



**General Certificate of Secondary
Education**

English Literature 47102F

Unit 2 Poetry Across Time

F 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 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 question. 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)

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

	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 2F Mark Scheme Template: Section A

Mark Band 6 31-36 marks	In response to the task, students demonstrate: 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 Information is presented in a way which assists with communication of meaning. Syntax and spelling are generally accurate.
Mark Band 5 25-30 marks	In response to the task, students demonstrate: 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 Information is usually presented in a way which assists with communication of meaning. Syntax and spelling are generally accurate.
Mark Band 4 19-24 marks	In response to the task, students demonstrate: 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 Information is presented in a way which is generally clear. Syntax and spelling have some degree of accuracy.
Mark Band 3 13-18 marks	In response to the task, students demonstrate: 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 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.
Mark Band 2 7-12 marks	In response to the task, students demonstrate: 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 Syntax and spelling are sufficiently clear to convey meaning.
Mark Band 1 1-6 marks	Students demonstrate: 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 Despite frequent lapses in syntax and spelling, meaning can be derived.
0 marks	Nothing worthy of credit

Character and voice

- 01** Compare how poets present an unusual character in *The Clown Punk* (p4) and **one** other poem from Character and voice.

Remember to compare:

- what the characters are like
- how the poets present the characters by the ways they write about them.

(36 marks)

Indicative content

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

AO1

- Unpleasant appearance
- Intimidating/frightening
- Sense of judgement/criticism about extreme appearance
- Ideas of death/remembrance

AO2

- Negative lexis – deflated, shrunken
- Use of simile and metaphor
- Sonnet form
- Rhyming structure

AO3

Some features of the poem chosen compared to:

- The hunchback in Hunchback in the Park, homeless character in Give, Horse Whisperer – similarities – excluded, feared, possibly deserving of sympathy
- Negative frightening features of Medusa and River God
- Rhythm and structure in Hunchback and Give
- Use of simile and metaphor in Medusa and Hunchback

Character and Voice

- 02** Poets sometimes use a speaker to narrate a poem. Compare how poets present the speaker in *My Last Duchess* (p15) and the speaker in **one** other poem from Character and voice.

Remember to compare:

- what the speakers are like
 - how the poets present the speakers 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

- Nature of speaker - arrogant, possessive
- Critical of wife's behaviour – paranoid, jealous
- Clearly used to being obeyed
- Self-obsessed but lacking self-awareness

AO2

- Use of monologue
- Sinister tone behind polite statements
- Use of iambic pentameter
- Symbolism of penultimate line

AO3

Some features of the poem chosen compared to:

- Sinister, arrogant speakers in *River God* & *Medusa*
- Idea of revenge in *Horse Whisperer*
- Dialect speakers in *Singh Song!* and *Checking out me History*
- Contrast with experience of female speakers in *Les Grands Seigneurs* and *Ruined Maid*
- Rhyme & rhythm compared with blank verse of *Medusa* & *River God*

Place

- 03** Compare how the poets present memories of a place in *Cold Knap Lake* (p24) and **one** other poem from Place.

Remember to compare:

- the memories of the places in the poems
- how the poets present the memories by the ways they write about them.

(36 marks)

Indicative content

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

AO1

- Memories of traumatic childhood events
- Memories of mother's actions and crowd's reactions
- Sense of mystery about the lake
- Reflection on the nature of memory

AO2

- Use of metaphor
- Use of alliteration and sibilance
- Free verse form with some iambic pentameter/final rhyming couplet
- First person narration

AO3

Some features of the poem chosen compared to:

- Links with the swans in *Wild Swans at Coole*
- Memories of potential danger in *Crossing the Loch*
- Links with the threat in nature in *Below the Green Corrie* and *Prelude*
- Memories of the Chernobyl disaster in *Neighbours*

Place

- 04** Compare how poets write about weather in *Wind* (p33) and **one** other poem from Place.

Remember to compare:

- what weather is like in the poems
- how poets present the weather by the ways they write about it.

(36 marks)

Indicative content

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

AO1

- Power of nature
- Admiration for the strength of the wind and fear of its force
- Effects of the wind on other elements of nature/wildlife
- Idea of the house at the centre of the storm

AO2

- Regular stanza structure
- Mostly iambic pentameter
- Lexical fields of power and force/auditory vocabulary
- Use of metaphor and simile

AO3

Some features of the poem chosen compared to:

- Power of nature/weather in Storm in the Black Forest
- Description of wind in Spellbound
- Rhyme and rhythm in Spellbound
- Wind and sun damage in Price we pay for the Sun

Conflict

- 05** Compare how ideas about fighting for a country are shown in *Flag* (p34) and **one** other poem from Conflict.

Remember to compare:

- the ideas about fighting for a country
- how the poets show these ideas 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 patriotism and duty stimulated by flag
- Reductive view of flag – “just a piece of cloth” contrasted with its effects
- Flag as a symbol of a nation/identity
- Sense of unthinking/unquestioning patriotism in last line

AO2

- Regular stanza structure
- Use of rhetorical questions
- Use of repetition

AO3

Some features of the poem chosen compared to:

- Patriotic fervour in Charge of the Light Brigade
- Criticism of jingoistic language in next to of course god america i
- Reality of fighting for one’s country in Bayonet Charge
- Contrast with waste of life of soldiers in Mametz Wood and Falling Leaves
- Linguistic aspects of “flag” compared to The Right Word

Conflict

- 06** Compare how poets show the effects that conflict has on people's lives in *At the Border, 1979* (p39) and **one** other poem from Conflict.

Remember to compare:

- how the conflicts affect people's lives
- how the poets show the effects of the conflict on people's lives 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 control and restriction of movement
- Unpleasant experiences of families/young children
- Ideas of a land divided yet still the same – misplaced criticism/propaganda
- Sense of division/separation/homesickness

AO2

- First person narration
- Simplicity of child's perception highlighting senselessness of partition
- Factual narration – some repetition
- Symbolism of final line

AO3

Some features of the poem chosen compared to:

- Effects on the innocent in *The Yellow Palm*
- Personal loss and grief in *Poppies* and *Futility*
- Personal pain and suffering in Extract from *Out of the Blue* and *Come on, Come Back*
- Confusion and fear in *The Right Word* and *Belfast Confetti*
- Multiple deaths in war in *Mametz Wood*, *Charge of the Light Brigade* and *Falling Leaves*

Relationships

- 07** Compare how the poets present romantic love in *Sonnet 43* (p58) and **one** other poem from Relationships.

Remember to compare:

- romantic love in the poems
- how the poets present love 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

- Depth and breadth of love/passion
- Woman's view of love
- Influence of religious belief on feelings of love
- Declaration of feelings of love

AO2

- Use of religious imagery
- Contrast between imagery of passion and purity
- Use of sonnet form
- Effect of questions, hyphens and ellipsis interrupting iambic pentameter

AO3

Some features of the poem chosen compared to:

- Sense of promise love brings in Ghazal
- Forming a new relationship in *In Paris With You*
- Impact of time on love and sense of impatience in *To His Coy Mistress*
- Contrast with rhyme scheme and internal rhyme in *In Paris With You*
- Overcoming obstacles to love in *Hour*

Relationships

- 08** Compare how family relationships are presented in *Nettles* (p63) and **one** other poem from Relationships

Remember to compare:

- what the family relationships are like
- how the poets present the relationships 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

- Father's love and need to protect son
- Pain and suffering of child
- Father's feelings of hate and desire for revenge
- Recognition that pain and suffering are part of life

AO2

- Military lexis – spears, regiment, parade, recruits
- Iambic pentameter
- Alternate abab rhyme scheme
- First person narration and point of view

AO3

Some features of the poem chosen compared to:

- Parental love in *Born Yesterday*
- Child/parent relationships in *Praise Song for my Mother and Harmonium*
- Sibling relationships in *Brothers* and *Sister Maude*
- Contrast of structure with *Praise Song for my Mother*, *Sister Maude* and *Brothers*

Unit 2F Mark Template Section B:

Mark Band 6 16-18 marks	In response to the task, students demonstrate: 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 Information is presented in a way which assists with communication of meaning. Syntax and spelling are generally accurate.
Mark Band 5 13-15 marks	In response to the task, students demonstrate: 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 Information is usually presented in a way which assists with communication of meaning. Syntax and spelling are generally accurate.
Mark Band 4 10-12 marks	In response to the task, students demonstrate: 4.1 explained response to ideas/themes/feelings/attitudes 4.2 details used to support a range of comments 4.3 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 3 7-9 marks	In response to the task, students demonstrate: 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 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.
Mark Band 2 4-6 marks	In response to the task, students demonstrate: 2.1 some clear responses/and/or explicit meanings 2.2 range of details used 2.3 simple identification of method(s) Syntax and spelling are sufficiently clear to convey meaning
Mark Band 1 1-3 marks	In response to the task, students demonstrate: 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) Despite frequent lapses in syntax and spelling, meaning can be derived.
0 marks	Nothing worthy of credit

Unseen Poetry

09 (a) What picture of the sea do you think the poet creates in this poem?

and then Part (b)

How does the poet create this picture by the ways he writes about the sea?

(18 marks)

Indicative content

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

AO1

- Sea is constantly hungry/swallows the things around it
- Sense of ownership and power over the beach
- Some sense of noise and destruction
- Contrasting picture in summer months

AO2

- Extended metaphor of dog
- Effects of repetition to convey constant movement of the sea
- Onomatopoeic effects – “clashing”, “rumbling”, “snuffs”, “sniffs”
- Use of rhyming couplets/triple rhyme to show speed and movement of the sea
- Long vowel sounds “bones”, “howls”, “hollos”
- Sibilance and assonance – “scarcely snored”, “howls and hollos long and loud”
- Contrasting peace and docility of final stanza

The Sea

The sea is a hungry dog.
Giant and grey.
He rolls on the beach all day.
With his clashing teeth and shaggy jaws

Hour upon hour he gnaws
The rumbling, tumbling stones,
And 'Bones, bones, bones, bones!'
The giant sea-dog moans,
Licking his greasy paws.

And when the night wind roars
And the moon rocks in the stormy cloud,
He bounds to his feet and snuffs and sniffs,
Shaking his wet sides over the cliffs,
And howls and *hollos** long and loud.

But on quiet days in May or June,
When even the grasses on the dune
Play no more their reedy tune,
With his head between his paws
He lies on the sandy shores,

So quiet, so quiet, he scarcely snores.

James Reeves