



**General Certificate of Secondary
Education**

English Literature 47102H

Unit 2 Poetry Across Time

H 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.

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Set and published by the Assessment and Qualifications Alliance.

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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

	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

<p>Mark Band 6</p> <p>31-36 marks</p>	<p>In response to the task, candidates demonstrate:</p> <p>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 detail integrated into comparison</p> <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>In response to the task, candidates demonstrate:</p> <p>5.1 exploratory response to texts 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</p> <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>In response to the task, candidates demonstrate:</p> <p>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</p> <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>In response to the task, candidates demonstrate:</p> <p>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 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 2</p> <p>7-12 marks</p>	<p>In response to the task, candidates demonstrate:</p> <p>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</p> <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>In response to the task, candidates demonstrate:</p> <p>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</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>0 marks</p>	<p>Nothing worthy of credit</p>

- 01** Compare how poets use language to explore ideas and feelings in 'Checking Out Me History' (page 5) 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:

AO1

- Ideas and feelings about the kind of education the speaker has received
- Ideas and feelings about the speaker's cultural heritage
- Pride felt for cultural heritage
- Contrast between qualities of cultural characters and figures from British history

AO2

- The use of imagery to present historical figures
- The contrast between the speaker's actual and preferred educational content
- The use and effects of techniques such as repetition, imperatives, use of italics
- The use and effects of dialect

AO3

Some features of the poem chosen dealt with and compared to 'Checking Out Me History', such as:

- Use of dialect in 'Singh Song'
- Contrast in tone in e.g. 'Singh Song'
- Use of imagery in e.g. 'Horse Whisperer' or 'Les Grands Seigneurs'
- Ideas about control and power in e.g. 'Casehistory: Alison (Head injury)' or 'Give'

- 02** Compare the ways poets present ideas about power in 'Ozymandias' (page 14) 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:

AO1

- Ideas about the lasting nature of power
- The irony inherent in the poem
- The negative and/or positive interpretation of 'Ozymandias'
- Shelley's ideas about those in powerful positions

AO2

- Use and effects of different voices
- Use of structure to present ideas, including caesura, sonnet form, rhythm
- Contrast between language to present power and language to present decay
- Alliteration used to highlight irony

AO3

Some features of the poem chosen dealt with and compared to 'Ozymandias', such as:

- The use of first person in e.g. 'My Last Duchess' or 'The River God'
- Presentation of arrogant characters in e.g. 'My Last Duchess'
- The passing of time in e.g. 'Horse Whisperer' or 'The Clown Punk'
- Contrast with characters who are powerless in e.g. 'Give' or 'The Hunchback in the Park'

- 03** Compare how poets show the relationship between people and places in 'Neighbours' (page 25) 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:

AO1

- The sense of threat and danger in 'Neighbours'
- Ideas about the way the world is affected by events far away
- Ideas about the connectedness of life
- Ideas about hope, peace and rebirth

AO2

- Use and effect of imagery to present both negative and positive ideas
- Contrast between positive and negative language
- Effects of techniques such as alliteration, rhyme, change of tense
- Use of structural features to present ideas: caesura, enjambement, last line

AO3

Some features of the poem chosen dealt with and compared to 'Neighbours', such as:

- The relationship between humans and places in e.g. 'The Moment'
- The negative influence people have on places in e.g. 'A Vision'
- The link between people and nature in e.g. 'The Blackbird of Glanmore' or 'Price We Pay for the Sun'

- 04** Compare the ways poets show attitudes towards particular places in 'Hard Water' (page 27) 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:

AO1

- Ideas about belonging to a particular place
- Ideas about cultural and geographical identity
- The speaker's feelings and attitude towards home
- The idea of water being a universal part of identity

AO2

- Use of colloquialism and dialect
- The use of water as metaphor for home
- Imagery used to present ideas of industry and the earth

AO3

Some features of the poem chosen dealt with and compared to 'Hard Water', such as:

- People's relationship with the environment in e.g. 'Below the Green Corrie' or 'Spellbound'
- The power of particular environmental factors in 'Wind' or 'Storm in the Black Forest'
- Use of water imagery in 'Cold Knap Lake'

- 05** Compare how poets present the effects of war in 'Mametz Wood' (page 36) and in **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

- nature of the victims
- deaths of the soldiers
- ideas about the burial of the soldiers
- ideas about the landscape

AO2

- The use of imagery
- The use of language
- The way that verse structure is used
- The use and effects of enjambment

AO3

Some features of the poem chosen dealt with and compared to 'Mametz Wood', such as:

- The nature and attitudes of the victims in 'The Falling Leaves' or 'The Yellow Palm' or 'Belfast Confetti'
- Attitudes/feelings towards the victims in 'The Falling Leaves' or 'Futility'
- Use of natural imagery in e.g. 'The Falling Leaves'
- Use of structure / rhyme in e.g. 'The Falling Leaves' or 'Futility' or 'The Yellow Palm'

- 06** Compare how poets present bravery in 'The Charge of the Light Brigade' (page 43) and in **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 poet's attitude towards the soldiers
- The description of the battle and the situation in which the soldiers are placed
- The relationship between the soldiers and those in authority over them
- Ideas about duty, heroism and honour

AO2

- The use and effects of rhyme and rhythm including dactylic metre
- The use and effects of particular techniques such as repetition, prepositions, metaphor, rhetorical devices
- Examples of particular language choices and effects
- Use of direct speech

AO3

Some features of the poem chosen dealt with and compared to 'The Charge of the Light Brigade', such as:

- Patriotism and duty in e.g. 'Flag', 'next to of course 'god america i'
- Ideas about loss of life in e.g. 'Mametz Wood' or 'Poppies'
- Negative attitudes towards the effects of war in e.g. 'Futility'

- 07** Compare the ways poets explore strong feelings about another person in 'Quickdraw' (page 53) 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:

AO1

- Feelings of dependency and fear of loss/abandonment
- Ideas about emotional pain and need
- Feelings of protection and defence
- Ideas about relationships as battles

AO2

- The use and effects of weapon and battle imagery
- The creation and effects of tone/mood
- Possible ambiguities of the ending
- Use and effects of structural features such as line breaks, ellipses, enjambment, use of sonnet form

AO3

Some features of the poem chosen dealt with and compared to 'Quickdraw', such as:

- Fear of love in 'In Paris With You'
- Beginnings and endings of relationships in e.g. 'Hour' or 'In Paris With You'
- Use of form in e.g. 'Sonnet 116' or 'Sonnet 43'
- Strong feelings towards another person in e.g. 'Ghazal' or 'The Manhunt'

- 08** Compare the ways poets use language to present relationships in 'Praise Song for My Mother' (page 56) 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:

AO1

- Feelings of love towards the mother
- Linking the mother to elemental life forces and the world
- Ideas about the mother's strength, wisdom and/or power
- Ideas about dependency and nurturing

AO2

- Use of natural imagery
- Use and effects of last line
- Use and effects of techniques such as repetition
- Use and effects of verb choices and forms such as participles

AO3

Some features of the poem chosen dealt with and compared to 'Praise Song for My Mother', such as:

- Attitudes towards a parent in e.g. 'Harmonium'
- Attitude towards a child in 'Born Yesterday' or 'Nettles'
- A difficult relationship between family members in 'Sister Maude' or 'Brothers'
- Use of imagery to present positive feelings towards another person in e.g. 'Sonnet 43' or 'Ghazal'

Unit 2H Mark Scheme Template: Section B:

<p>Mark Band 6</p> <p>16-18 marks</p>	<p>In response to the task, candidates demonstrate:</p> <p>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</p> <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>13-15 marks</p>	<p>In response to the task, candidates demonstrate:</p> <p>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</p> <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>10-12 marks</p>	<p>In response to the task, candidates demonstrate:</p> <p>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</p> <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>7-9 marks</p>	<p>In response to the task, candidates demonstrate:</p> <p>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</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 2</p> <p>4-6 marks</p>	<p>In response to the task, candidates demonstrate:</p> <p>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</p> <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>1-3 marks</p>	<p>In response to the task, candidates demonstrate:</p> <p>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</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>0 marks</p>	<p>Nothing worthy of credit</p>

09 Read the poem below and answer the questions that follow.

Children In Wartime

Sirens ripped open
the warm silk of sleep;
we ricocheted to the shelter
moated by streets
that ran with darkness.
People said it was a storm,
but flak*
had not the right sound
for rain;
thunder left such huge craters
of silence,
we knew this was no giant
playing bowls.
And later,
when I saw the jaw of glass,
where once had hung
my window spun with stars;
it seemed the sky
lay broken on my floor.

Isobel Thrilling

How does the poet present the ways children are affected by war?

(18 marks)

Indicative Content

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

AO1

- Ideas about childlike innocence and how this is destroyed
- Presentation of childlike ideas about war, e.g. 'storm', 'giant playing bowls'
- Ideas about before and after the air raid and how the experience changes perception
- Ideas about confusion and uncertainty, e.g. 'darkness', 'people said', 'huge craters of silence'

AO2

- Use of imagery such as 'jaw of glass' or 'spun with stars'
- Storm imagery
- Imagery of innocence: 'warm silk of sleep'
- Use of line length for emphasis
- Use of language to present violence and damage and danger, e.g. 'ripped', 'ricocheted', 'broken'
- Metaphorical use of last line