



**General Certificate of Secondary Education
June 2013**

English Literature

47102H

(Specification 4710)

Unit 2: Poetry across time (Higher)

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 question.

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 2H Mark Scheme Template: Section A

Mark Band 6 31-36 marks	(A01) (A01) (A02) (A02) (A03) (A03)	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
Mark Band 5 25-30 marks	(A01) (A01) (A02) (A02) (A03) (A03)	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 (
Mark Band 4 19-24 marks	(A01) (A01) (A02) (A02) (A03) (A03)	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
Mark Band 3 13-18 marks	(A01) (A01) (A02) (A02) (A03) (A03)	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
Mark Band 2 7-12 marks	(A01) (A01) (A02) (A02) (A03) (A03)	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
Mark Band 1 1-6 marks	(A01) (A01) (A02) (A02) (A03) (A03)	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
0 marks		Nothing worthy of credit

Character and voice

- 01** Compare the ways the poets explore ideas about control in 'The River God' (page 17) 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 River God's attitude towards power and control
- Ideas about rules
- Attitudes towards others
- Ideas about loss of control

A02

- Linking the form and structure to the overall idea of a river
- The use of rhyme to emphasise significant ideas, i.e. 'rules' / 'fools' etc
- The breaking of rhyme and rhythm in significant places

A03

- Some features of the poem chosen dealt with and compared to 'The River God', such as:
- Loss of / lack of control in 'Medusa' or 'Singh Song'
- Desire for control in 'Give' or 'Les Grands Seigneurs'
- Effect of control in 'Ozymandias' or 'My Last Duchess'

Character and voice

- 02** Compare the methods the poets use to explore a character's sense of identity in 'Casehistory: Alison (head injury)' (page 20) 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

- Difference between past / present / future selves
- The recognition that identity can be fundamentally affected by external factors
- The importance of relationships with others
- The effects of loss of identity

A02

- The use and effects of voice
- Photograph as metaphor
- The use and effects of structure
- The creation of tone / mood

A03

- Some features of the poem chosen dealt with and compared to 'Casehistory; Alison (head injury)', such as:
- Persona's desire for change in 'Give'
- Views of self and others in 'The Hunchback in the Park' or 'The Clown Punk'
- Relationships with others in 'Portrait of a Deaf Man' or 'Singh Song'

Place

- 03** Compare the ways the poets use imagery to explore ideas about change in 'The Wild Swans at Coole' (page 30) 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 speaker's feelings towards, and relationship with, the place
- Ideas about the continuity of nature set against the transience of human life
- Ideas about revisiting places previously known
- Ideas about weather, the seasons, the passing of time

A02

- The use of swans and water, literally and as metaphor
- Use and effects of tense
- The presentation of the natural world
- Use and effects of meter and rhyme

A03

- Some features of the poem chosen dealt with and compared to 'The Wild Swans at Coole', such as:
- The natural world in 'The Blackbird of Glanmore'
- Transience of human influence in 'The Moment'
- Relationship to a place in 'Hard Water'
- Ideas about change in 'A Vision'
- Attitudinal changes in response to nature in 'extract from The Prelude'

Place

- 04** Compare the methods the poets use to create a strong sense of place in 'Crossing the Loch' (page 26) and in **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 sense of menace and threat
- Attitudes towards the natural world and how this changes through the experience
- Ideas about the fragility and vulnerability of humans
- The beauty but also the danger of nature

A02

- Use and effects of metaphor, for example the imagery of war
- The use and effects of questions
- Caesura and other structural techniques
- The use and effects of sound patterning

A03

- Some features of the poem chosen dealt with and compared to '...', such as:
- Use of water imagery in 'Cold Knap Lake'
- Use of war imagery in 'Neighbours'
- The sense of threat in 'Below the Green Corrie' or 'extract from The Prelude' or 'Spellbound'
- Humanity's relationship to places in 'Storm in the Black Forest' or 'The Moment'

Conflict

- 05** Compare the ways the poets present ideas about power in 'Hawk Roosting' (page 49) 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:

A01

- Ideas about the hawk as representation of the power of nature
- Ideas about the hawk as metaphor for humanity's destructive force
- The relationship between the hawk and nature
- Hawk as life-force, unburdened by conscience / rationality

A02

- Use and effects of first person to create connection / empathy / closer perspective
- Use and effects of line endings to create impact and emphasis
- Use of personal pronouns

A03

- Some features of the poem chosen dealt with and compared to 'Hawk Roosting', such as:
- Use of persona to explore universal ideas in 'extract from Out of the Blue'
- Use of first person to create immediacy in 'At the Border, 1979' or 'Belfast Confetti'
- The contrast between power and powerlessness in 'Poppies' or 'Futility'

Conflict

- 06** Compare the ways the poets present the destructive impact of conflict in 'The Yellow Palm' (page 37) 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:

A01

- The contrast between violence and peace
- The sense of threat and danger contrasted with images of fragility and peace
- Incorporation of the senses

A02

- The use and effects of colour
- The use and effects of nature imagery
- Effects of structural devices such as pauses, repetition and punctuated caesurae
- Effects of rhythm and meter

A03

- Some features of the poem chosen dealt with and compared to 'The Yellow Palm', such as:
- The use of metaphor in 'Belfast Confetti'
- How conflict affects attitudes in 'The Right Word'
- Feelings about home in 'At the Border, 1979'

Relationships

- 07** Compare the methods the poets use to explore ideas about love in 'Sonnet 116' (page 58) and in **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:

A01

- Ideas about the constancy of real love
- Sense of desperation and unwillingness to accept the possible transient nature of love
- Ideas about the effects of time and life on love
- Ideas about idealised love

A02

- Imagery of storms and navigation
- Use of negative diction to express fear / reluctance to accept reality
- Use of imperative at the start, linked to the use of negatives throughout

A03

- Some features of the poem chosen dealt with and compared to 'Sonnet 116', such as:
- Use of time imagery in 'Hour' or 'To His Coy Mistress'
- Contrast between reality and idealised love in 'Sonnet 43'
- The nature of love in 'In Paris With You'
- Sense of desperation in 'Hour' or 'Quickdraw'

Relationships

- 08** Compare the ways the poets present hopes and wishes in 'Born Yesterday' (page 63) and in **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:

A01

- Exploring ideas about hopes for the future
- The desire to provide honest, attainable advice / hopes
- Ideas about societal expectations for women, linked to other types of wish / dream
- Ideas about 'flexibility' linked to metaphorical use of title

A02

- Use of structure to link to theme of 'balance'
- Use of last line to provide main point
- Use of 'bud' as image of hope and potential
- Use of rhyme of 'dull' / 'flexible' to emphasise main point
- Use and effect of assonance / consonance in second stanza

A03

- Some features of the poem chosen dealt with and compared to 'Born Yesterday', such as:
- Desire to protect / nurture a child in 'Nettles'
- Use of straightforward tone and language in 'Brothers'
- Attitudes towards a parent in 'Praise Song for My Mother'

Unit 2H Mark Scheme Template: Section B:

Mark Band 6 16-18 marks	<i>(A01, A02)</i> <i>(A01)</i> <i>(A02)</i>	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
Mark Band 5 13-15 marks	<i>(A01, A02)</i> <i>(A01)</i> <i>(A02)</i>	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
Mark Band 4 10-12 marks	<i>(A01, A02)</i> <i>(A01)</i> <i>(A02)</i>	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
Mark Band 3 7-9 marks	<i>(A01, A02))</i> <i>(A01)</i> <i>(A02)</i>	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
Mark Band 2 4-6 marks	<i>(A01, A02)</i> <i>(A01)</i> <i>(A02)</i>	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
Mark Band 1 1-3 marks	<i>(A01, A02))</i> <i>(A01)</i> <i>(A02)</i>	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
0 marks		Nothing worthy of credit

Unseen poem

- 09 What do you think the speaker feels about her daughter growing up **and** how does she 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

- Use of age at the start to create the sense of vulnerability
- The idea of bicycle as a metaphor for journey through life
- Contrast between the daughter's enjoyment and mother's fear
- Presentation of life as energy, fun, excitement, contrasted with ideas about danger

A02

- Use and effects of vulnerable imagery: 'wobbled', 'smaller', 'breakable'
- Use of assonance in 'rounded', 'wobbled'
- Contrast of 'screaming' and 'laughter'
- Use of structure to create sense of journey / distance
- Use of present participles to create sense of life force
- Effects of last line