



**General Certificate of Secondary  
Education**

**English Literature 47102F**

**Unit 2 Poetry Across Time**

**F Tier**

**June 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 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 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.

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.

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 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 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, some candidates may write about a poem from a different cluster. Mark as normal.

In Section A, some candidates may write about only one poem. Mark the response as normal for AO1 and AO2. Then deduct the requisite number of bullets for AO3 eg response is placed in Band 4 on 22 marks. Candidate has failed to address AO3 bullets from Banda 1, 2 and 3, therefore 6 marks must be deducted, leaving a total mark of 16.

In Section A, some candidates may fail to write about the named poem. Mark as normal. Write "Minor Rubric" on the front of the script and refer to senior examiner.

## 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</p> <p>6.2 details linked to interpretation</p> <p>6.3 appreciation/consideration of writers' uses of language and/or structure and/or form and effects on readers</p> <p>6.4 thoughtful consideration of ideas/themes</p> <p>6.5 developed comparison in terms of ideas/themes and/or technique</p> <p>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</p> <p>5.2 effective use of details to support interpretation</p> <p>5.3 explanation of effect(s) of writers' uses of language and/or structure and/or form and effects on readers</p> <p>5.4 understanding of ideas/themes/feelings/attitudes</p> <p>5.5 sustained focus on similarities/differences in terms of ideas/themes and/or technique</p> <p>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</p> <p>4.2 details used to support a range of comments</p> <p>4.3 identification of effect(s) of writers' choices of language and/or structure and/or form intended/achieved</p> <p>4.4 awareness of ideas/themes/feelings/attitudes</p> <p>4.5 structured comments on similarities/differences in terms of ideas/themes and/or technique</p> <p>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</p> <p>3.2 comment(s) on details</p> <p>3.3 awareness of writer making choice(s) of language and/or structure and/or form</p> <p>3.4 generalisation(s) about ideas/themes/feelings/attitudes</p> <p>3.5 some comments comparing ideas/themes and/or technique</p> <p>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</p> <p>2.2 range of details used</p> <p>2.3 simple identification of method(s)</p> <p>2.4 some range of explicit meanings given</p> <p>2.5 simple linkage in terms of idea(s)/theme(s) and/or technique</p> <p>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>1-6 marks</p>	<p><b>Candidates demonstrate:</b></p> <p>1.1 simple response(s)</p> <p>1.2 familiarity with text/reference to some details</p> <p>1.3 reference to writers' method(s)</p> <p>1.4 simple comment on meaning(s)</p> <p>1.5 linkage, perhaps implicit, re idea or theme or method</p> <p>1.6 selection of appropriate poem to compare</p> <p>Despite frequent lapses in syntax and spelling, meaning can be derived.</p>
<p>0 marks</p>	<p>Nothing worthy of credit</p>

## Characterisation and Voice

- 01** Compare the ways the poets present characters suffering in 'The Horse Whisperer' (page 7) and in **one** other poem from Character & voice.

Remember to compare

- the ways the characters in the poems suffer
- how the poets present this suffering 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 deprivation – missing the horses
- Feeling redundant/no longer needed/extinct skills
- Abused by those he used to help/feeling of indignation
- Now bitter/vengeful

#### AO2

- Use of free verse – narrative style
- First person
- Use of lists
- Contrasting language – positive and negative

#### AO3

**Some features of the poem chosen compared to:**

- Taunting/abuse of 'Hunchback in the Park'
- Scorn/ostracism in 'Clown Punk'/Give
- Grief and loss in 'Brendon Gallacher', 'On a Portrait of a Deaf Man'
- Mental suffering in Case history: Alison (head injury)
- Use of free verse and/or first person in 'Medusa, River God'

## Character and Voice

- 02** Compare the ways the poets present a character in 'The River God' (page 17) and a character in **one** other poem in Character & voice. What do you like or dislike about these characters?

Remember to compare:

- how you feel about the two characters
- how the poets make you feel as you do 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

- Unpleasant – kills swimmers
- Presents self as judgemental/punitive
- Sense of relish/enjoyment of unpleasant behaviour
- Hint of loneliness/need for lover – perhaps creating sympathy later in poem

#### AO2

- First person narrative
- Some rhyming pairs of lines but some irregular rhymes and half rhymes
- Use of alliteration and metaphor
- Use of negative language
- Use of repetition

#### AO3

**Some features of the poem chosen compared to:**

- Unpleasant characters in 'My Last Duchess'/'Medusa'/'Ozymandias'
- "Likeable" characters in 'Brendon Gallacher'/'Singh Song'/'Ruined Maid'
- Use of metaphor in eg 'Medusa'
- Use of repetition in eg 'Brendon Gallacher'
- Rhyme schemes in 'My Last Duchess', 'Ozymandias', 'Ruined Maid', 'On a Portrait of a Deaf Man'

## Place

- 03** Compare how the poets present conflict with nature in 'The Moment' (page 23) and in **one** other poem from Place.

Remember to compare:

- what the conflicts are
  - how the poets present these conflicts 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 idea that the control and ownership of nature exists only for a moment before things shift and change
- The contrast between the personal sense of control and the way that nature reasserts itself
- The way that nature taunts any individuals who think that they control it
- The triumph of nature and its unwillingness to be controlled

#### AO2

- The impact of the personification of nature
- The effect of italics and the use of the first and second person
- The impact of the repetition of the title
- The effect of the enjambment between the first and second stanza

#### AO3

**Some features of the poem chosen compared to:**

- The way that nature controls the narrator in 'Spellbound'
- The effect of the personification of nature to capture the uncontrollable power and violence of the storm in 'Wind'
- The impact of the juxtaposition of two places in 'Neighbours'
- The way that repetition is used in the ending of 'Storm in the Black Forest'



## Place

- 04** Compare how the poets use language to present feelings about a place in 'The Wild Swans at Coole' (page 30) and in **one** other poem from Place.

Remember to compare:

- the feelings about the places
- 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

- Affection/admiration for swans
- Sense of peace and beauty of location in first stanza
- Descriptions of power and beauty of swans
- Feelings of sadness e.g. change

#### AO2

- First person reflection
- Positive language
- Regular stanzas/variety of line lengths
- Abcbdd rhyme scheme

#### AO3

**Some features of the poem chosen compared to:**

- Admiration and awe in 'Below the Green Corrie'
- Fear/depression in 'The Prelude', 'London'
- Links with lake and swans in 'Cold Knap Lake'
- Contrasting rhyme scheme in 'London'

## Conflict

- 05** Compare how poets present ideas about war in 'The Charge of the Light Brigade' (page 43) and in **one** other poem from Conflict.

Remember to compare:

- ideas about war in the poems
- how the poets present 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

- Honouring of soldiers' bravery
- Ideas of unquestioning obedience and loyalty
- Sense of noise and chaos
- Sense of speed and urgency

#### AO2

- Use of repetition
- Short lines
- Monosyllabic words - staccato rhythm
- Use of alliteration

#### AO3

**Some features of the poem chosen compared to:**

- Gentle calm pace/sense in 'Futility,' 'Falling Leaves'
- Similar sense of chaos, speed etc in 'Bayonet Charge'
- Lament for lost soldiers in 'Futility,' 'Falling Leaves,' 'Poppies,' 'Come On, Come Back,' 'Mametz Wood'
- Waste of lives in 'Mametz Wood'

## Conflict

- 06** Compare how the poets present feelings of sadness and loss in 'The Falling Leaves' (page 45) and in **one** other poem from Conflict.

Remember to compare:

- the feelings in the poems
  - 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

- Sense of loss of soldiers
- Sense of waste of lives lost too soon
- Subdued, reflective rather than explicit grief

#### AO2

- Extended metaphor of fallen leaves
- Use of alliteration
- Use of simile
- First person

#### AO3

**Some features of the poem chosen compared to:**

- Personal loss in 'Poppies'
- Questioning grief in 'Futility'
- Feelings about loss of huge numbers of soldiers in 'Charge of the Light Brigade,' 'Mametz Wood'
- Sadness/trauma in 'Come On, Come Back'

## Relationships

- 07** Compare how the poets present a close relationship in 'Ghazal' (page 54) and in **one** other poem from Relationships.

Remember to compare:

- the relationships in the poems
  - 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

- The sense of need for the close person
- The promise that the close relationship brings
- The feeling that the relationship would still be close were it to end
- The questioning of the close person

#### AO2

- The impact of metaphor and antithesis
- The effect of personal pronouns
- The way the repetitive rhyme of the second line of each stanza links ideas
- The effect of punctuation and sentence structures

#### AO3

**Some features of the poem chosen compared to:**

- The desperate need for fulfilment and possession of the close person in 'To His Coy Mistress'
- The impact of the writer's use of time and gold metaphors to capture the closeness of the loved one in 'Hour'
- The effect of the change in verse structure and the impact of the last line in 'Praise Song for my Mother'

## Relationships

- 08** Compare how feelings for a woman are shown in 'To His Coy Mistress' (page 59) and **one** other poem from Relationships.

Remember to compare:

- the feelings in the poems
- how the poets show 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

- the feelings of love and devotion
- feelings of frustration/impatience
- the praise for the woman's beauty

#### AO2

- the use of metaphors
- the use of rhyming couplets
- the use of language, especially adjectives,
- the use of the tripartite structure

#### AO3

- Some features of the poem chosen dealt with and compared to
- the feelings for the woman expressed in 'In Paris with You.'/ 'The Farmer's Bride.'
- the feelings for a maternal character expressed in 'Praise Song for my Mother.'
- the tone of voice and attitude used in 'In Paris with You.'
- the use of metaphors to describe the woman in 'Praise Song.'
- the colloquial language used in 'In Paris with You.'
- The use of similes in 'The Farmer's Bride.'

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

<p>Mark Band 6</p> <p>16-18 marks</p>	<p><b>In response to the task, candidates demonstrate:</b></p> <ul style="list-style-type: none"> <li>6.1 considered/qualified response to ideas/themes</li> <li>6.2 details linked to interpretation</li> <li>6.3 appreciation/consideration of writers' 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>
<p>Mark Band 5</p> <p>13-15 marks</p>	<p><b>In response to the task, candidates demonstrate:</b></p> <ul style="list-style-type: none"> <li>5.1 sustained response to ideas/themes/feelings/attitudes</li> <li>5.2 effective use of details to support interpretation</li> <li>5.3 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>
<p>Mark Band 4</p> <p>10-12 marks</p>	<p><b>In response to the task, candidates demonstrate:</b></p> <ul style="list-style-type: none"> <li>4.1 explained response to ideas/themes/feelings/attitudes</li> <li>4.2 details used to support a range of comments</li> <li>4.3 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>
<p>Mark Band 3</p> <p>7-9 marks</p>	<p><b>In response to the task, candidates demonstrate:</b></p> <ul style="list-style-type: none"> <li>3.1 supported response ideas/themes/feelings/attitudes</li> <li>3.2 comment(s) on detail(s)</li> <li>3.3 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>
<p>Mark Band 2</p> <p>4-6 marks</p>	<p><b>In response to the task, candidates demonstrate:</b></p> <ul style="list-style-type: none"> <li>2.1 some clear responses/and/or explicit meanings</li> <li>2.2 range of details used</li> <li>2.3 simple identification of method(s)</li> </ul> <p>Syntax and spelling are sufficiently clear to convey meaning</p>
<p>Mark Band 1</p> <p>1-3 marks</p>	<p><b>In response to the task, candidates demonstrate:</b></p> <ul style="list-style-type: none"> <li>1.1 simple response(s) and/or comment(s)</li> <li>1.2 familiarity with text/reference to some details</li> <li>1.3 reference to writer's method(s)</li> </ul> <p>Despite frequent lapses in syntax and spelling, meaning can be derived.</p>
<p>0 marks</p>	<p>Nothing worthy of credit</p>

**09** Read the poem below and answer **part (a)** and **part (b)**

**Words**

I'm seven, and I'm dead bright,  
But words give me a fright.  
Words are bullies.  
Sneaky things. They gabble and lie.  
Sometimes trying to understand  
Them makes me cry. Words hurt.  
Words are all over the place.  
They get shoved in my face.  
I don't know why but  
Words make me cry.

I wish words were things  
You could hug,  
Or that they smelt nice.  
I wish they came in bottles  
Like fizzy drinks, or melted  
Like ice-cream. But they don't.  
Words are mean. They bully me.  
Lock me away  
From what I want to say.

I can't even ask for help,  
And I'm only seven  
(And a bit).  
Words spread nasty gossip.  
They must. Otherwise why  
Would people think I'm thick?

Words.  
They make me sick  
Inside.

*Brian Patten*

**Part (a)**

How do you think the child in the poem feels about trying to understand and use words?

**and then Part (b)**

How does the poet use language and other techniques to show these feelings?

*(18 marks)*

### Indicative content

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

#### AO1

- feelings of bewilderment/confusion/lack of comprehension
- feelings of words as enemies
- inability to escape
- contrast with pleasant things in child's experience

#### AO2

- use of personification
- irregular rhythm and rhyme scheme
- use of enjambment in final stanza
- contrasting positive and negative language
- language to emphasise young age