



GCSE English Literature

Unit 2 Poetry across time

Mark Scheme
97152F

June 2015

V1 Final Mark Scheme

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting, they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

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.

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.

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 2F Mark Scheme Template: Section A

Mark Band 6 31-36 marks	(AO1) (AO1) (AO2) (AO2) (AO3) (AO3)	In response to the task, candidates 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
Mark Band 5 25-30 marks	(AO1) (AO1) (AO2) (AO2) (AO3) (AO3)	In response to the task, candidates 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
Mark Band 4 19-24 marks	(AO1) (AO1) (AO2) (AO2) (AO3) (AO3)	In response to the task, candidates 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
Mark Band 3 13-18 marks	(AO1) (AO1) (AO2) (AO2) (AO3) (AO3)	In response to the task, candidates 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
Mark Band 2 7-12 marks	(AO1) (AO1) (AO2) (AO2) (AO3) (AO3)	In response to the task, candidates 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
Mark Band 1 1-6 marks	(AO1) (AO1) (AO2) (AO2) (AO3) (AO3)	Candidates 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
0 marks		Nothing worthy of credit

Section A**Question 1**

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|----------|----------|
- The speaker in 'Brendon Gallacher' (page 11) has an unhappy experience. Compare the way the poet presents this experience with the way another speaker's unhappy experience is presented in *Character and voice*.

Remember to compare:

- the two experiences
- how the poets present these experiences 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:

A01

- sense of loss, shock and disillusionment
- feelings of admiration and affection for Brendon
- interesting character details to contrast with speaker
- poignancy of ending

A02

- repetition of "my" to suggest possessiveness
- narrative account
- use of repetition of "Brendon Gallagher"
- regular stanza structure
- use of dialogue for realism

A03

Some features of the poem chosen compared with:

- the effect of repetition in 'On a Portrait of a Deaf Man', 'Medusa'
- the use of strong image to describe the person in 'On a Portrait of a Deaf Man', 'Hunchback in the Park'
- the effect of the ending in 'On a Portrait of a Deaf Man' or 'My Last Duchess'
- experience of loss in 'Case History: Alison', 'Horse Whisperer', 'Medusa'.

Question 2

- 0 2** The character of Medusa in 'Medusa' (page 8) expresses very negative feelings. Choose a character from one other poem in *Character and voice* who also expresses negative feelings and compare the ways the poets present these feelings to you.

Remember to compare:

- what the negative feelings are
- how the poets present these feelings 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

A range of negative feelings and thoughts including:

- anger about consequences of "love gone bad" and physical manifestations of these eg "filthy snakes; bride's breath soured; yellow-fanged"
- jealousy, suspicion – "I know you'll go, betray me, stay; your girls, your girls"
- self-pity, self-loathing/disgust – "foul mouthed, foul tongued; Wasn't I beautiful?"
- desire for revenge – "better by far...if you were stone" and consequent transformations: – "buzzing bee to dull grey pebble; ginger cat to housebrick"

AO2

- use of listing eg 'A suspicion, a doubt, a jealousy', 'I'm foul mouthed now, foul tongued, / yellow fanged', 'but I know you'll go, betray me, stray'
- use of repetition eg "foul", "I glanced"
- series of images of transformation eg "bee – pebble", "singing bird – dusty gravel"
- use of alliteration "bride's breath" and sibilance "hissed and spat on my scalp"
- irregular structure, poignant final line

AO3

Some features of the poem selected and compared to eg

- anger, desire for revenge and poignant sense of loss in 'Horse Whisperer'
- negative feelings about identity/education system in 'Checking Out Me History'
- sense of betrayal and loss in 'Les Grands Seigneurs'
- anger, feeling of betrayal and revenge in 'My Last Duchess'
- negative change/damage in 'Casehistory: Alison'
- negative feelings about God, death, decay in 'On a Portrait of a Deaf Man'.

Question 3

0	3
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Compare the way William Blake presents London in the poem 'London' (page 28) with the way a different place is presented in **another** poem from *Place*.

Remember to compare:

- what the places are like
- how the poets present these places 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

- sense of despair, fear, sadness
- sense of darkness
- variety of miserable, fearful sounds
- sense of entrapment/inability to escape/no-one spared

AO2

- use of repetition eg "every"
- strong use of sensory imagery, particularly auditory
- negative lexis
- regular, rhythmic, rhyming structure

AO3

Some features of the poem chosen compared with:

- dangerous, damaging places in 'Price We Pay for the Sun', 'Neighbours'
- the effect of water imagery in 'Hard Water'
- the use of verse structure and punctuation e.g. in 'Wind'
- sense of fear and entrapment in 'Spellbound', 'Wind'
- contrast with beautiful places in 'A Vision', 'Below the Green Corrie', 'Hard Water', 'Wild Swans at Coole'.

Question 4

0 4 How do you think the speaker feels about the place described in 'A Vision' (page 23)?

Compare the way the poet presents these feelings with the way feelings about a different place are presented in **one** other poem in *Place*.

Remember to write about:

- the feelings about the different places
- how the writers present these feelings to you 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

- feelings of admiration – “beautiful, dreams, light, strolling”
- modern/futuristic feel – “smoked glass, tubular steel, electric cars”
- sense of unreality – models, toy-like
- feelings of regret at non-fruit of plans – “landfill, unlived-in, extinct”

AO2

- positive connotations – “beautiful, dream, light, strolling”
- words associated with architecture – “cantilevered, blueprint, model, boulevard”
- lexical field of toys – “board-game, executive toys, fuzzy felt”
- simile – “like fairground rides”, metaphor – “fuzzy-felt grass”
- structural devices – “once”, comparison between first and last stanza

AO3

Some features of the poem chosen and compared to:

- admiration in “Hard Water, Wild Swans at Coole, Below the Green Corrie”
- contrast of positive and negative in “Price we pay for the sun”
- negativity in “Neighbours, London”
- memories in “Cold Knap Lake, Prelude, Crossing the Loch, Blackbird of Glanmore”

Question 5

- 0 5** Compare the ways a dangerous situation is presented in 'Belfast Confetti' (page 40) and in **one** other poem from *Conflict*.

Remember to compare:

- what the dangerous situations are
- how the poets present these situations 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

- sense of panic and confusion in riot situation
- feeling of being trapped
- reference to greater conflict– Crimean war
- ideas about being arrested/questioned

AO2

- use of punctuation marks as metaphors for panic, confusion, chaos
- soft alliteration in title, hard alliteration eg 'A Saracen, Kremlin-2 mesh. Makrolon face-shields. Walkie- / talkies...'
- irregular structure and line lengths to present fear, entrapment, being lost in well-known place
- language to emphasise difference between rioters and police – nuts, bolts, car keys vs Saracen, Kremlin-2 mesh
- rhetorical questions to emphasise interrogation

AO3

Some features of the poem chosen compared with:

- fear and confusion in 'Bayonet Charge',
- psychological damage in 'Come On, Come Back',
- use of language to describe sense of danger in 'The Right Word'
- entrapment in '*extract from* Out of the Blue'
- surrounded by weapons in 'Charge of the Light Brigade'
- irregular structure and manipulation of language in 'next to of course god america I'.

Question 6

- 0 6** Compare the way poets present what happens in war in ‘The Charge of the Light Brigade’ (page 43) and in **one** other poem in *Conflict*.

Remember to compare:

- what happens in the poems
- how the poets present what happens in war 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

- heavy loss of life
- sense of bravery, patriotism, heroism, unquestioning loyalty and obedience
- suggestion of mistake made in orders
- honouring of soldiers’ bravery
- sense of noise and chaos
- sense of speed and urgency

AO2

- use of repetition – “half a league” “theirs” “the six hundred” “cannon”
- regular, rhythmic structure with short lines to create speed and urgency
- monosyllabic words - staccato rhythm to replicate horses’ hooves
- use of metaphors – “jaws of Death” “valley of Death”

AO3

Some features of the poem chosen compared to:

- death of single soldier in “Futility”
- heavy losses/waste of young lives in “Mametz Wood”
- similar sense of chaos, speed etc in ‘Bayonet Charge’, ‘Belfast Confetti’
- lament for lost soldiers in ‘Futility’, ‘Falling Leaves’, ‘Poppies’, ‘Come On, Come Back’, ‘Mametz Wood’
- jingoistic, patriotic fervour in ‘next to of course god america I’, ‘Flag’.

Question 7

- 0 7** Compare the ways the poets present feelings for a family member in 'Nettles' (page 63) and in one other poem from *Relationships*.

Remember to compare:

- what the feelings for a family member are
- how the poets present these feelings 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

- feelings of anger because of son's pain and distress
- desire to soothe pain/remove hurt
- feelings of anger/desire for revenge against nettles as agents of son's pain and distress
- recognition of impossibility of protecting son against all life's problems

AO2

- extended military metaphor of nettles as soldiers
- lexical field of war – "spears, regiment, parade, fallen dead, recruits"
- use of iambic pentameter and abab rhyme scheme, sonnet form without final couplet
- Use of metaphors "green spears", "regiment of spite", "called up tall recruits"
- Use of caesura eg 'Stood upright any more. Next task: I lit'

AO3

Some features of the poem chosen compared with:

- love for parent in 'Praise Song', 'Harmonium'
- negative feelings for siblings in 'Brothers', 'Sister Maude'
- desire to protect younger family member in 'Born Yesterday'
- feelings of anger and revenge in 'Sister Maude'

Question 8

- 0 8** Compare the ways poets present relationship problems in 'The Farmer's Bride' (page 60) and in **one** other poem in *Relationships*.

Remember to compare:

- what has happened to cause the problems
- how the relationships have been affected
- how the poets present these 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

- fundamentally unhappy marriage, possibly caused by age difference/bride too young
- lack of love and affection from farmer "more's to do than bide and woo"
- wife's fear of male/human contact – more at home with animals
- poignancy of farmer's desire for children and family life
- suggestion of lack of sexual relations and farmer's unfulfilled passion

AO2

- first person narrative/factual description
- use of simile: "like the shut of a winter's day"; "like a little frightened fay"; "flying like a hare"
- use of archaic, rural dialect to create character eg "'twasn't, 'mong, abed, there be"
- regular rhyming pattern
- regular structure broken in final two stanzas to suggest complete breakdown of marriage/farmer

AO3

Some features of the poem chosen compared with:

- difficulty of restoring relationship post trauma in 'The Manhunt'
- past hurts/bitterness in 'In Paris With You'
- argument/relationship breakdown in "Quickdraw"
- betrayal/desire for revenge in "Sister Maude"
- fractured relationship/guilt caused by childhood actions in "Brothers"
- problems caused by mistress's coyness in 'To His Coy Mistress'

Unit 2F Mark Scheme Template: Section B

Mark Band 6 16-18 marks	(AO1, AO2) (AO1) (AO2)	In response to the task, candidates 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
Mark Band 5 13-15 marks	(AO1, AO2) (AO1) (AO2)	In response to the task, candidates 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
Mark Band 4 10-12 marks	(AO1, AO2) (AO1) (AO2)	In response to the task, candidates 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
Mark Band 3 7-9 marks	(AO1, AO2) (AO1) (AO2)	In response to the task, candidates 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
Mark Band 2 4-6 marks	(AO1, AO2) (AO1) (AO2)	In response to the task, candidates demonstrate: 2.1 some clear responses/and/or explicit meanings 2.2 range of details used 2.3 simple identification of method(s)
Mark Band 1 1-3 marks	(AO1, AO2) (AO1) (AO2)	In response to the task, candidates 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)
0 marks		Nothing worthy of credit

Section B**Question 9**

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Part (a)

What do you think the speaker is saying about the experience of being in love for the first time?

and then **Part (b)**

How does the poet use language and other techniques to present this experience to you?

[18 marks]

Indicative content

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

AO1

- mixture of positive and negative – “falling down stairs, scary, sick/best scent, best time”
- sense of being completely overwhelmed, obsessed – “each night, each day”
- sense of time being distorted – two nights = a century, “last forever”, “endless”
- inability to express feelings/shyness and suggestion of madness – “tongue-tied lunatic”
- fear of not being able to see her/losing her
- hint of disappointment in penultimate line

AO2

- use of similes – “like falling down the stairs”, “like a tongue-tied lunatic”, “weighed on him like a stone”
- use of repetition – “each”, “scent”, “fifteen”
- lexical field of time – “one day”, “year”, “night”, “day”, “century”, “forever”, “time”
- lack of punctuation to suggest all-encompassing focus/fixation
omission of final full stop to reflect idea of “endless”