



**General Certificate of Secondary
Education**

English Literature 47102H

Unit 2 Poetry Across Time

H Tier

January 2012

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 their 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

Copyright © 2012 AQA and its licensors. All rights reserved.

COPYRIGHT

AQA retains the copyright on all its publications. However, registered schools/colleges for AQA are permitted to copy material from this booklet for their own internal use, with the following important exception: AQA cannot give permission to schools/colleges to photocopy any material that is acknowledged to a third party even for internal use within the school/college.

Set and published by the Assessment and Qualifications Alliance.

The Assessment and Qualifications Alliance (AQA) is a company limited by guarantee registered in England and Wales (company number 3644723) and a registered charity (registered charity number 1073334). Registered address: AQA, Devas Street, Manchester M15 6EX

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. Each mark band has a QWC descriptor printed at the bottom of each band, which is a descriptor of what writing at that level might look like, but it does not have any weighting.

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)

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

Mark Band 6 31-36 marks	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 Information is presented clearly and accurately. Writing is fluent and focused. Syntax and spelling are used with a high degree of accuracy.
Mark Band 5 25-30 marks	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 Structure and style are used effectively to render meaning clear. Syntax and spelling are used with a high degree of accuracy.
Mark Band 4 19-24 marks	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 Information is presented in a way which assists with communication of meaning. Syntax and spelling are generally accurate.
Mark Band 3 13-18 marks	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 comparisons Information is usually presented in a way which assists with communication of meaning. Syntax and spelling are generally accurate.
Mark Band 2 7-12 marks	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 Information is presented in a way which is generally clear. Syntax and spelling have some degree of accuracy.
Mark Band 1 1-6 marks	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 Despite lapses, information is presented in a way which is usually clear. Syntax and spelling have some degree of accuracy, although there are likely to be frequent errors.
0 marks	Nothing worthy of credit

Character and voice

- 01** Compare the ways poets present ideas about identity in 'The Clown Punk' 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

Attitudes towards the 'clown punk'

The clown punk's attitudes / behaviour towards others

Significance of words 'clown' and 'punk'

Ideas about how and why people present themselves to the world in particular ways

AO2

The use of description

The use of imagery

The use of rhyme, rhythm and structure

Effects of particular word choices

AO3

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

External manifestations of identity in 'Ozymandias' or 'My Last Duchess'

Attitudes towards self in 'Medusa' or 'Singh Song'

Attitudes of others in 'The Ruined Maid' or 'The Horse Whisperer'

Sense of identity in 'Casehistory' – 'Alison' or 'Checking' Out Me History'

Character and voice

- 02** Compare the ways poets present isolated characters in 'The Hunchback in the Park' 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

Feelings of separation and isolation
Ideas about dreams and alternate realities
Negative and positive ideas
Ideas about freedom and constraint

AO2

How the character's isolation is presented to the reader
Perspective of the speaker in the poem
The use of imagery
The use of structure and form to present feelings and attitudes

AO3

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

Feelings of solitude and separation in 'The River God'
The effects of loneliness in 'Medusa'
The power of dreams and imagination in 'Singh Song' or 'Les Grands Seigneurs'
Prejudice and judgement in 'Give' or 'The Clown Punk'

Place

- 03** Compare the ways poets show people's relationship with nature in 'Below the Green Corrie' 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:

AO1

Negative and positive influences of nature
Fear of nature
The power of nature
What people learn and / or gain from the relationship with nature

AO2

The use of imagery
The use of personification
The use and effects of particular word choices
The contrast between the speaker and the mountains

AO3

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

The power of nature in 'Spellbound' or 'The Moment'
The relationship between humans and the natural world in 'The Moment'
The positive influences of nature in 'The Blackbird of Glanmore'
The danger of nature in 'Storm in the Black Forest' or 'Wind'

Place

- 04** Compare how poets use language to present ideas in 'Storm in the Black Forest' 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:

AO1

Ideas about the threat and danger of nature

The power of nature

Ideas about controlling and harnessing nature

Ideas about how people are less powerful / significant / important than nature

AO2

The use of imagery

Use and effect of sound patterning

The use of colour

The use of structure and form

AO3

Some features of the poem chosen dealt with and compared to 'Storm in the Black Forest', such as:

The use of imagery in 'Wind' or 'Below the Green Corrie' or 'Wild Swans at Coole'

The use of language in 'Crossing the Loch' or 'The Blackbird of Glanmore'

Sound patterning in 'Wind' or 'Wild Swans at Coole'

Human arrogance in 'The Moment' or 'The Prelude'

Conflict

- 05** Compare how poets use language to present strong feelings in 'Poppies' and **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:

AO1

Feelings of nurture and protection
Feelings of fear, loss and bereavement
Ideas about fragility and vulnerability

AO2

Use and effects of war / pain imagery
Use and effects of textile imagery
Juxtaposition of contrasting images
Creation of tone through tense, enjambment and language

AO3

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

Maternal points of view in 'The Right Word'
Ideas about waste of nurtured life in 'Futility'
Use of imagery in 'Flag' or 'The Charge of the Light Brigade'
Ideas about fragility in 'The Falling Leaves'

Conflict

- 06** Compare how poets show attitudes to war in 'Futility' and **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:

AO1

Ideas about the waste of life

Ideas about the life-giving power of the sun

Attitudes towards the futility of growth and life in the face of humanity's powers of destruction

Feelings of grief and loss

AO2

Use of form and structure

Use of questions in

Imagery of growth and life

Subtle tone and sense of irony

AO3

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

Ideas about patriotism in 'next to of course god america I' or 'The Charge of the Light Brigade'

The experience of being a soldier in Bayonet Charge

Self-belief in 'Hawk Roosting'

Imagery in 'Poppies' or 'The Falling Leaves'

Relationships

- 07** Compare the ways poets use structure to develop ideas about a relationship in 'Sonnet 43' and **one** other poem from Relationships.

(36 marks)

Indicative Content

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

AO1

Strong feelings of love and how to contain emotions in words in 'Sonnet 43'
Ideas about the power of love in 'Sonnet 43'
Ideas about the transcendency of love in 'Sonnet 43'

AO2

Use of the sonnet form, rhythm and metre in 'Sonnet 43'
Use and effects of rhyme and half-rhyme in 'Sonnet 43'
Use and effects of punctuation in 'Sonnet 43'
Use and effects of religious imagery in 'Sonnet 43'

AO3

Some features of the poem chosen dealt with and compared to 'Sonnet 43', such as:

Use of form in 'Hour' or 'Quickdraw' or 'Sonnet 116'
Ideas about a relationship in 'The Manhunt' or 'In Paris With You'
Contrast in attitudes towards the afterlife in 'To His Coy Mistress'
The negative effects of romantic love in 'Quickdraw'

Relationships

- 08** Compare the ways poets present a speaker's attitudes towards another person in 'Harmonium' and **one** other poem from Relationships.

(36 marks)

Indicative Content

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

AO1

Attitudes of the son towards his father
Attitudes of the father towards himself and his son
Ideas about life and getting old
Feelings of regret

AO2

Use and effects of extended metaphor and personification
Use and effects of first person
Use and effects of cliché and colloquialism
Use and effects of rhyme and half-rhyme

AO3

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

Feelings towards a parent in 'Praise Song for My Mother'
Use of extended metaphor to present attitudes towards another person in 'The Manhunt'
Feelings of distance in 'Brothers' or 'The Manhunt'
Feelings towards a child in 'Nettles'

Unit 2H Mark Scheme Template: Section B:

Mark Band 6 16-18 marks	In response to the task, students demonstrate: 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 Information is presented clearly and accurately. Writing is fluent and focused. Syntax and spelling are used with a high degree of accuracy.
Mark Band 5 13-15 marks	In response to the task, students demonstrate: 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 Structure and style are used effectively to render meaning clear. Syntax and spelling are used with a high degree of accuracy.
Mark Band 4 10-12 marks	In response to the task, students demonstrate: 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 Information is presented in a way which assists with communication of meaning. Syntax and spelling are generally accurate.
Mark Band 3 7-9 marks	In response to the task, students demonstrate: 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 Information is usually presented in a way which assists with communication of meaning. Syntax and spelling are generally accurate.
Mark Band 2 4-6 marks	In response to the task, students demonstrate: 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 Information is presented in a way which is generally clear. Syntax and spelling have some degree of accuracy.
Mark Band 1 1-3 marks	In response to the task, students demonstrate: 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 Despite lapses, information is presented in a way which is usually clear. Syntax and spelling have some degree of accuracy, although there are likely to be frequent errors.
0 marks	Nothing worthy of credit

Unseen poem

- 09 What do you think is the poet's attitude towards the way we live and work in the modern world, **and** how does she present this attitude to the reader?

(18 marks)

Indicative Content

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

AO1

Ideas of impermanence: 'butter curl', 'dusty', 'sleep', 'castles', birdtracks in the sand'

Ideas about triviality and pointlessness: 'junkmail', 'sheep', 'burst and flash'

Attitudes towards the importance of living

Ideas about the relationship between the concerns of the human world and the power and 'immensity' of nature

AO2

Use and effects of simile and metaphor

Use and effects of sonnet structure and lyric form

Use and effects of repeated commands and direct address

Use and effects of language to suggest the power of the simple life: 'hush', 'softly', 'sleep', 'sky', 'immense and wordless', 'simply', 'Breathe'.

Comparisons between waves on a beach and human endeavour