



GCSE

English Literature

Unit 2 Poetry across time

Mark Scheme
97152H

June 2015

V1 Final

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 2H Mark Scheme Template: Section A

| | | |
|------------------------------------|--|--|
| <p>Mark Band 6 31-36 marks</p> | <p>(AO1) (AO1) (AO2) (AO2) (AO3) (AO3)</p> | <p>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</p> |
| <p>Mark Band 5 25-30 marks</p> | <p>(AO1) (AO1) (AO2) (AO2) (AO3) (AO3)</p> | <p>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 (</p> |
| <p>Mark Band 4 19-24 marks</p> | <p>(AO1) (AO1) (AO2) (AO2) (AO3) (AO3)</p> | <p>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</p> |
| <p>Mark Band 3 13-18 marks</p> | <p>(AO1) (AO1) (AO2) (AO2) (AO3) (AO3)</p> | <p>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</p> |
| <p>Mark Band 2 7-12 marks</p> | <p>(AO1) (AO1) (AO2) (AO2) (AO3) (AO3)</p> | <p>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</p> |
| <p>Mark Band 1 1-6 marks</p> | <p>(AO1) (AO1) (AO2) (AO2) (AO3) (AO3)</p> | <p>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</p> |
| <p>0 marks</p> | | <p>Nothing worthy of credit</p> |

Section A*Question 1*

- | | | |
|----------|----------|--|
| 0 | 1 | Compare the ways poets explore pride in 'My Last Duchess' (page 15) and in one other poem from <i>Character and voice</i> . |
|----------|----------|--|

[36 marks]**Indicative content**

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

AO1

- the pride of the Duke
- ideas about 'name' and status and position
- ideas about possession and ownership

AO2

- use of imagery to present ideas about pride
- use of form and structure, such as dramatic monologue
- use and effect of particular word choices

AO3

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

- presentation of pride in 'Ozymandias' or 'The River God'
- the effects of pride in 'Medusa' or 'Ozymandias'
- the loss of pride in 'Horse Whisperer' or 'Les Grands Seigneurs'

Question 2

- 0 2** Compare the ways poets explore hopes and dreams in 'Brendon Gallacher' (page 11) 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 what Brendon represents
- dreams for the future
- ideas about dreams changing
- ideas about hopes dying / ending

AO2

- the use of simple style to present the voice of a child
- the use of contrast to present the sense of longing for something different
- the use and effect of first person perspective
- the use of narrative features to present ideas about dreams

AO3

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

- presentation of a character in 'The Hunchback in the Park' or 'The Clown Punk'
- ideas about the passage of time and its effect on hopes and dreams in 'Ozymandias'
- ideas about dreams / hopes for the future in 'Give' or 'Les Grands Seigneurs'

Question 3

- 0 3** Compare the ways poets present reactions to places in 'A Vision' (page 23) 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 dreams for a different future
- ideas about how society might operate differently
- reactions to how human beings disappoint
- difference between the dream and the reality

AO2

- the use and effects of particular word choices to present ideas
- the presentation of the future place as insubstantial and / or fragile
- the use of imagery to present the model future as something better

AO3

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

- ideas about hope and beauty in 'Crossing the Loch' or '*extract from The Prelude*'
- the ways in which reality is presented in 'London' or 'Hard Water'
- places having a frightening influence in 'Below the Green Corrie' or '*extract from The Prelude*'
- ideas about how humans can be a destructive force on places in 'The Moment'

Question 4

- 0 4** Compare the ways poets present the power of the natural world in 'Below the Green Corrie' (page 31) 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

- exploration of ideas about the power of the natural world
- feelings of fear and comfort
- the sense of awe and wonder that the natural world creates
- ideas about the relationship between humans and the natural world

AO2

- the imagery used to present the power of the natural world
- the use and effect of particular features such as repetition, oxymoron
- personification of nature
- exploration of the use of imagery of light

AO3

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

- presentation of nature as powerful in 'Spellbound' or 'Storm in the Black Forest'
- ideas about the insignificance of people in 'Wind' or 'The Moment'
- ideas about the beauty of nature in 'extract from The Prelude' or 'Crossing the Loch'.

Question 5

- 0 5** Compare the ways poets use places to present ideas about conflict 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

- ideas about waste / loss
- attitudes towards the reasons for going to war
- attitudes towards wasted lives and how insignificant they seem
- ideas about the tragedy of waste / loss

AO2

- the use of imagery of fragility
- the use and effects body / bone imagery
- the use and effects of nature as an extended image
- the effects of structure / form / pace / rhythm

AO3

- some features of the poem chosen dealt with and compared to 'Mametz Wood', such as:
- description of places in 'The Yellow Palm' or 'At the Border'
- use / description of places in 'Bayonet Charge' or 'Come on, Come Back'
- the tangent effects in 'Yellow Palm' or 'Out of the Blue'
- ideas about pointlessness in 'Futility' or 'Belfast Confetti' or 'The Falling Leaves'.

Question 6

- 0 6** Compare the ways poets present fear in 'Bayonet Charge' (page 44) 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

- what the soldier is afraid of
- ideas about helplessness and panic
- the nature of war's effect on the individual / innocent
- ideas about patriotic idealism against reality

AO2

- the use of imagery to present the soldier's fear
- the presentation of panic / fear
- imagery of pain and danger
- imagery of nature used to present ideas about war

AO3

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

- feelings of helplessness in 'extract from Out of the Blue'
- panic / confusion in 'Belfast Confetti' or 'At the Border, 1979'
- fear in 'Poppies' or 'The Charge of the Light Brigade'
- ideas about fragility in 'The Falling Leaves'.

Question 7

- 0 7** Compare the methods poets use to present damaged relationships in 'The Manhunt' (page 50) 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

- the contrast between before and after
- the development of the speaker's efforts to 'come close' to her partner
- ideas about the effect of the damage on their relationship
- ideas about tenderness and fragility

AO2

- the use and effect of structure and form to present the relationship
- effects of imagery of war and conflict
- effects of imagery of physical features

AO3

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

- ideas about conflict in 'Quickdraw' or 'Nettles'
- presentation of relationships in 'Ghazal'
- ideas about love in 'Sonnet 43' or Sonnet 116'.

Question 8

- 0 8** Compare the ways poets explore trust in 'Sister Maude' (page 62) 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

- ideas about jealousy and revenge
- feelings of betrayal and how these damage trust
- the relationship between the speaker and members of their family
- ideas about forgiveness

AO2

- the use of particular sound patternings to present feelings
- the use and effects of different forms of address; to the sister and third person
- the use of repetition and rhyme to reinforce particular ideas

AO3

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

- the need to repair the damage in 'Brothers'
- lack of closeness in 'Harmonium' or 'The Manhunt'
- exploration of trust in 'Praise Song for My Mother' or 'Nettles'.

Unit 2H Mark Scheme Template: Section B

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|---------------------------------------|---------------------------------------|--|
| <p>Mark Band 6</p> <p>16-18 marks</p> | <p>(AO1, AO2) (AO1) (AO2)</p> | <p>In response to the task, students demonstrate:</p> <p>6.1 insightful exploratory response to ideas/themes</p> <p>6.2 close analysis of detail to support interpretation</p> <p>6.3 evaluation of writer's uses of language and/or structure and/or form and effects on readers</p> |
| <p>Mark Band 5</p> <p>13-15 marks</p> | <p>(AO1, AO2) (AO1) (AO2)</p> | <p>In response to the task, students demonstrate:</p> <p>5.1 exploratory response to ideas/themes</p> <p>5.2 analytical use of detail</p> <p>5.3 analysis of writer's uses of language and/or structure and/or form and effects on readers</p> |
| <p>Mark Band 4</p> <p>10-12 marks</p> | <p>(AO1, AO2) (AO1) (AO2)</p> | <p>In response to the task, students demonstrate:</p> <p>4.1 considered/qualified response to ideas/themes</p> <p>4.2 details linked to interpretation</p> <p>4.3 appreciation/consideration of writer's uses of language and/or structure and/or form and effects on readers</p> |
| <p>Mark Band 3</p> <p>7-9 marks</p> | <p>(AO1, AO2) (AO1) (AO2)</p> | <p>In response to the task, students demonstrate:</p> <p>3.1 sustained response to ideas/themes/feelings/attitudes</p> <p>3.2 effective use of details to support interpretation</p> <p>3.3 explanation of effect(s) of writer's uses of language and/or structure and/or form and effects on readers</p> |
| <p>Mark Band 2</p> <p>4-6 marks</p> | <p>(AO1, AO2) (AO1) (AO2)</p> | <p>In response to the task, students demonstrate:</p> <p>2.1 explained response to element(s) of ideas/themes/feelings/attitudes</p> <p>2.2 details used to support a range of comments</p> <p>2.3 identification of effect(s) of writer's choices of language and/or structure and/or form intended/achieved</p> |
| <p>Mark Band 1</p> <p>1-3 marks</p> | <p>(AO1, AO2) (AO1) (AO2)</p> | <p>In response to the task, students demonstrate:</p> <p>1.1 supported response to ideas/themes/feelings/attitudes</p> <p>1.2 comment(s) on details</p> <p>1.3 awareness of writer making choice(s) of language and/or structure and/or form</p> |
| <p>0 marks</p> | | <p>Nothing worthy of credit</p> |

Section B*Question 9*

| | | |
|----------|----------|---|
| 0 | 9 | How does the poet present the speaker's feelings about being in love? |
|----------|----------|---|

[18 marks]**Indicative content**

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

AO1

- ideas about the benefits of love
- ideas about the risks of being in love
- ideas about fear / hope / panic / euphoria caused by love
- ideas about what love causes set against what it also provides

AO2

- use and effect of first person perspective / direct address
- use and effect of details of imagery of pain and illness, possibly linked to title
- use and effects of contrast between negative and positive imagery
- use and effects of repetition
- use and effects of listing as a technique to present sense of being overwhelmed