



**General Certificate of Secondary
Education**

English Literature 47102H

Unit 2 Poetry Across Time

H 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.

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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 questions.

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)

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

	Unit 2: Poetry Across Time 35%
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 2H Mark Scheme Template: Section A

<p>Mark Band 6 31-36 marks</p>	<p>(A01) (A01) (A02) (A02) (A03) (A03)</p>	<p>In response to the task, students demonstrate: 6.1 insightful exploratory response to text 6.2 close analysis of detail to support interpretation 6.3 evaluation of writers' uses of language and/or structure and/or form and effects on readers 6.4 convincing/imaginative interpretation of ideas/themes 6.5 evaluative comparison of ideas and/or meanings and/or techniques 6.6 evaluative selection of a range of telling details into comparison</p>
<p>Mark Band 5 25-30 marks</p>	<p>(A01) (A01) (A02) (A02) (A03) (A03)</p>	<p>In response to the task, students demonstrate: 5.1 exploratory response to text 5.2 analytical use of detail to support interpretation 5.3 analysis of writers' uses of language and/or structure and/or form and effects on readers 5.4 exploration of ideas/themes 5.5 analytical comparison of ideas and/or meanings and/or techniques 5.6 selection of a range of telling details as the basis for comparison</p>
<p>Mark Band 4 19-24 marks</p>	<p>(A01) (A01) (A02) (A02) (A03) (A03)</p>	<p>In response to the task, students demonstrate: 4.1 considered/qualified response to text 4.2 details linked to interpretation 4.3 appreciation/consideration of writers' uses of language and/or structure and/or form and effects on readers 4.4 thoughtful consideration of ideas/themes 4.5 developed comparison of ideas and/or meanings and/or techniques 4.6 thoughtful selection and consideration of material for comparison</p>
<p>Mark Band 3 13-18 marks</p>	<p>(A01) (A01) (A02) (A02) (A03) (A03)</p>	<p>In response to the task, students demonstrate: 3.1 sustained response to elements of text 3.2 effective use of details to support interpretation 3.3 explanation of effect(s) of writers' uses of language and/or structure and/or form and effects on readers 3.4 understanding of ideas/themes/feelings/attitudes 3.5 sustained focus on similarities/differences in ideas and/or meanings and/or techniques 3.6 selection of material for a range of comparison</p>
<p>Mark Band 2 7-12 marks</p>	<p>(A01) (A01) (A02) (A02) (A03) (A03)</p>	<p>In response to the task, students demonstrate: 2.1 explained response to element(s) of text 2.2 details used to support a range of comments 2.3 identification of effect(s) of writer's choices of language and/or structure and/or form intended/achieved 2.4 awareness of ideas/themes/feelings/attitudes 2.5 structured comments on similarities/differences in ideas and/or meanings and/or techniques 2.6 selection of material to support structured comparative comment</p>
<p>Mark Band 1 1-6 marks</p>	<p>(A01) (A01) (A02) (A02) (A03) (A03)</p>	<p>In response to the task, students demonstrate: 1.1 supported response to text 1.2 comment(s) on detail(s) 1.3 awareness of writer making choice(s) of language and/or structure and/or form 1.4 generalisation(s) about ideas/themes/feelings/attitudes 1.5 some comments comparing ideas and/or meanings and/or techniques 1.6 selection of some details for comparison</p>
<p>0 marks</p>		<p>Nothing worthy of credit</p>

Character and voice

- 01** Compare the methods poets use to present an interesting character in 'Singh Song!' (page 9) and **one** other poem from *Character and voice*.

(36 marks)

Indicative Content

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

AO1

- The character of the speaker in 'Singh Song!'
- The character's attitude towards others, including his family, his wife and his customers
- The attitudes of others towards the speaker
- The character's attitude to his culture, his job, his past and his future

A02

- The use of imagery and description
- The use of structural features such as italics
- The use of 'Punlish' and wordplay and impact on tone
- The use and effects of other 'voices' in the poem

A03

Some features of the poem chosen dealt with and compared to 'Singh song!' such as:

- Attitudes toward the self in 'Case History: Alison (head injury)' or 'The River God'
- Attitudes towards interesting characters in 'The Clown Punk' or 'The Hunchback in the Park'
- The use of dialect in 'Checkin' Out Me History'

Character and voice

- 02** Compare how poets use language to present ideas and feelings in 'Horse Whisperer' (page 7) and in **one** other poem from *Character and voice*.

(36 marks)

Indicative Content

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

A01

- The feelings of the speaker towards his skill and towards the horses
- The change in attitude towards the speaker and how this is influenced by change
- The speaker's attitudes towards others
- Ideas about power and change and revenge

A02

- The use of positive and negative language to present different attitudes
- The use of description to present ideas and feelings towards self and the horses
- The use and effects of nature imagery
- Imagery used to present ideas about power and danger

A03

Some of the features of the poem chosen dealt with and compared to Horse Whisperer; such as

- Use of positive descriptive language in 'Checking Out Me History' or 'Les Grands Seigneurs'
- Use of negative descriptive language in 'Medusa'

Place

- 03** Compare how poets present the idea that nature cannot be controlled in 'The Moment' (page 23) and **one** other poem from *Place*.

(36 marks)

Indicative Content

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

A01

- The idea that the control and ownership of nature exists only for a moment before things shift and change
- The contrast between the personal sense of control and the way that nature reasserts itself
- The way that nature taunts individuals who think they can control it
- The triumph of nature and its unwillingness to be controlled

A02

- The impact of the personification of nature
- The effect of italics and the use of first and second person
- The impact of the repetition of the title
- The effect of the enjambment between the first and second stanza

A03

Some of the features of the poem chosen dealt with and compared to 'The Moment', such as:

- The way that nature controls the speaker in e.g. 'Spellbound'
- The effect of the personification of nature to capture the uncontrollable power and violence of the storm in e.g 'Wind'
- The impact of the juxtaposition of two places in 'Neighbours'
- The way that repetition is used in the ending of 'Storm in the Black Forest'

Place

- 04** Compare the methods poets use to show that places can affect people in 'Extract from The Prelude' (page 29) and in **one** other poem from *Place*.

(36 marks)

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

A01

- The effect the place and the experience has on the speaker
- The difference in tone before and after the experience of the place
- The change the speaker undergoes through this experience of a place
- Ideas about the power of the natural world to represent morality

A02

- The use and effects of personification
- The use and effects of structure, e.g. blank verse, reflective monologue
- Use and effects of particular uses of imagery

A03

Some features of the poem chosen dealt with and compared to 'Extract from The Prelude', such as:

- The power of places in e.g. 'Below the Green Corrie' or 'Crossing the Loch'
- The contrast between nature and humans in, e.g. 'The Moment'
- The idea of humans damaging nature in, e.g. 'London' or 'Neighbours'

Conflict

- 05** Compare the ways poets show how conflict and war affect feelings about a place in 'At the Border, 1979' (page 39) and in **one** other poem from *Conflict*.

(36 marks)

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

A01

- Ideas about the effects of conflict on civilians
- Ideas about the effects war on the land and the impermanence of conflict in comparison to the more permanent reality of the land itself
- The contrasting reactions and points of view of the children and the adults
- Ideas about the nature of 'home'

A02

- The use and presentation of different perspectives and points of view, including the use of direct speech
- The use and effects of imagery, in particular the extended metaphor of the chain
- The use of structural features including caesura, enjambment

A03

Some features of the poem chosen dealt with and compared to 'At The Border, 1979', such as:

- The effect of conflict and war on feelings about homes in e.g. 'The Yellow Palm' or 'Belfast Confetti'
- Ideas about symbolism in 'next to of course god america i' or 'Flag'
- Ideas about waste and pointlessness in, e.g. 'Futility' or 'Mametz Wood'

Conflict

- 06 Compare the methods poets use to present their points of view in 'next to of course god america i' (page 48) and in **one** other poem from *Conflict*.

(36 marks)

Indicative content

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

A01

- Ideas about and attitudes towards patriotism and war
- Ideas about rhetoric and the power (or not) of political words
- The contrast between the noise of war and the silence of the 'dead'
- Ambiguity and irony

A02

- Use and effects of techniques such as alliteration and oxymoron
- Structural features such as use of sonnet form and punctuation for particular effect
- Use and effects of imagery
- Use of speech conceit as means of conveying irony

A03

Some features of the poem chosen dealt with and compared to 'next to of course god america i', such as:

- Ideas of patriotism in 'Bayonet Charge' or 'Flag' or 'The Charge of the Light Brigade'
- Use of symbolism in 'Flag'
- Ideas about effects of conflict on civilians in 'Poppies' or 'The Yellow Palm'
- Use of first person in 'The Right Word' or 'At the Border, 1979'

Relationships

- 07** Compare the methods poets use to explore ideas about time in 'Hour' (page 51) and in **one** other poem from *Relationships*.

(36 marks)

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

A01

- The attitude towards time in the poem
- Ideas about the effect of time on love
- Ideas about seizing the moment

A02

- The use and effect of form to present and explore ideas
- Rhyme and half-rhyme
- Imagery of richness and light or darkness and danger
- Imagery of fairytale and myth

A03

Some features of the poem chosen dealt with and compared to 'Hour', such as:

- The idea of carpe diem in 'To His Coy Mistress' or 'In Paris with You'
- Sonnets, e.g. 'Sonnet 43' or 'Sonnet 116'
- The ending of relationships in e.g. 'Quickdraw'
- Imagery in other kinds of loving relationships e.g. 'Nettles' or 'Praise Song for My Mother'
- Romantic love in 'Ghazal' or 'The Manhunt'

Relationships

- 08** Compare the methods poets use to present difficult relationships in 'The Farmer's Bride' (page 60) and in **one** other poem from *Relationships*.

(36 marks)

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

A01

- The speaker's attitude towards relationships
- The change in the speaker's attitude towards marriage
- The bride's attitude towards relationships
- Other attitudes towards the purpose of marriage in the poem

A02

- The use and effects of first person monologue
- The use and effect of nature imagery e.g. animals, the seasons
- The use and effect of form and structure, in particular the use of rhythm and rhyme, broken syntax in final stanza
- Presentation of the farmer through use of dialect and colloquial language

A03

Some features of the poem chosen dealt with and compared to 'The Farmer's Bride', such as:

- Unhappy relationships in, e.g. 'Sister Maude'
- Effects of communication difficulties in, e.g. 'Harmonium' or 'The Manhunt'
- Use of imagery to present relationships in 'Ghazal' or 'Praise Song for My Mother'
- Conflict of ideas in 'Quickdraw' or 'In Paris With You' or 'The Manhunt'

Unit 2H Mark Scheme Template: Section B:

<p align="center">Mark Band 6</p> <p align="center">16-18 marks</p>	<p align="center"><i>(A01, A02)</i> <i>(A01)</i> <i>(A02)</i></p>	<p>In response to the task, students demonstrate:</p> <p>6.1 insightful exploratory response to ideas/themes 6.2 close analysis of detail to support interpretation 6.3 evaluation of writer's uses of language and/or structure and/or form and effects on readers</p>
<p align="center">Mark Band 5</p> <p align="center">13-15 marks</p>	<p align="center"><i>(A01, A02)</i> <i>(A01)</i> <i>(A02)</i></p>	<p>In response to the task, students demonstrate:</p> <p>5.1 exploratory response to ideas/themes 5.2 analytical use of detail 5.3 analysis of writer's uses of language and/or structure and/or form and effects on readers</p>
<p align="center">Mark Band 4</p> <p align="center">10-12 marks</p>	<p align="center"><i>(A01, A02)</i> <i>(A01)</i> <i>(A02)</i></p>	<p>In response to the task, students demonstrate:</p> <p>4.1 considered/qualified response to ideas/themes 4.2 details linked to interpretation 4.3 appreciation/consideration of writer's uses of language and/or structure and/or form and effects on readers</p>
<p align="center">Mark Band 3</p> <p align="center">7-9 marks</p>	<p align="center"><i>(A01, A02)</i> <i>(A01)</i> <i>(A02)</i></p>	<p>In response to the task, students demonstrate:</p> <p>3.1 sustained response to ideas/themes/feelings/attitudes 3.2 effective use of details to support interpretation 3.3 explanation of effect(s) of writer's uses of language and/or structure and/or form and effects on readers</p>
<p align="center">Mark Band 2</p> <p align="center">4-6 marks</p>	<p align="center"><i>(A01, A02)</i> <i>(A01)</i> <i>(A02)</i></p>	<p>In response to the task, students demonstrate:</p> <p>2.1 explained response to element(s) of ideas/themes/feelings/attitudes 2.2 details used to support a range of comments 2.3 identification of effect(s) of writer's choices of language and/or structure and/or form intended/achieved</p>
<p align="center">Mark Band 1</p> <p align="center">1-3 marks</p>	<p align="center"><i>(A01, A02)</i> <i>(A01)</i> <i>(A02)</i></p>	<p>In response to the task, students demonstrate:</p> <p>1.1 supported response to ideas/themes/feelings/attitudes 1.2 comment(s) on details 1.3 awareness of writer making choice(s) of language and/or structure and/or form</p>
<p align="center">0 marks</p>		<p>Nothing worthy of credit</p>

Unseen poem

- 09** What do you think are the feelings about marriage in this poem **and** how does the poet present these feelings to the reader?

(18 marks)

Indicative Content

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

A01

- Feelings towards support and help
- Feelings towards the difficulties of coping with life alone compared with the benefits of sharing life's problems
- The positive feelings towards a marriage

A02

- The use of extended metaphor of 'the ceiling'
- The use and effect of 'house' and 'day' as metaphor for life
- The use and effects of line length, in particular the comparison between first and second stanza
- The use of second person
- Metaphor of 'blood' as life force/energy
- Use and effects of structural features e.g. stanzas, caesurae, punctuation, enjambment

A Marriage

You are holding up a ceiling
with both arms. It is very heavy,
but you must hold it up, or else
it will fall down on you. Your arms are tired, terribly tired,
and, as the day goes on, it feels
as if either your arms or the ceiling
will soon collapse.

But then
unexpectedly,
something wonderful happens:
someone,
a man or a woman,
walks into the room
and holds their arms up
to the ceiling beside you.

So you finally get
to take down your arms.
You feel the relief of respite,
the blood flowing back
to your fingers and arms.
And when your partner's arms tire,
you hold up your own
to relieve him again.

And it can go on like this
for many years
without the house falling.

Michael Blumenthal