



**General Certificate of Secondary  
Education**

**English Literature 47102H**

**Unit 2 Poetry Across Time**

**H 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 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 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 2H 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> <ul style="list-style-type: none"> <li>6.1 insightful exploratory response to text</li> <li>6.2 close analysis of detail to support interpretation</li> <li>6.3 evaluation of writers' uses of language and/or structure and/or form and effects on readers</li> <li>6.4 convincing/imaginative interpretation of ideas/themes</li> <li>6.5 evaluative comparison of ideas and/or meanings and/or techniques</li> <li>6.6 evaluative selection of a range of telling details into comparison</li> </ul> <p>Information is presented clearly and accurately. Writing is fluent and focused. Syntax and spelling are used with a high degree of accuracy.</p>
<p>Mark Band 5</p> <p>25-30 marks</p>	<p><b>In response to the task, candidates demonstrate:</b></p> <ul style="list-style-type: none"> <li>5.1 exploratory response to text</li> <li>5.2 analytical use of detail to support interpretation</li> <li>5.3 analysis of writers' uses of language and/or structure and/or form and effects on readers</li> <li>5.4 exploration of ideas/themes</li> <li>5.5 analytical comparison of ideas and/or meanings and/or techniques</li> <li>5.6 selection of a range of telling details as the basis for comparison</li> </ul> <p>Structure and style are used effectively to render meaning clear. Syntax and spelling are used with a high degree of accuracy.</p>
<p>Mark Band 4</p> <p>19-24 marks</p>	<p><b>In response to the task, candidates demonstrate:</b></p> <ul style="list-style-type: none"> <li>4.1 considered/qualified response to text</li> <li>4.2 details linked to interpretation</li> <li>4.3 appreciation/consideration of writers' uses of language and/or structure and/or form and effects on readers</li> <li>4.4 thoughtful consideration of ideas/themes</li> <li>4.5 developed comparison of ideas and/or meanings and/or techniques</li> <li>4.6 thoughtful selection and consideration of material for comparison</li> </ul> <p>Information is presented in a way which assists with communication of meaning. Syntax and spelling are generally accurate.</p>
<p>Mark Band 3</p> <p>13-18 marks</p>	<p><b>In response to the task, candidates demonstrate:</b></p> <ul style="list-style-type: none"> <li>3.1 sustained response to elements of text</li> <li>3.2 effective use of details to support interpretation</li> <li>3.3 explanation of effect(s) of writers' uses of language and/or structure and/or form and effects on readers</li> <li>3.4 understanding of ideas/themes</li> <li>3.5 sustained focus on similarities/differences in ideas and/or meanings and/or techniques</li> <li>3.6 selection of material for a range of comparisons</li> </ul> <p>Information is usually presented in a way which assists with communication of meaning. Syntax and spelling are generally accurate.</p>
<p>Mark Band 2</p> <p>7-12 marks</p>	<p><b>In response to the task, candidates demonstrate:</b></p> <ul style="list-style-type: none"> <li>2.1 explained response to element(s) of text</li> <li>2.2 details used to support a range of comments</li> <li>2.3 identification of effect(s) of writer's choices of language and/or structure and/or form intended/achieved</li> <li>2.4 awareness of ideas/themes/feelings/attitudes</li> <li>2.5 structured comments on similarities/differences in ideas and/or meanings and/or techniques</li> <li>2.6 selection of material to support structured comparative comment</li> </ul> <p>Information is presented in a way which is generally clear. Syntax and spelling have some degree of accuracy.</p>
<p>Mark Band 1</p> <p>1-6 marks</p>	<p><b>In response to the task, candidates demonstrate:</b></p> <ul style="list-style-type: none"> <li>1.1 supported response to text</li> <li>1.2 comment(s) on detail(s)</li> <li>1.3 awareness of writer making choice(s) of language and/or structure and/or form</li> <li>1.4 generalisation(s) about ideas/themes/feelings/attitudes</li> <li>1.5 some comments comparing ideas and/or meanings and/or techniques</li> <li>1.6 selection of some details for comparison</li> </ul> <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>0 marks</p>	<p>Nothing worthy of credit</p>

- 01** Compare the ways poets present powerful characters in 'My Last Duchess' 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 attitudes of the Duke in 'My Last Duchess'
- the actions / behaviour / words of the Duke in 'My Last Duchess'
- the implied feelings of other characters in 'My Last Duchess'
- what is revealed about the Duke's attitudes to self / others

#### AO2

- the effects of the use of the dramatic monologue form in 'My Last Duchess'
- the effects of the Duke's language
- the effects of poet's use of rhyme, enjambment and parenthesis
- what is revealed through use of detail and imagery

#### AO3

some features of the poem chosen dealt with and compared to 'My Last Duchess', such as:

- the powerful nature / attitudes of the character in 'The River God', 'Ozymandias', 'Medusa'
- the use of language / form to present character in 'The River God', 'Ozymandias', 'Medusa'
- other ways of presenting 'powerful' voices such as 'Checking Out Me History', 'On a Portrait of a Deaf Man'
- the use of voice i.e. effects of first person / third person to present character

- 02** Compare the ways poets present strong emotions in 'Medusa' 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 strong emotions in 'Medusa': bitterness / anger / jealousy / revenge / regret / love
- the feelings and attitudes towards men in 'Medusa'
- Medusa's attitudes / feelings towards herself
- the range of emotions portrayed in 'Medusa'

#### AO2

- the uses and effects of imagery in 'Medusa'
- the uses and effects of repetition in 'Medusa'
- the threatening effect of the last line in 'Medusa'
- the use and effects of questions in 'Medusa'

#### AO3

- some features of the poem chosen dealt with and compared to 'Medusa', such as :
- feelings of power and control in 'The River God'
- jealousy towards the Duchess in 'My Last Duchess'
- the attitudes towards power in 'Ozymandias'
- loss and betrayal in 'Les Grands Seigneurs', 'Horse Whisperer'



- 03** Compare how nature is presented as threatening in 'Wind' 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

- the power of the wind in 'Wind'
- the effect of the wind on people and animals in 'Wind'
- the effect of the wind on the landscape in 'Wind'
- feelings / attitudes of the people towards the wind in 'Wind'

#### AO2

- the effects of language in 'Wind'
- the effects of imagery in 'Wind'
- the effects of enjambment and syntax in 'Wind'
- the effects of verse structure in 'Wind'

#### AO3

- some features of the poem chosen dealt with and compared to 'Wind', such as:
- the danger posed by the weather in 'Storm in the Black Forest'
- the way the landscape is described as threatening in 'Below the Green Corrie', 'The Prelude'
- the effects of structure in 'Below the Green Corrie', 'Neighbours'
- the effects of language and imagery in 'Below the Green Corrie', 'The Prelude', 'Neighbours'

- 04** Compare the ways poets present feelings about a place in 'London' 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

- the poet's feelings about the place in 'London'
- the people described in 'London'
- the ideas about control / freedom in 'London'
- the effect the places have on the people in 'London'

#### AO2

- the use and effects of particular words to present feelings in 'London'
- the use of rhyme in 'London'
- the effects of repetition in 'London'
- the use of structure and form in 'London'

#### AO3

- some features of the poem chosen dealt with and compared to 'London', such as:
- feelings about powerlessness in 'Spellbound', 'Storm in the Black Forest'
- the presentation of threat and danger in 'The Prelude', 'Crossing the Loch'
- the relationship between people and places in 'Below the Green Corrie', 'Wind'
- contrasts between positive and negative relationships in 'Blackbird', 'Hard Water'

- 05** Compare how poets present the effects of conflict in 'Belfast Confetti' 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**

- the sense of danger in 'Belfast Confetti'
- the feelings of the speaker in 'Belfast Confetti'
- the sense of confusion in 'Belfast Confetti'
- the negative effects of conflict on people in 'Belfast Confetti'

#### **AO2**

- the use and effects of imagery in 'Belfast Confetti', for example the title itself
- the use and effects of punctuation in 'Belfast Confetti'
- the use and effects of particular language choices in 'Belfast Confetti'
- the use and effects of structural features such as enjambment in 'Belfast Confetti'

#### **AO3**

some features of the poem chosen dealt with and compared to 'Belfast Confetti', such as:

- the effects on civilians in 'Poppies', 'At the Border 1979'
- the effects on participants in 'Bayonet Charge', 'Charge of the Light Brigade'
- the effects on communities in 'The Yellow Palm'
- the use and effects of images in 'The Yellow Palm', 'Out of the Blue'

- 06** Compare how poets present the experience of soldiers in 'Bayonet Charge' 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**

- the fear of the soldier in 'Bayonet Charge'
- the patriotic attitudes and ideas in 'Bayonet Charge'
- the contrast between ideology and reality in 'Bayonet Charge'
- the soldier's experience in 'Bayonet Charge'

#### **AO2**

- the presentation of time and movement in 'Bayonet Charge'
- the use of structure / form, including enjambment and punctuation, in 'Bayonet Charge' and symbolism
- the use of imagery in 'Bayonet Charge'
- the use of sound patterns in 'Bayonet Charge'

#### **AO3**

some features of the poem chosen dealt with and compared to 'Bayonet Charge', such as:

- the soldiers' experience in 'Charge of the Light Brigade'
- the negative attitudes to conflict in 'Futility', 'Mametz Wood'
- the civilian experiences of conflict in 'Out of the Blue', 'At the Border 1979'
- the use of form and structure in 'Futility', 'Charge of the Light Brigade', 'Belfast Confetti'

- 07** Compare how poets use language to present feelings in 'The Manhunt' 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

- the speaker's feelings towards her partner in 'The Manhunt'
- the feelings about protection and nurture in 'The Manhunt',
- the ideas about physical / emotional damage in 'The Manhunt'
- the ideas about love in 'The Manhunt'

#### AO2

- the use of couplets in 'The Manhunt'
- the use of rhyming couplets and other sound patterns in 'The Manhunt'
- the use of images and extended metaphor in 'The Manhunt'
- the use of ambiguity in 'The Manhunt', particularly at the end

#### AO3

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

- feelings towards another person in 'Quickdraw', 'Hour'
- the use of language to present feelings in 'In Paris With You'
- presentation of the emotional pain in 'In Paris With You', 'Quickdraw'
- the use of form and structure in 'Ghazal', 'Quickdraw', 'Hour'

- 08** Compare the ways poets portray emotions in 'Nettles' 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

- the feelings of rage in 'Nettles'
- the dawning realisation of his inability to protect his son in 'Nettles'
- the feelings of protectiveness and helplessness in 'Nettles'
- the effects of love in 'Nettles'

#### AO2

- the use of extended metaphor in 'Nettles'
- the use of form and line length in 'Nettles'
- the effects of particular rhymes and sound patterns in 'Nettles'
- the use of rhythm in 'Nettles'

#### AO3

some features of the poem chosen dealt with and compared to 'Nettles', such as:

- the use of imagery in 'Hour', 'Quickdraw'
- presentation of the powerful feelings about relatives in 'Harmonium', 'Brothers', 'Sister Maude'
- the ideas about protection in 'The Manhunt', 'Born Yesterday'
- the love for family member in 'Praise Song for My Mother'

### Unit 2H Mark Scheme Template: Section B:

Mark Band 6 16-18 marks	<p><b>In response to the task, candidates demonstrate:</b></p> <ul style="list-style-type: none"> <li>6.1 insightful exploratory response to ideas/themes</li> <li>6.2 close analysis of detail to support interpretation</li> <li>6.3 evaluation of writer's uses of language and/or structure and/or form and effects on readers</li> </ul> <p>Information is presented clearly and accurately. Writing is fluent and focused. Syntax and spelling are used with a high degree of accuracy.</p>
Mark Band 5 13-15 marks	<p><b>In response to the task, candidates demonstrate:</b></p> <ul style="list-style-type: none"> <li>5.1 exploratory response to ideas/themes</li> <li>5.2 analytical use of detail</li> <li>5.3 analysis of writer's uses of language and/or structure and/or form and effects on readers</li> </ul> <p>Structure and style are used effectively to render meaning clear. Syntax and spelling are used with a high degree of accuracy.</p>
Mark Band 4 10-12 marks	<p><b>In response to the task, candidates demonstrate:</b></p> <ul style="list-style-type: none"> <li>4.1 considered/qualified response to ideas/themes</li> <li>4.2 details linked to interpretation</li> <li>4.3 appreciation/consideration of writer's uses of language and/or structure and/or form and effects on readers</li> </ul> <p>Information is presented in a way which assists with communication of meaning. Syntax and spelling are generally accurate.</p>
Mark Band 3 7-9 marks	<p><b>In response to the task, candidates demonstrate:</b></p> <ul style="list-style-type: none"> <li>3.1 sustained response to ideas/themes</li> <li>3.2 effective use of details to support interpretation</li> <li>3.3 explanation of effect(s) of writer's uses of language and/or structure and/or form and effects on readers</li> </ul> <p>Information is usually presented in a way which assists with communication of meaning. Syntax and spelling are generally accurate.</p>
Mark Band 2 4-6 marks	<p><b>In response to the task, candidates demonstrate:</b></p> <ul style="list-style-type: none"> <li>2.1 explained response to element(s) of ideas/themes/feelings/attitudes</li> <li>2.2 details used to support a range of comments</li> <li>2.3 identification of effect(s) of writer's choices of language and/or structure and/or form intended/achieved</li> </ul> <p>Information is presented in a way which is generally clear. Syntax and spelling have some degree of accuracy.</p>
Mark Band 1 1-3 marks	<p><b>In response to the task, candidates demonstrate:</b></p> <ul style="list-style-type: none"> <li>1.1 supported response to ideas/themes/feelings/attitudes</li> <li>1.2 comment(s) on details</li> <li>1.3 awareness of writer making choice(s) of language and/or structure and/or form</li> </ul> <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>
0 marks	Nothing worthy of credit

- 09** How do you think the speaker feels about the child and his experience of learning to read and how does the poet present the speaker's feelings?

(18 marks)

**Indicative Content**

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

**AO1**

- the burdensome nature of the process of learning to read and how this is presented: 'until I relent', 'he sighs and shakes his head'
- 'the mountains are impassable' suggests a tortuous, impossible feat to be accomplished
- admiration for the boy's imaginative, creative abilities
- her reluctance to control / temper / harness the boy's creative natural abilities
- ideas about the value of innate creativity as compared with the value of a formal education.

**AO2**

- imagery of wisdom: 'like an old man', 'solemn, adult advice'
- imagery of nature / freedom: 'fish returning to its element', 'wide-eyed colt'
- imagery of restriction / constraint: 'shying from the bit', 'wriggle free'
- use of language: 'toys with words' suggesting his childlike nature, desire to remain playful
- 'cold as gristly meat' suggesting another, clichéd childlike refusal
- use of list structure in first lines suggests the range of admirable qualities his imagination provides