

GCSE

English Literature

Unit 2 Poetry across time

Mark scheme

97102H

June 2014

Version/Stage: 1.0 Final Mark Scheme

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.

Assessment Objectives (AOs)**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

	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

2H Mark Scheme Template: Section A

Mark Band 6 31-36 marks	(A01) (A01) (A02) (A02) (A03) (A03)	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
Mark Band 5 25-30 marks	(A01) (A01) (A02) (A02) (A03) (A03)	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
Mark Band 4 19-24 marks	(A01) (A01) (A02) (A02) (A03) (A03)	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
Mark Band 3 13-18 marks	(A01) (A01) (A02) (A02) (A03) (A03)	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
Mark Band 2 7-12 marks	(A01) (A01) (A02) (A02) (A03) (A03)	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
Mark Band 1 1-6 marks	(A01) (A01) (A02) (A02) (A03) (A03)	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
0 marks		Nothing worthy of credit

2H Mark Scheme Template: Section B

Mark Band 6 16-18 marks	(A01, A02) (A01) (A02)	In response to the task, students demonstrate: 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
Mark Band 5 13-15 marks	(A01, A02) (A01) (A02)	In response to the task, students demonstrate: 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
Mark Band 4 10-12 marks	(A01, A02) (A01) (A02)	In response to the task, students demonstrate: 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
Mark Band 3 7-9 marks	(A01, A02) (A01) (A02)	In response to the task, students demonstrate: 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
Mark Band 2 4-6 marks	(A01, A02) (A01) (A02)	In response to the task, students demonstrate: 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
Mark Band 1 1-3 marks	(A01, A02) (A01) (A02)	In response to the task, students demonstrate: 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
0 marks		Nothing worthy of credit

Section A*Question 1*

- 0 1** Compare the ways the poets show feelings towards another person in 'On a Portrait of a Deaf Man' (page 21) 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 respect for the simplicity of life
- respect for the 'deaf man'
- possible exploration of ambiguity of the focus of the poem (self-portrait / father idea)
- feelings of sadness for loss

AO2

- effect of the last line in each stanza
- use of rhyme and rhythm to effect tone
- use and effect of blunt language

AO3

Some features of the poem chosen dealt with and compared to 'On a Portrait of a Deaf Man', such as:

- feelings of love and loss in 'Brendan Gallacher'
- self-portrait idea in 'Casehistory: Alison'
- use of third person description in 'The Hunchback in the Park'.

Question 2

- 0 2** Compare the ways the poets show how relationships can affect people in 'Les Grands Seigneurs' (page 13) 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

- the need for admiration and adoration
- the sense that men offer multiple functions: security, entertainment and play things
- the contrast between before and after

AO2

- the contrast between the lyric and the prosaic to exemplify the change in life
- the use of fantasy, romance language
- use and effect of metaphor
- the use of description

AO3

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

- ideas about power and control in 'My Last Duchess'
- how the speaker feels about his partner in 'Singh Song'
- how the speaker in 'Medusa' is affected by the relationship
- relationships between the speaker and other groups such as 'The Horse Whisperer'.

Question 3

- 0 3** Compare the ways the poets show how places can cause people to have powerful feelings in 'The Blackbird of Glanmore' (page 22) 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 identification of the speaker with the blackbird, both as his brother and himself
- ideas about peace and the passing of time
- feelings of love and loss for his brother and his childhood home

AO2

- the use of the blackbird as metaphor as well as literal expression
- use and effects of description, such as 'stillness dancer', 'shadow on raked gravel' etc
- the use of structure to add to meaning, in particular the use and effects of repetition

AO3

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

- comparison of how places effect strong memories in 'Cold Knap Lake'
- ideas about our relationship with nature in 'Crossing the Loch'
- how birds represent the constancy of nature in 'The Wild Swans at Coole'.

Question 4

- 0 4** Compare the methods the poets use in 'Cold Knap Lake' (page 24) and in **one** other poem from *Place* to show how places can hold strong memories for people.

[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 memory
- the speaker's relationship with her mother
- the speaker's feelings about the memory

AO2

- the way the poet uses nature to describe memory
- the use and effects of particular metaphors, including extended metaphor
- the use made of colour

AO3

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

- use of water imagery in 'Crossing the Loch'
- ideas about home in 'Hard Water'
- how places can effect strong memories in 'The Blackbird of Glanmore'.

Question 5

- 0 5** Compare the ways the poets demonstrate the effects of conflict on people in ‘*Extract from Out of the Blue*’ (page 35) 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 insignificance in the face of an enormous event
- the presentation of the poem as if from a TV screen, and how this creates a sense of anonymity
- ideas about the personal effect of world-wide events

AO2

- use and effect of questions
- use and effect of repetition
- ideas about the effects of second person

AO3

Some features of the poem chosen dealt with and compared to ‘*Extract from Out of the Blue*’, such as:

- effect of conflict on civilian life in ‘*At the Border, 1979*’
- effect of conflict on individuals in ‘*Bayonet Charge*’
- ideas about powerlessness in ‘*Poppies*’.

Question 6

- 0 6** Compare the ways the poets present feelings of confusion in 'Come On, Come Back' (page 46) 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

- feelings of fear about the unknown
- ideas about loss of memory and how this creates confusion
- ideas about the effects of conflict on individual soldiers
- how war affects soldiers and their attitudes towards others

AO2

- the ways the poet expresses the speaker's confusion
- the imagery of the lake and what it represents
- the use and effects of the free structure and use of repetition

AO3

Some features of the poem chosen dealt with and compared to 'Come On, Come Back'

- feelings of confusion towards enemies in 'The Right Word'
- the confusion about duty and reality in 'Bayonet Charge'
- the ways feelings of confusion are presented in 'Belfast Confetti'.

Question 7

- | | |
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|---|---|
- Compare the ways the poets use form and structure to help present their ideas in 'Ghazal' (page 54) 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 power and the desire to be overpowered
- ideas about love and separation, individuality and coming together
- feelings of love and desire

AO2

- the use of the particular form to present feelings towards the other person
- use and effect of couplet structure to emphasise strong feelings
- use and effect of particular words, such as 'if'

AO3

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

- use of couplet structure in 'The Manhunt'
- use of first person address in 'Praise Song for My Mother'
- ideas about control and the overpowering feeling of love in 'Sonnet 43'.

Question 8

- 0 8** Compare the effects the poets create with the endings of their poems in 'The Farmer's Bride' (page 60) 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 way the ending of the poem might demonstrate the love the Farmer feels for his Bride
- how the ending contrasts with the start of the poem, demonstrating his overpowering feelings for her compared to the contractual, practical nature of the marriage
- ideas about how the Farmer may have become more in tune with his feelings from his love for his Bride

AO2

- the use of repetition to show possible loss of power at the end
- the contrast between use of senses to present feelings at the end of the poem with practicalities at the start

AO3

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

- use of repetition at the end of 'Hour'
- use of repetition in 'Quickdraw'
- use of the last line to sum up the essence of the meaning in 'Brothers' or 'Harmonium'.

Section B*Question 9*

- | | |
|----------|----------|
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|----------|----------|
- How are the speaker and his father each affected by their loss,
- and**
- how does the poet present their thoughts and feelings to the reader?

[18 marks]**Indicative content**

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

AO1

- the feelings of loss and denial expressed
- feelings of guilt and shame
- the actions of the father being linked to life: warmth, journeys, food
- the contrast between this and 'blight', 'rusted'
- the speaker's response to memories of his father's grief in the final stanza

AO2

- use of blunt rhyme scheme
- use of caesura in second stanza
- the metaphor of lock and key
- the effect of listing the father's actions in the first stanza
- the change of tense in the final stanza, and how this effects a sense of reflection from the speaker.