

GCSE

ENGLISH LITERATURE

Unit 2 Poetry across time
Mark scheme

97102F
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Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts: alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' 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.

Further copies of this Mark Scheme are available from aqa.org.uk

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.

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

Assessment Objectives (AOs)

	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

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

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 A*Question 1*

- 0 1** The character in 'Horse Whisperer' (page 7) expresses some very strong feelings. Choose a character from **one** other poem in *Character and voice* who also expresses strong feelings and compare the ways the poets present these feelings to you.

Remember to compare:

- the strong feelings of the two characters
- how the poets present these characters' 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

- anger, betrayal, injustice, longing, nostalgia
- desire for revenge
- feelings of power /arrogance
- feelings of injustice/unfairness
- feelings of loss and separation

- **AO2**

- use of repetition, simile and alliteration to create sense of power/magic
- use of first person narrative to reveal feelings of betrayal/revenge
- mix of positive and negative vocabulary to reflect opposing feelings
- use of listing throughout
- change of tone in final stanza to reflect nostalgia/longing for horses

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- **AO3**

Some features of the poem chosen compared with:

- feelings of anger and revenge in 'Medusa', 'My Last Duchess'
- use/abuse of power in 'My Last Duchess', 'Medusa', 'River God'
- ideas about arrogance in 'Ozymandias', 'My Last Duchess'
- loss and separation in 'Brendon Gallacher', 'Give', 'Medusa', 'Portrait of a Deaf Man'
- Dealing with injustice in 'Checking Out Me History', 'Medusa'
- Use of listing in 'Give'
- Change of tone in 'Brendon Gallagher'

Question 2

- 0 2** Compare the ways the poets present a character wanting something in 'Give' (page 12) and in **one** other poem from *Character and voice*.

Remember to compare:

- what you think the characters want
- how the poets present what the characters want 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

- character wants a home/somewhere to sleep
- character wants money and is prepared to earn this in some way
- character wants something more emotional - acknowledgement/recognition, perhaps an argument
- sense of relationship breakdown which s/he is trying to mend

AO2

- use of first person narration and sardonic tone
- short 2/3 line stanzas and skilful use of enjambment
- some use of rhyme and half-rhyme
- several instances of ambiguity/multiple meanings eg scene, on my knees, beg of you.
- Biblical references – “gold, gifts”

AO3

Some features of the poem chosen compared to:

- isolation/sense of wanting to be recognised/accepted in 'The Clown Punk', 'Hunchback in the Park'
- unrequited love/desire for relationship in Medusa, 'River God'
- desire/wish to go back to former time/situation in 'Casehistory: Alison', 'Les Grands Seigneurs', 'Brendon Gallacher', 'Medusa', 'Horse Whisperer'
- use of sardonic tone/double meanings in 'The Ruined Maid'.
- wanting to believe in 'Portrait of a Deaf Man'

Question 3

- 0 3** Compare the ways the poets present memories in 'Cold Knap Lake' (page 24) and in **one** other poem from *Place*.

Remember to compare:

- the memories in each poem
- how the poets present these memories 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

- personal memory of witnessing near-death of a child by drowning
- memories of poet's mother as heroine
- memories of treatment of child by father
- questioning/reflection on the nature of memory itself

AO2

- first person narrative to share experience/include reader
- use of alliteration and simile to reflect tension/drama of drowning and beauty of revival
- contrasting images – 'rosy-blue-lipped'
- assonance – 'breathed, bleating'
- use of enjambment and change of tone to reflect thought processes/musings on nature of memory in 4th stanza
- move to present tense in final stanza.

AO3

Some features of the poem chosen compared to:

- memories of brother's death in 'Blackbird of Glanmore'
- memories of fatal illness caused by the place in 'Price We Pay for the Sun'
- memories of unfulfilled hopes in 'A Vision'
- memories of fear and danger in 'Neighbours', 'Crossing the Loch', 'The Prelude'
- pleasurable memories of the places in 'Hard Water' and 'Wild Swans at Coole'.
- tone change in 'Wild Swans'.

Question 4

- 0 4** Compare the ways the poets present the relationship between humans and nature in 'Storm in the Black Forest' (page 32) and in **one** other poem from *Place*.

Remember to compare:

- what you think the relationships between humans and nature are
- 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

- sense of admiration of the power of nature/beauty of the storm
- sense of energy and noise
- sardonic tone relating to man's inability to control nature
- sense of mockery of man's attempts to harness power of nature

AO2

- first person and present tense narration give sense of immediacy
- use of personification and repetition
- use of senses
- descriptive, powerful vocabulary/some use of listing to create sense of energy and force.

AO3

Some features of the poem chosen compared to:

- admiration/enchantment with power of nature in 'Spellbound', 'The Moment', 'Wind'
- admiration of beauty of nature in 'Wild Swans at Coole', 'Below the Green Corrie', 'The Prelude'
- recognition of dangers in nature in 'Price We Pay for the Sun', 'Neighbours', 'Cold Knap Lake'
- vain human attempts to control nature in 'The Moment'.

Question 5

- 0 5** Compare how the poets show the effects of war in 'Mametz Wood' (page 36) and in **one** other poem from *Conflict*.

Remember to compare:

- what the effects of war are
- how the poets show these effects by the ways they write.
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[36 marks]

Indicative content

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

AO1

- waste of young lives/silenced voices
- sense of a trap/bad leadership
- descriptions of terrible injuries
- sense of damage to the earth
- effects still appearing after long passage of time

AO2

- wide-ranging metaphors
- regular stanza structure
- use of enjambment and alliteration.
- use of personification – 'earth, sentinel, skin'

AO3

Some features of the poem chosen compared to:

- deaths of soldiers in 'Futility', 'Charge of the Light Brigade',
- violence of war in 'Bayonet Charge', 'Belfast Confetti', 'Charge of the Light Brigade'
- quiet grief and respect for the fallen in 'Futility', 'Poppies', 'Falling Leaves'
- mental effects of war in 'Come On, Come Back'
- long-lasting effects of war on a particular place in 'The Yellow Palm'.

Question 6

- 0 6** Compare how the poets present fear in 'The Right Word' (page 38) and in **one** other poem from *Conflict*.

Remember to compare:

- what the characters are afraid of in each poem
- the ways the characters respond to fear
- how the poets present fear 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 unknown/unseen/imagined threat
- sense of searching for correct definition – fear manufactured by outside forces
- move to welcoming/embracing perceived threat

AO2

- use of first person and direct address
- use of questioning and repetition to indicate wrestling with fear
- change of tone in final stanza to reflect coming to terms with fear.

AO3

Some features of the poem chosen compared to:

- entrapment/inability to escape danger in 'Out of the Blue'
- fear, panic and confusion in 'Belfast Confetti', 'Bayonet Charge', 'Come On, Come Back'
- fear of misplaced patriotism in 'Flag', 'next to of course god america I'
- fear of losing a loved one in 'Poppies'.

Question 7

- 0 7** Compare the ways the poets present strong feelings about love in 'In Paris with You' (page 52) and in **one** other poem from *Relationships*.

Remember to compare:

- what the strong feelings about love are
- how the poets present these strong 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

- initial negative feelings about love/feelings of self-pity
- dismissive, sardonic attitude to love/romance
- clear sense of sexual passion/desire
- move to more positive passionate feelings in final two stanzas

AO2

- use of repetition to emphasise negative feelings
- metaphorical use of Paris for love
- first person narration and direct address
- change of tone in final stanza.

AO3

Some features of the poem chosen and compared to:

- strong romantic feelings/sexual passion in 'The Manhunt', 'Hour', 'Ghazal', 'Sonnet 43', 'Coy Mistress'
- unrequited love/rejection in 'Farmer's Bride', 'Coy Mistress'
- strong protective loving feelings in 'Praise Song', 'Nettles', 'Born Yesterday'
- strong feelings about damage through love in 'Quickdraw', 'Farmer's Bride'.

Question 8

- 0 8** Compare the ways the poets present family relationships in ‘Sister Maude’ (page 62) and in **one** other poem from *Relationships*.

Remember to compare:

- the family relationships in each poem
- 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

- sense of anger/hatred for sister
- suggestion of Maude’s envy of secret relationship and betrayal of same leading to death of secret lover
- desire for revenge/punishment of Maude

AO2

- regular stanza structure with longer final stanza
- regular rhyme scheme
- second person direct address/accusatory, condemnatory tone
- use of repetition and alliteration to reflect anger/spite.
- use of conjecture – “may, might, if”

AO3

Some features of the poem chosen compared to:

- negative elements in family relationship in ‘Brothers’
- contrasting positive family relationships in ‘Nettles’, ‘Praise Song for my Mother’, ‘Harmonium’
- ‘Nettles’, ‘Brothers’, ‘Harmonium’ contain sense of regret/wishes to protect/make amends/articulate as opposed to desire for revenge/punishment
- some candidates may use ‘Born Yesterday’ with its contrasting blessings/wishes for good.

Section B*Question 9***0 9 Part (a)**

What is the speaker saying about the bullies and how do you think he feels about them?

and then Part (b)

How does the poet use language and other techniques to present ideas and feelings about bullies and bullying?

[18 marks]

Indicative content

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

AO1

- bullied for being sensitive/enjoying poetry
- used his facility with words to defeat bullies
- emerged as a successful happy man and attributes this to the strength he was forced to develop to deal with bullying

AO2

- regular stanza structure, rhythm and rhyme
- extended metaphor of structure/building – “built, moulded, walled, concrete tower, plastered?, dry rot”
- use of alliteration – “while, walled”, “books, brain-bright, bricks”
- some insulting lexis
- first person and accusatory direct address
- powerful enjambment between stanzas 2 and 3 to indicate transfer of power.