: Victorian Literature

Final

Mark Scheme

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all examiners participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for standardisation each examiner analyses a number of students' scripts: alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, examiners encounter unusual answers which have not been raised they are required to refer these to the Principal Examiner.

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The Assessment Objectives

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

Weighting of Assessment Objectives for AS

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

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

Weighting of Assessment Objectives for this paper

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

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

How to use the Grids and the marking scheme

- For each question in this unit, in addition to the Assessment Objectives common to all questions (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/candidates taking responsibility for **choice of text** and **construction of task**. In the examination, candidates are invited to answer questions which present **unprepared material** and required reference to **individualised wider reading** (like the context question here) and **open questions** which invite the candidate to **make their own selection of the poems they wish to write about** (as in the poetry set text question).

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

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

- 1 Read the following extract carefully. It is taken from George Borrow's *Wild Wales*, a travel book published in 1862. Here Borrow describes a journey from Swansea to the industrial landscape surrounding the ancient ruins in Neath Abbey.

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 about industry.

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

INDICATIVE CONTENT

Analysis of extract:

- Subject Matter: Borrow's description of the effects of industry on the Welsh landscape; contrasts between mountain scenery and industrial blight ("a singular mixture of nature and art"); damage to the environment and ancient monuments; ideas about religion and the importance of keeping the Sabbath
- Form, structure and language: highly descriptive style; writer as observer (use of first person). Contrasting natural and industrial colours ("russet", "blue", "green" / "black", "grey", "leaden"); the vocabulary of pollution ("grimy", "choking", "filthy", "disgusting", "abominable"); satanic imagery ("diabolical", "pandemonium", "Sabbath in Hell") intensified by artistic reference (Hieronymus Bosch).

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

- other writing about industry (in prose, poetry and drama)
- other writing about ideas of progress (by both male and female authors)
- other descriptive writing, including fiction and non-fiction
- other presentations of the experiences of Victorian travellers and observers.

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

2 A modern critic has described John Clare as “a poet of place and displacement.”

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 A poet of place and displacement, how far do you agree

INDICATIVE CONTENT

To produce a balanced debate, the candidate’s choice of poetry should include **both** poetry that supports the idea that Clare is “a poet of place and displacement” **and** poetry that enables the candidate to consider arguments against this view

- Supporting poems **might** include ‘Glinton Spire’, ‘Emmonsales Heath’, ‘The Flitting’ or ‘I Am’
- A counter-argument **could** be provided by poems in which Clare deals effectively with other subjects, such as people (‘The Foddering Boy’), birds (‘The Wren’), community (‘Sport in the Meadows’) or love (‘First Love’s Recollections’)
- Candidates who read closely will **perhaps** explore the ways in which place or displacement are important undercurrents even in poems which, at first reading, do not appear to address these subjects: ‘The Gipsy Camp’, ‘First Love’s Recollections’ or ‘Love and Memory’

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

- 3** Remind yourself of ‘Remembrances’, the first poem in the section ‘Loss and the Politics of Nature’.

To what extent do you feel that this poem would provide an effective introduction to the whole selection of Clare’s poetry you have studied? *(45 marks)*

FOCUS ‘Remembrances’/whole text

KEYWORDS To what extent do you feel, effective introduction

INDICATIVE CONTENT

- Analysis of ‘Remembrances’, featuring relevant comment on subject matter (eg reminiscences of a landscape now destroyed by enclosure) and form, structure and language (eg lament in stanzaic form; first person voice; descriptive, natural language with place-name references)
- Links to other poems show the poem as an effective introduction: poems with similar subject matter (eg ‘The Lament of Swordy Well’ or ‘The Moors’) or with similar form, structure and language (eg ‘Decay, a Ballad’ or ‘A Vision’)
- Counter-arguments, based on those elements of Clare’s writing not present in ‘Remembrances’, are used to produce a balanced debate: eg love poetry (‘Song: Say what is love’), satire (from ‘The Parish’) or celebration (‘Sport in the Meadows’)

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

4 “Primarily, the Brontës are nature poets.”

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

KEYWORDS How far do you agree, primarily, nature poets

INDICATIVE CONTENT

- To produce a balanced debate, the candidate’s choice of poetry should include **both** poetry that supports the given view that, primarily, the Brontës are nature poets **and** poetry which enables the candidate to construct a valid counter-argument.
- Poems that support the given view **might** include ‘The blue bell is the sweetest flower’, ‘The Bluebell’, ‘Lines Composed in a Wood on a Windy Day’ or ‘Penmaenmawr’
- A counter-argument **could** be provided by poems on subjects other than nature, such as ‘The Teacher’s Monologue’, ‘The Prisoner’, ‘The Old Stoic’ or ‘The man who will not know another’
- Candidates who read closely will **perhaps** evaluate the effects created by images of nature in a wide range of Brontë poems, including ‘Retrospection’, ‘No coward soul is mine’, ‘Augusta’ or ‘Home’

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

5 Remind yourself of 'Mementos' by Charlotte Brontë.

To what extent do you agree with the view that this poem is the key to the whole selection? (45 marks)

FOCUS 'Mementos' / whole text

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

INDICATIVE CONTENT

- Analysis of 'Mementos', featuring relevant comment on subject matter (eg a fantasy world; narrative of past events evoked by tour of abandoned house and stored possessions) and form, structure and language (eg dramatic monologue; gothic elements; vivid language of decay and passion)
- Links to other poems show that this poem could be the key to the whole selection : poems with similar subject matter (eg 'F. De Samara to A.G.A.' or 'To A.G.A.') or with similar form, structure and language (eg 'The Prisoner' or 'On Caroline')
- Counter-arguments, based on those elements of the Brontës' poetry not present in 'Mementos', are used to produce a balanced debate: eg nature poetry ('The Bluebell'), poems of place ('Penmaenmawr') or autobiographical poetry ('Retrospection').

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

6 “A sense of loss pervades all of Tennyson’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 of Tennyson’s poetry / two or three poems, whole text

KEYWORDS A sense of loss pervades all, how far do you agree

INDICATIVE CONTENT

- To produce a balanced debate, the candidate’s choice of poetry should include **both** poetry that supports the given view **and** poetry which enables the candidate to construct a valid counter-argument.
- Poems in support of the critic **might** include ‘In Memoriam A.H.H.’, ‘The Outcast’, ‘Morte d’Arthur’ and ‘Break, Break, Break...’
- A counter-argument **could** be provided by optimistic poems, such as ‘The Golden Year’, comic poems such as ‘Northern Farmer – New Style’ or descriptive lyrics such as ‘Come Down, O Maid...’ and ‘Now Sleeps the Crimson Petal’
- Candidates who read closely will **perhaps** explore poems in which a sense of loss is not immediately apparent but which underlies the surface of the verse, such as ‘To E. FitzGerald’, ‘The Splendour Falls...’ or ‘Maud 1.22’

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

7 Some selections of Tennyson's poetry end with 'Crossing the Bar'.

To what extent do you feel that 'Crossing the Bar' would provide an effective conclusion to the selection of Tennyson's poetry you have studied?

(45 marks)

FOCUS 'Crossing the Bar' / whole text

KEYWORDS To what extent do you feel, effective conclusion.

INDICATIVE CONTENT

- Analysis of 'Crossing the Bar', featuring relevant comment on subject matter (eg death and the afterlife) and form, structure and language (eg stanzaic form; first person voice; nautical imagery; extended metaphor)
- Links to other poems show that 'Crossing the Bar' is an effective conclusion: poems with similar subject matter (eg 'In Memoriam', 'Morte d'Arthur' or 'Maud 2.5') or with similar form, structure and language (eg Tears, Idle Tears...', 'In Memoriam 6' or 'Break, Break, Break...')
- Counter-arguments, based on those elements of Tennyson's writing not present in 'Crossing the Bar' are used to produce a balanced debate: eg the use of narrative poetry ('Merlin and Vivien'), humour ('Northern Farmer – New Style') or the presentation of contemporary events ('The Charge of the Light Brigade').

	Assessment Objective 1 (6%)	Assessment Objective 2 (9%)	Assessment Objective 3 (8%)
Assessment Objective	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers
Band 1 0-10	Candidates characteristically: a) communicate limited knowledge and understanding of Tennyson's poetry b) make few uses of appropriate terminology or examples to support the idea of 'Crossing the Bar' as an effective conclusion c) attempt to communicate meaning by using inaccurate language.	Candidates characteristically: a) identify few aspects of structure, form, and language in Tennyson's poetry b) assert some aspects with reference to how Tennyson shapes meaning c) make limited references to Tennyson's poetry.	Candidates characteristically: a) make few links and connections between 'Crossing the Bar' and other Tennyson poems b) reflect the given view in a limited way c) assert their agreement or disagreement with the given view.
Band 2 11-22	Candidates characteristically: a) communicate some basic knowledge and understanding of Tennyson's poetry b) make simple use of appropriate terminology or examples to support the idea of the idea of 'Crossing the Bar' as an effective conclusion c) communicate meaning using straightforward language.	Candidates characteristically: a) identify obvious aspects of structure, form, and language in Tennyson's poetry b) describe some aspects with reference to how Tennyson shapes meaning c) make related references to Tennyson's poetry.	Candidates characteristically: a) make straightforward links and connections between 'Crossing the Bar' and other Tennyson poems b) reflect the given view in a basic way c) simply agree or disagree with the given view.
Band 3 23-34	Candidates characteristically: a) communicate relevant knowledge and understanding of Tennyson's poetry b) present relevant responses to the idea of 'Crossing the Bar' as an effective conclusion, using appropriate terminology to support informed interpretations c) structure and organise their writing d) communicate content and meaning through expressive and accurate writing.	Candidates characteristically: a) identify relevant aspects of structure, form and language in Tennyson's poetry b) explore how Tennyson uses specific aspects to shape meaning c) use specific references to Tennyson's poetry to support their responses.	Candidates characteristically: a) explore links and connections between 'Crossing the Bar' and other Tennyson poems b) communicate understanding of the given view c) consider different interpretations of Tennyson's poetry d) construct a balanced debate.
Band 4 35-45	Candidates characteristically: a) communicate relevant knowledge and understanding of Tennyson's poetry with confidence b) present relevant, well-informed responses to the idea of 'Crossing the Bar' as an effective conclusion, fluently using appropriate terminology to support informed interpretations c) structure and organise their writing in a cogent manner d) communicate content and meaning through sophisticated and mature writing.	Candidates characteristically: a) identify relevant aspects of structure, form and language in Tennyson's poetry with insight b) confidently explore how Tennyson uses specific aspects to shape meaning c) show a mastery of detail in their use of specific references to Tennyson's poetry to support their responses.	Candidates characteristically: a) explore links and connections between 'Crossing the Bar' 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.