



**General Certificate of Secondary  
Education**

**English Literature 47102F**

**Unit 2 Poetry Across Time**

**F Tier**

**January 2013**

**Final**

**Mark Scheme**

Mark schemes are prepared by the Principal Examiner and then considered and amended, together with the questions, by a panel which includes subject teachers. The mark schemes here include those amendments, and these are the mark schemes used by examiners to assess students' responses for this examination. Before students' responses are assessed the standardisation process ensures that every examiner understands and applies it in the same way. Unusual answers, which do not seem to fall within the mark scheme, are referred to the Principal Examiner for judgement.

Assumptions about future mark schemes on the basis of one year's document should be avoided. The assessment objectives and skills criteria will remain constant, but details may change, depending on the content of a paper.

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

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## **INTRODUCTION**

### **How to use the mark schemes**

Each section of the mark scheme begins with a template, which is the basis for assessment for every question in the section. It is divided into six mark bands, each with a number of bullets. The bullets relate directly to the assessment objectives being tested in the section.

A mark is reached by deciding how many bullets in a particular band are met, on the basis of what is seen as the response is read. If all the bullets in a band are met, and none in the band above then the response would get the top mark in the band. There is the same number of marks in each band as there are bullets. If there are five marks in a band and a response hits four of the five bullets, then the response should be awarded four of the five marks available. If one is missing, but the response hits one bullet in the band above, this counts instead, and the response should be given all marks. Sometimes a response may fail to cover one of the strands at all. If, for example, a candidate covers all of the descriptors in Band 3 except one that would suggest a mark of 14 (if there were 5 marks per band), but if the same bullet is not met in Band 1 or Band 2 this would mean that two more bullets (or marks) are lost, resulting in a mark of 12.

Where questions are divided into two parts, (a) and (b), the mark schemes are holistic – i.e. the responses are assessed as a whole, and achievement can be found in either of the parts. There is no requirement for balance between the two parts, but guidance about the amount in each is given in the indicative content for each question.

Examiners are required to annotate responses to show how they have arrived at a mark. To aid in this process, each strand in every mark band has been numbered. Band 6 descriptors are numbered 6.1, 6.2, and so on. When you see that a descriptor has been met, simply annotate the number in the margin, which will be quicker than writing it. At the end the summative comment will indicate why the mark is what it is, based on what has been seen and anything else the examiner may wish to add. This process is exemplified in the Standardising scripts.

Each individual question has a list of indicative content, divided into the sort of material candidates might use to respond to each assessment objective tested by the question. It is important to recognise that these are merely examples, however. The candidates may use any material from the texts to exemplify the skills tested. Where literary items appear in the content boxes, they do so generally for the sake of brevity. The candidates do not need to use the terms to gain marks, and the terms attract no marks in themselves.

## Assessment Objectives (AOs)

### RUBRIC INFRINGEMENTS

In Section A, a few students may only write about one poem. In this case, award marks for AO1 and AO2 as normal, but deduct the requisite number of marks according to bullets missed on AO3 e.g. Candidate scores in Band 4 on AO1 and AO2. Having achieved 4.1, 4.2, 4.3 and 4.4, the mark should be 22. However, candidate has missed 2 AO3 bullets from each of Bands 1, 2 and 3, therefore 6 marks must be deducted, leaving a final mark of 16.

In Section A, students may write about the named poem but compare it with a poem from a different cluster. Mark as normal – no penalty.

If a candidate fails to write about the named poem, mark the response as normal but write “Minor Rubric” on the front of the script and refer it to a senior examiner.

All specifications in English Literature must require students to demonstrate their ability to:

#### AO1

- respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations

#### AO2

- explain how language, structure and form contribute to writers’ presentation of ideas, themes and settings

#### AO3

- make comparisons and explain links between texts, evaluating writers’ different ways of expressing meaning and achieving effects

#### AO4

- relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times

	<b>Unit 2: Poetry Across Time 35%</b>
AO1	15% Section A: 10% Section B: 5%
AO2	10% Section A: 5% Section B: 5%
AO3	10% Section A: 10% Section B: This section does not test AO3
AO4	This unit does not test AO4

### Unit 2F Mark Scheme Template: Section A

Mark Band 6  31-36 marks	(A01) (A01) (A02)  (A02) (A03) (A03)	<p><b>In response to the task, candidates demonstrate:</b></p> <p>6.1 considered/qualified response to text          6.2 details linked to interpretation          6.3 appreciation/consideration of writers' uses of language and/or structure and/or form and effects on readers          6.4 thoughtful consideration of ideas/themes          6.5 developed comparison in terms of ideas/themes and/or technique          6.6 thoughtful selection and consideration of material for comparison</p>
Mark Band 5  25-30 marks	(A01) (A01) (A02)  (A02) (A03) (A03)	<p><b>In response to the task, candidates demonstrate:</b></p> <p>5.1 sustained response to elements of text          5.2 effective use of details to support interpretation          5.3 explanation of effect(s) of writers' uses of language and/or structure and/or form and effects on readers          5.4 understanding of ideas/themes /feelings/attitudes          5.5 sustained focus on similarities/differences in terms of ideas/themes and/or technique          5.6 selection of material for a range of comparisons</p>
Mark Band 4  19-24 marks	(A01) (A01) (A02)  (A02) (A03) (A03)	<p><b>In response to the task, candidates demonstrate:</b></p> <p>4.1 explained response to element(s) of text          4.2 details used to support a range of comments          4.3 identification of effect(s) of writers' choices of language and/or structure and/or form intended/achieved          4.4 awareness of ideas/themes/feelings/attitudes          4.5 structured comments on similarities/differences in terms of ideas/themes and/or technique          4.6 selection of material to support structured comparative comment</p>
Mark Band 3  13-18 marks	(A01) (A01) (A02)  (A02) (A03) (A03)	<p><b>In response to the task, candidates demonstrate:</b></p> <p>3.1 supported response to text          3.2 comment(s) on details          3.3 awareness of writer making choice(s) of language and/or structure and/or form          3.4 generalisation(s) about ideas/themes/feelings/attitudes          3.5 some comments comparing ideas/themes and/or technique          3.6 selection of some details for comparison</p>
Mark Band 2  7-12 marks	(A01) (A01) (A02) (A02) (A03) (A03)	<p><b>In response to the task, candidates demonstrate:</b></p> <p>2.1 some clear responses          2.2 range of details used          2.3 simple identification of method(s)          2.4 some range of explicit meanings given          2.5 simple linkage in terms of idea(s)/theme(s) and/or technique          2.6 selection of material for comparison</p>
Mark Band 1  1-6 marks	(A01) (A01) (A02) (A02) (A03) (A03)	<p><b>Candidates demonstrate:</b></p> <p>1.1 simple response(s)          1.2 familiarity with text/reference to some details          1.3 reference to writers' method(s)          1.4 simple comment on meaning(s)          1.5 linkage, perhaps implicit, re idea or theme or method          1.6 selection of appropriate poem to compare</p>
0 marks		Nothing worthy of credit

## Character and voice

**01** The writer of “Checking Out Me History” (page 5) expresses his ideas in an interesting way. Compare the ways he uses language with the ways **one** other poet uses language to express ideas in ‘Character and voice’.

Remember to compare:

- what you find interesting about the ways the poets use language
- what you think the poems are about.

(36 marks)

### Indicative content

**Examiners are encouraged to reward any valid interpretations. Answers *might*, however, include some of the following:**

#### **AO1**

- History is selective/controlled
- Black/ethnic minority history is not taught in UK schools
- The history of where we come from is part of our identity
- Poet feels powerless about what he has been taught

#### **AO2**

- Use of Caribbean dialect
- Phonetic spellings
- Use of rhyme and repetition
- Irregular structure and italics

#### **AO3**

**Some features of the poem chosen compared to:**

- Use of dialect in Singh Song!
- Use of phonetic spelling in Singh Song!
- Use of archaic language in My Last Duchess, The Ruined Maid, Ozymandias
- Use of repetition in Brendon Gallacher

## Character and Voice

- 02** Compare how the poets present an interesting character in 'On a Portrait of a Deaf Man' (page 21) and **one** other poem from 'Character & voice'.

Remember to compare:

- what you find interesting about these characters
- how the poets make the characters interesting to you by the ways they write.

(36 marks)

### Indicative content

**Examiners are encouraged to reward any valid interpretations. Answers *might*, however, include some of the following:**

#### AO1

- Positive picture/admiration of deaf man
- Contrast with negative images of death and decay
- Sense of untimely death
- References to lack of hearing
- Questioning/doubt of faith and eternal life

#### AO2

- Regular rhythm
- Abcb rhyme scheme
- Use of contrast

#### AO3

**Some features of the poem chosen compared to:**

- Interesting characters in e.g. Hunchback in the Park, Give, Medusa
- Contrast with unpleasant characters in River God, Medusa, Ozymandias
- Use of rhyme in Clown Punk, Singh Song!, Give
- Admiration/affection for Brendon Gallacher,
- Sense of grief and loss in Brendon Gallacher, Case History: Alison

## Place

- 03** Compare how the poet presents something she likes about the place in 'Hard Water' (page 27) with the ways **one** other poet in 'Place' presents somewhere less likeable.

Remember to compare:

- what the places are like
- how the poets present these places by the ways they write.

(36 marks)

### Indicative content

**Examiners are encouraged to reward any valid interpretations. Answers *might*, however, include some of the following:**

#### AO1

- Sense of relish/enjoyment of the water
- Contrast with soft water
- Ideas of Northern grit/blunt speaking
- Link with identity/belonging

#### AO2

- Sensory imagery
- Use of personification – 'honest water', 'pitiless nights', 'rain had forgotten the sea'
- First person narrative
- Irregular rhyme and rhythm

#### AO3

**Some features of the poem chosen compared to:**

- Affection for places in Wild Swans at Coole, Prelude,
- Positive outcome in Cold Knap Lake, Crossing the Loch
- Admiration of natural beauty in The Prelude, Below the Green Corrie
- Admiration of nature in Storm in the Black Forest, Wind
- Use of personification in Below the Green Corrie

## Place

- 04** Compare how the poets present the power of nature in 'Spellbound' (page 31) and **one** other poem from 'Place'.

Remember to compare:

- what nature's power is like in the poems
- how the poets present the power of nature by the ways they write.

(36 marks)

### Indicative content

**Examiners are encouraged to reward any valid interpretations. Answers *might*, however, include some of the following:**

#### **AO1**

- Powerful description of the storm
- Feeling of being enthralled/trapped
- Power of the storm

#### **AO2**

- Regular rhyme and rhythm
- Use of repetition
- Use of alliteration

#### **AO3**

**Some features of the poem chosen compared to:**

- Power of the storm in Storm in the Black Forest, Wind
- Power of Nature to control in The Moment, Below the Green Corrie
- Danger of Nature in Cold Knap Lake, Price We Pay for the Sun
- Sense of threat and fear in The Prelude, Wind

## Conflict

- 05** Compare how the poets present someone being damaged by war in 'Bayonet Charge' (page 44) and **one** other poem from 'Conflict'.

Remember to compare:

- what the damage in the poems is like
- how the poets present the damage by the ways they write.

(36 marks)

### Indicative content

**Examiners are encouraged to reward any valid interpretations. Answers *might*, however, include some of the following:**

#### AO1

- Fear and panic – sweating , running, stumbling
- Puzzlement - sense of questioning why he is there
- Momentarily frozen – time standing still
- Explosive final stanza – overcome by terror – all rational thought deserting him

#### AO2

- Free verse
- Use of alliteration and sibilance
- Sensory imagery throughout
- Use of enjambment

#### AO3

**Some features of the poem chosen compared to:**

- Fear and confusion in Out of the Blue
- Images of death and destruction in Mametz Wood, Futility
- Ordinary lives damaged & touched by war in The Yellow Palm, The Right Word
- Severe trauma and mental damage in Come On, Come Back

## Conflict

- 06** Compare how the poets present thoughts about those who have died in 'Poppies' (page 41) and **one** other poem from 'Conflict'.

Remember to compare:

- what the thoughts are
- how the poets present these thoughts by the ways they write.

(36 marks)

### Indicative content

**Examiners are encouraged to reward any valid interpretations. Answers *might*, however, include some of the following:**

#### **AO1**

- Narrative memory of soldier leaving to go to war
- Small domestic details - clothing
- Sense of adventure and excitement in departing soldier

#### **AO2**

- Free verse
- First and second person narration – mother's point of view
- Use of simile and metaphor
- Poignant tone throughout but particularly last line
- Tactile images

#### **AO3**

**Some features of the poem chosen compared to:**

- Honouring memories of soldiers lost in Charge of the Light Brigade
- Gentle affectionate memory of dead comrade in Futility
- Remembrance of multiple fallen in The Falling Leaves
- Memories of girl soldier in 'Come On, Come Back,

## Relationships

- 07** Compare how the poets present difficulties in a relationship in 'The Manhunt' (page 50) and **one** other poem from 'Relationships'.

Remember to compare:

- what the difficulties in the relationships are
- how the poets present these difficulties by the ways they write. (36 marks)

### Indicative content

**Examiners are encouraged to reward any valid interpretations. Answers *might*, however, include some of the following:**

#### **AO1**

- Ideas of emotional distance between couple
- Sense of narrator needing to be patient/sensitive
- Emotional fragility of/physical damage to partner

#### **AO2**

- Strong use of metaphor
- Lexical field of weaponry/military damage
- Significance of title
- Use of free verse and enjambment

#### **AO3**

**Some features of the poem chosen compared to:**

- Difficulties of farmer and bride in Farmer's Bride
- Relationship breakdown/revenge in Quickdraw, Sister Maude
- Sexual pressure & resistance in Coy Mistress
- Guilt re relationship breakdown in Brothers

## Relationships

- 08** Compare how the poets present feelings for a person in 'Born Yesterday' (page 63) and in **one** other poem from 'Relationships'.

Remember to compare:

- what the feelings are
- how the poets present these feelings by the ways they write.

(36 marks)

### Indicative content

**Examiners are encouraged to reward any valid interpretations. Answers *might*, however, include some of the following:**

#### **AO1**

- Strong but not idealised affection
- Sense of specialness/individuality/protectiveness
- Understated/ordinary qualities

#### **AO2:**

- Use of metaphor in first line
- Listing of adjectives
- Final rhyming couplet
- Use of second person/direct address

#### **AO3:**

- Similar protective approach in Nettles
- Feelings of love and admiration in Sonnet 43, Sonnet 116, Ghazal, Praise Song
- Opposite feelings of anger/hatred/revenge in Sister Maude, Quickdraw
- Feelings of guilt/loss in Brothers, Praise Song for my Mother, Harmonium

**Unit 2F Mark Template Section B:**

<p>Mark Band 6</p> <p>16-18 marks</p>	<p>(A01, A02)) (A01) (A03)</p>	<p><b>In response to the task, candidates demonstrate:</b></p> <p>6.1 considered/qualified response to ideas/themes 6.2 details linked to interpretation 6.3 appreciation/consideration of writers' uses of language and/or structure and/or form and effects on readers</p>
<p>Mark Band 5</p> <p>13-15 marks</p>	<p>(A01, A02)) (A01) (A03)</p>	<p><b>In response to the task, candidates demonstrate:</b></p> <p>5.1 sustained response to ideas/themes /feelings/attitudes 5.2 effective use of details to support interpretation 5.3 explanation of effect(s) of writer's uses of language and/or structure and/or form and effects on readers</p>
<p>Mark Band 4</p> <p>10-12 marks</p>	<p>(A01, A02)) (A01) (A03)</p>	<p><b>In response to the task, candidates demonstrate:</b></p> <p>4.1 explained response to ideas/themes/feelings/attitudes 4.1 details used to support a range of comments 4.2 identification of effect(s) of writer's choices of language and/or structure and/or form intended/achieved</p>
<p>Mark Band 3</p> <p>7-9 marks</p>	<p>(A01, A02)) (A01) (A03)</p>	<p><b>In response to the task, candidates demonstrate:</b></p> <p>3.1 supported response ideas/themes/feelings/attitudes 3.2 comment(s) on detail(s) 3.3 awareness of writer making choice(s) of language and/or structure and/or form</p>
<p>Mark Band 2</p> <p>4-6 marks</p>	<p>(A01, A02)) (A01) (A03)</p>	<p><b>In response to the task, candidates demonstrate:</b></p> <p>2.1 some clear responses/and/or explicit meanings 2.2 range of details used 2.3 simple identification of method(s)</p>
<p>Mark Band 1</p> <p>1-3 marks</p>	<p>(A01, A02)) (A01) (A03)</p>	<p><b>In response to the task, candidates demonstrate:</b></p> <p>1.1 simple response(s) and/or comment(s) 1.2 familiarity with text/reference to some details 1.3 reference to writer's method(s)</p>
<p>0 marks</p>		<p>Nothing worthy of credit</p>



## Unseen Poetry

09

### Part (a)

How do you think the speaker feels about her sister in this poem and what does she want to warn her about?

### and then Part (b)

How does the poet use language and techniques to present these feelings and warnings?

(18 marks)

### Indicative content

Examiners are encouraged to reward any valid interpretations. Answers *might*, however, include some of the following:

#### AO1

- Admiration for her sisters's skill at peever
- Slightly humorous affectionate view in Stanza 1
- Desire to protect/prevent her from growing up too quickly
- Desire to stop sister making the same mistakes as herself

#### AO2

- Extended metaphor of shoes for journey through life
- Free verse/enjambment to reflect loss of balance
- First person point of view
- Use of sibilance in final stanza – respect/care

