



**General Certificate of Secondary  
Education**

**English Literature 47102F**

**Unit 2 Poetry Across Time**

**F Tier V2**

**June 2011**

**Mark Scheme**

**Post Standardisation**



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 candidates' responses for this examination. Before candidates' 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](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, and the number of bullets on each assessment objective in the bands reflects the balance of the objectives being tested.

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. If there are six marks in the band, and six bullets, and the response hits four of the six bullets, then the response should be awarded four of the six marks available. If two are missing, but the response hits two bullets in the band above, these count instead, and the response should be given all six marks.

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 terms 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.

## Rubric Infringement

In Section A, a few candidates 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 2, achieving a mark of 22, having missed 2 bullets on AO3 in each of Bands 1, 2 and 3, 6 marks should be deducted, leaving the candidate with a mark of 16.

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

## Assessment Objectives (AOs)

All specifications in English Literature must require candidates 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

<p>Mark Band 6</p> <p>31-36 marks</p>	<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> <p>Information is presented in a way which assists with communication of meaning. Syntax and spelling are generally accurate.</p>
<p>Mark Band 5</p> <p>25-30 marks</p>	<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          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> <p>Information is usually presented in a way which assists with communication of meaning. Syntax and spelling are generally accurate.</p>
<p>Mark Band 4</p> <p>19-24 marks</p>	<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> <p>Information is presented in a way which is generally clear. Syntax and spelling have some degree of accuracy.</p>
<p>Mark Band 3</p> <p>13-18 marks</p>	<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> <p>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.</p>
<p>Mark Band 2</p> <p>7-12 marks</p>	<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> <p>Syntax and spelling are sufficiently clear to convey meaning.</p>
<p>Mark Band 1</p>	<p><b>Candidates demonstrate:</b></p> <p>1.1 simple response(s)          1.2 familiarity with text/reference to some details</p>

1-6 marks	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

## Section A

### Characterisation and Voice

**01** Compare how the poets present characters in 'Singh Song!' and **one** other poem from '*Character and voice*'.

Remember to compare:

- the characters in the poems
  - 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

- the way the character lives and works in 'Singh Song!'
- the character's feelings for his wife and their life together
- the way the character's life is viewed by other people
- the character's view of other people

#### AO2

- the effect of Indian English
- the effect of different characters' voices
- the effect of repetition of language
- the effect of punctuation.

#### AO3

Some features of the poem chosen compared to:

- the things that the character liked to do e.g. in 'On a Portrait of a Deaf Man'
- the way the character lived and contributed to the community in 'Horse'

Whisperer'

- the use of imagery to create mystery and superstition in 'The Horse Whisperer'
- the way the character lives in 'Give'
- the contrast between life in the town and life in the country in 'The Ruined Maid'.

### Character and voice

- 02** Compare how the poets present feelings about a person in 'Brendon Gallacher' and **one** other poem from '*Character and voice*'.

Remember to compare:

- the feelings in the poems
- how the feelings are shown by the ways the poets write about them.

(36 marks)

### Indicative content

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

#### AO1

- the nature of the character's feelings in 'Brendon Gallacher'
- the nature of the feelings expressed by other characters
- the way that feelings change
- the situation of the characters

#### AO2

- the ways that language is used
- the way that dialogue is used
- the effect of repetition
- the use of rhyme and verse structure

#### AO3

Some features of the poem chosen compared to:

- the effect of repetition in e.g. 'On a Portrait of a Deaf Man' or 'Medusa'

- the use of language to describe the person in e.g. 'On a Portrait of a Deaf Man'
- the effect of the ending in e.g. 'On a Portrait of a Deaf Man' or 'My Last Duchess'
- the feelings expressed for a person in e.g. 'On a Portrait of a Deaf Man'
- the contrasting feelings for a person e.g. in 'My Last Duchess', 'Medusa', 'The River God'.

## Place

- 03** Compare how the poets show places where people live in 'London' and **one** other poem from '*Place*'.

Remember to compare:

- what the places are like
- how the places are shown by the ways the poets write about them.

(36 marks)

### Indicative content

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

#### AO1

- how characters live their lives in 'London'
- what the characters feel about living there
- the poet's feelings about characters and the way they live
- the poet's feelings about London

#### AO2

- the effect of the imagery used to capture desperation and despair
- the effect of the first person view
- the use of listing
- the use of repetition

#### AO3

Some features of the poem chosen compared to:

- the reality of how characters live in 'Price We Pay for the Sun'
- the sense of community/communities in 'Neighbours'
- the effect of water imagery in 'Hard Water'
- the use of verse structure and punctuation e.g. in 'Wind'
- the contrast between the holiday place and the place the character lives in 'Hard Water'

## Place

- 04** Compare how the poets show ideas about nature in 'Storm in the Black Forest' and **one** other poem from '*Place*'.

Remember to compare:

- the different ideas in the poems
- 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

- the power and beauty of the storm
- the poet's feelings about the storm
- how these feelings change towards the end of the poem
- the poet's feelings about man/mankind

#### AO2

- the use of imagery
- the use of colour
- the effect of sensory description
- the use of punctuation

#### AO3

Some features of the poem chosen compared to:

- the power of nature in e.g. 'Wind' or 'Spellbound'
- the beauty of nature in e.g. 'Wild Swans at Coole', 'Below the Green Corrie'
- the use of punctuation in e.g. 'Crossing the Loch'
- the use of verse structure and punctuation in e.g. 'Wind'
- the change of feelings in 'The Prelude'

- 05** Compare how the poets write about death in 'Mametz Wood' and **one** other poem from 'Conflict'.

Remember to compare:

- what the poets write about death in the poems
- how death is presented by the ways the poets write about it.

(36 marks)

### Indicative content

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

#### AO1

- the ways the bodies are discovered
- the feelings about the ways the bodies look/the soldiers died
- the reverence/honouring of the dead
- the poet's feelings about the waste of life

#### AO2

- the images of delicacy of the bones/skulls
- the personification of the earth
- the use of hard alliteration, simile and metaphor to describe the remains
- the language details linked to descriptions of bodies – connotations of 'mosaic', 'flint', 'absent tongue'

#### AO3

Some features of the poem chosen compared to:

- the feelings about the dead in e.g. 'Poppies'
- the reflections on the death of the soldier in e.g. 'Futility'
- the multiple deaths in 'The Charge of the Light Brigade'
- the lack of rhyme and rhythm compared to e.g. 'The Charge of the Light Brigade'
- the soldier's suicide in 'Come On, Come Back'.

- 06** Compare how the poets show the experiences of soldiers in 'Bayonet Charge' and **one** other poem from 'Conflict'.

Remember to write about:

- the different experiences of soldiers in the poems
- how these experiences are shown by the ways the poets write about them. (36 marks)

### Indicative content

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

#### **AO1**

- the fear and confusion experienced by the soldier
- the sense of immediacy/urgency
- the feelings of doing his duty but questioning
- the heightened sensory awareness

#### **AO2**

- the use of enjambment and punctuation to generate pace and terror
- the hard alliteration/onomatopoeia
- the use of simile and metaphor
- the language and techniques related to the senses

#### **AO3**

Some features of the poem chosen compared to:

- 'The Charge of the Light Brigade' regular rhythm and rhyme, similar experiences of noise and confusion
- the first person description e.g. in 'Belfast Confetti'
- the feelings expressed in e.g. 'Out of the Blue'
- the experiences and actions of the female soldier in 'Come On, Come Back'
- the 3<sup>rd</sup> person views of soldiers' experiences e.g. in 'The Falling Leaves' or 'Mametz Wood'

- 07** Compare the ways the poets present relationships in 'Brothers' and **one** other poem from '*Relationships*'.

Remember to compare:

- what the relationships in the poems are like
- the ways in which the poets write about these relationships.

(36 marks)

### Indicative content

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

#### **AO1**

- the typical childhood event/actions
- the power/age factors in brother relationship
- the narrator's feelings about the situation
- the narrator's feelings in last line and implications of these

#### **AO2**

- the first person narrative/factual description
- the use of verbs to create mood e.g. 'ambled', 'skipped'
- the metaphor in last line
- the shortened final stanza

#### **AO3**

Some features of the poem chosen compared to:

- the sister relationships/betrayal in 'Sister Maude'
- the parental concerns in e.g. 'Nettles' or 'Born Yesterday'
- the use of first person in e.g. 'Praise Song for my Mother'
- the use of rhyme e.g. in 'Sister Maude' or 'Nettles'

- 08** People can sometimes be hurt or damaged in relationships. Compare how the poets show a person being hurt or damaged in 'The Farmer's Bride' and **one** other poem from '*Relationships*'.

Remember to compare:

- the ways people have been hurt or damaged in the poems
- how the poets show this hurt or 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

- the experience of damaged wife/bride
- the experience of husband
- the sense of sympathy for her but lack of understanding about how the damage has occurred
- the possible damage to narrator also – final lines

#### AO2

- the 3<sup>rd</sup> person narrative/husband's point of view
- the regular rhyme and rhythm
- the use of simile to describe negative effects of marriage on wife e.g. 'like a little frightened fay', 'like a mouse'
- the use of old fashioned rural dialect/idiom e.g. 'her be', 'abed'

#### AO3

Some features of the poem chosen compared to:

- the emotional damage in 'The Manhunt'
- the sexual pressure inflicted by man in 'To His Coy Mistress'
- the 1<sup>st</sup> person description of failed relationship in 'In Paris with You'
- the imagery of wounding in 'Quickdraw' or 'The Manhunt'

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

<p>Mark Band 6 16-18 marks</p>	<p><b>In response to the task, candidates demonstrate:</b>          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>Information is presented in a way which assists with communication of meaning. Syntax and spelling are generally accurate.</p>
<p>Mark Band 5 13-15 marks</p>	<p><b>In response to the task, candidates demonstrate:</b>          5.1 sustained response to ideas/themes          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>Information is usually presented in a way which assists with communication of meaning. Syntax and spelling are generally accurate.</p>
<p>Mark Band 4 10-12 marks</p>	<p><b>In response to the task, candidates demonstrate:</b>          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</p> <p>Information is presented in a way which is generally clear. Syntax and spelling have some degree of accuracy.</p>
<p>Mark Band 3 7-9 marks</p>	<p><b>In response to the task, candidates demonstrate:</b>          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>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.</p>
<p>Mark Band 2 4-6 marks</p>	<p><b>In response to the task, candidates demonstrate:</b>          2.1 some clear responses/and/or explicit meanings          2.2 range of details used          2.3 simple identification of method(s)</p> <p>Syntax and spelling are sufficiently clear to convey meaning</p>
<p>Mark Band 1 1-3 marks</p>	<p><b>In response to the task, candidates demonstrate:</b>          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>Despite frequent lapses in syntax and spelling, meaning can be derived.</p>
<p>0 marks</p>	<p>Nothing worthy of credit</p>

## Section B

### Unseen Poetry

- 09 (a) What do you think the speaker is advising the daughter about in this poem?
- and
- (b) How does the poet use language to present the advice in the poem?  
(18 marks)

#### Indicative content

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

#### AO1

- interest in the opposite sex is new
- acquiring a boyfriend is like a battle which cannot be won
- girls make the running
- boys unaware or less interested/mature.

#### AO2 -

- metaphors – ‘brave ranks’/‘miniature armies’ – military imagery
- lexical fields of war/aggression – ‘swords, dynamite, war-game, conquest’, ‘brandishing’ ‘dreaded’ ‘flame’
- use of colour – ‘cherry pink’, ‘moonlight’
- alliteration – soft to suggest romance ‘manufactured moonlight, stick-on-stars’; hard in 2<sup>nd</sup> stanza to reflect difficulty of attracting boys – ‘cars, cricket, computer games’.