



**General Certificate of Secondary Education  
June 2013**

**English Literature**

**47102F**

**(Specification 4710)**

**Unit 2: Poetry across time (Foundation)**

**FINAL**

***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 students' responses for this examination. Before students' 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 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

	<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

Mark Band 6  31-36 marks	(AO1) (AO1) (AO2)  (AO2) (AO3) (AO3)	<p><b>In response to the task, candidates demonstrate:</b></p> <p>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</p>
Mark Band 5  25-30 marks	(AO1) (AO1) (AO2)  (AO2) (AO3)  (AO3)	<p><b>In response to the task, candidates demonstrate:</b></p> <p>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</p>
Mark Band 4  19-24 marks	(AO1) (AO1) (AO2)  (AO2) (AO3)  (AO3)	<p><b>In response to the task, candidates demonstrate:</b></p> <p>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</p>
Mark Band 3  13-18 marks	(AO1) (AO1) (AO2)  (AO2) (AO3) (AO3)	<p><b>In response to the task, candidates demonstrate:</b></p> <p>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</p>
Mark Band 2  7-12 marks	(AO1) (AO1) (AO2) (AO2) (AO3) (AO3)	<p><b>In response to the task, candidates demonstrate:</b></p> <p>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</p>
Mark Band 1  1-6 marks	(AO1) (AO1) (AO2) (AO2) (AO3) (AO3)	<p><b>Candidates demonstrate:</b></p> <p>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</p>
0 marks		Nothing worthy of credit

## Character and voice

- 01** Compare how poets use language and structure to present a character in 'The Ruined Maid' (page 19) and in **one** other poem from *Character and voice*.

Remember to compare

- what the characters are like
- how the poets use language and structure to present these characters to you.

(36 marks)

### Indicative content

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

#### AO1:

- Ruined maid – sardonic, secretly laughing at 'ruined' status
- Other voice/friend/former workmate - jealous/disbelieving
- Poking fun at notion of 'ruin' – undermining contemporary social expectations/mores/social characterisation.

#### AO2

- Use of dialogue
- Contemporary and regional dialect
- Rhyme and rhythm

#### AO3

- Some features of the poem chosen compared to:
- Female characters in Medusa, Singh Song!, Les Grands Seigneurs, My Last Duchess
- Use of dialect in Singh! Song, Checking Out Me History
- Use of rhyme in Give, Ozymandias, My Last Duchess, River God

## Character and Voice

- 02** How do you feel about the character of the hunchback in 'The Hunchback in the Park' (page 18)? Compare how Dylan Thomas makes you feel about this character with the way a poet makes you feel about **one** other character in *Character and voice*.

Remember to compare:

- what you feel about the characters
- how the poets make you feel as you do by the ways they write.

### Indicative content

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

#### AO1

- Pathetic, lonely, deformed – contrast with young woman
- Tormented, bullied – engenders sympathy but possibly disgust/revulsion
- Anger/disgust at his treatment

#### AO2

- Use of simile and metaphor
- Rich descriptive vocabulary
- Structure of regular stanzas
- Use of enjambment

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

#### AO3

- Excluded, marginalised characters in Give, Clown Punk
- Sympathetic characters in Brendon Gallacher, River God, Medusa, Portrait of a Deaf Man
- Use of similar structures in Clown Punk, Medusa, Brendon Gallagher, Les Grands Seigneurs

## Place

- 03** Compare how the poets present dangers in nature in 'Price We Pay For The Sun' (page 24) and in **one** other poem from *Place*.

Remember to compare:

- what the dangers are
  - how the poets present these dangers by the ways they write about them.
- (36 marks)

### Indicative content

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

#### AO1

- Sense of hidden danger behind scenic beauty
- Sense of anger in narrator
- Sense of family grief

#### AO2

- Free verse form
- Use of simile and metaphor
- Use of assonance and alliteration

#### AO3

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

- Poisoned nature in Neighbours
- Dangers of water in Cold Knap Lake
- Sense of threat in Below the Green Corrie
- Potential damage in Wind, Spellbound



## Place

- 04** Compare how poets present feelings about a place in 'Below the Green Corrie' (page 31) and in **one** other poem from *Place*.

Remember to compare:

- the feelings about these 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**

- Ominous tone/sense of threat initially
- Admiration for beauty and power of mountains
- Sense of inspiration/exhilaration in narrator

#### **AO2**

- Use of personification throughout
- Use of simile and metaphor
- First person narration

#### **AO3**

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

- Admiration of beauty in Wild Swans at Coole, A Vision. Prelude
- Power of a place in Spellbound. The Moment, Hard Water
- Contrast with negative places in London, Price We Pay for the Sun, Neighbours

## Conflict

- 05** Compare how the poets present people in danger in ‘*Extract from Out of the Blue*’ (page 35) and **one** other poem from *Conflict*.

Remember to compare:

- what dangers the people face
- how the poets show these dangers 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**

- Context of poem/situation of 9/11
- Sense of fear and desperation but refusal to give in
- Criticism of voyeurs/ TV audiences

#### **AO2**

- First person narrator
- Use of rhetorical questions
- Use of repetition and personification

#### **AO3**

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

- Use of rhetorical questions in *Flag*, *The Right Word*, *Belfast Confetti*
- First person narration in *Yellow Palm*, *At the Border*,
- Soldiers in danger in *Futility*, *Charge of the Light Brigade*, *Bayonet Charge*

## Conflict

- 06** Compare how the poets present ideas about loss of life in 'Futility' (page 42) and in **one** other poem from *Conflict*.

Remember to compare:

- what the ideas about loss of life are
- 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 some ideas about :**

- Futile nature of war
- Sense of desperation in effort to revive fallen soldier
- Sense of precious complex human life wasted

#### **AO2**

- Soft gentle tone – whispering achieved by sibilance
- Direct address/rhetorical questions
- Use of personification of the sun

#### **AO3**

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

- Sense of lives wasted in Mametz Wood, Charge of the Light Brigade
- Soft gentle tone and sense of loss in Poppies, The Falling Leaves
- Life lost through suicide in Come On, Come Back

## Relationships

- 07** Compare how the poets present unhappy experiences in 'Quickdraw' (page 53) and in **one** other poem from *Relationships*.

Remember to compare:

- what the unhappy experiences are
- how the poets present these experiences by the ways they write.

### Indicative content

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

#### **AO1**

- Sense of being hurt by lover's words
- Sense of revenge
- Ideas about communication in relationships

#### **AO2**

- Extended metaphor/analogy of old wild west scenarios
- Direct address
- Use of irregular structure and enjambment

#### **AO3**

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

- Sense of damage in *The Manhunt*, *Farmer's Bride*, *In Paris With You*
- Revenge and anger in *Sister Maude*
- Use of extended metaphor plus anger and pain in *Nettles*
- Manipulative relationship/sense of impatience in *To His Coy Mistress*
- Fears of death and loss/lack of communication in *Harmonium*

## Relationships

- 08** Compare how different feelings of affection are presented in 'Praise Song For My Mother' (page 56) and in **one** other poem from *Relationships*.

Remember to compare:

- what the feelings of affection are
- 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 huge affection/enormous admiration
- Gratitude for the gift of freedom/encouragement to fly the nest
- Great warmth and depth

#### **AO2:**

- Direct address
- Use of past tense
- Comparison with powerful, natural elemental forces

#### **AO3:**

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

- Love and affection in Hour, Ghazal, Harmonium (unspoken), Sonnet 43, Born Yesterday
- Direct address in Born Yesterday, Sonnet 43, Ghazal
- Affection for family members in Harmonium, Nettles

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

Mark Band 6  16-18 marks	(AO1, AO2) (AO1)	<b>In response to the task, candidates demonstrate:</b> 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)	<b>In response to the task, candidates demonstrate:</b> 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)	<b>In response to the task, candidates demonstrate:</b> 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)	<b>In response to the task, candidates demonstrate:</b> 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)	<b>In response to the task, candidates demonstrate:</b> 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)	<b>In response to the task, candidates demonstrate:</b> 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

## Unseen Poetry

09

### Part (a)

What ideas about living and working in London do you think the poet is trying to express?

### and then Part (b)

What methods does the poet use to get these ideas across to you?

(18 marks)

### Indicative content

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

#### AO1

- Working is crowded and stressful
- Life and work is routine and repetitive
- No class differentiation

#### AO2

- Presented in recipe format
- Series of instructions using direct address
- Stereotypical elements – Titbits, terraced houses, red bus
- Irregular structure and layout